Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

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MAY 6, 1922

Motion Picture News

Reg. U. S. Patent Office



YOUR OPPORTUNITY

Next week's issue of *Motion Picture News* (dated May 13) will be widely distributed at the Convention Hall at Washington.

Representative forces of every branch of the industry will be on hand—and the News will be in their hands.

What better time to get your announcement before the buyer?

Seize the opportunity—drive home your sales points in next week's issue.

GET YOUR COPY IN EARLY.

The News Alone Covers the Field

VOL. XXV No. 20

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Los Angeles — 729 Seventh Avenue, New York — Chicago

LOUIS HYMAN BUYS

For All Star Features Distributors, Inc., San Francisco, Cal., Sol Lesser, Pres.

C C BURR

AFFILIATED DIST INC 133 W 44 ST NYC

JUST CLOSED I AM LAW WITH YOUR REPRESENTATIVE LESTER SCOTT STOP CONGRATULATE YOU ON THIS PICTURE ASSURE YOU IT WILL GO INTO BEST HOUSES IF STATE RIGHT MAN COULD GET ONE PICTURE A MONTH LIKE I AM THE LAW IT WOULD GIVE HIM PRODUCT WITH WHICH TO COMPETE WITH BIGGEST RELEASING ORGANIZATIONS IN INDUSTRY REGARDS

LOUIS HYMAN

EDWIN CAREWE'S SMASHING SPECIAL

"I AM THE LAW"

Produced by
EDWIN CAREWE
Pictures Corp.
B. P. Fineman, Pr.
B. F. Zeidman, V. P.
Los Angeles, Cal.

Foreign Rights
Gus Schlesinger, Mgr.
Care of Warner Bros.
1600 Broadway
New York City

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Pittsburgh, Pa.

Floyd Brown,
The H. Lieber Co.,
Indianapolis, Ind.

J. F. Cubberley,
Assoc. First Nat'l Pictures,
Minneapolis, Minn.

M. A. Klausner,
Mountain States Film Attrac.,
Denver, Colo.

Louis Hyman,
All Star Features Distrib., Inc.,
San Francisco, Calif.

M. A. Klausner,
Mountain States Film Attrac.,
Seattle, Wash.

Get Acquainted with Your Exploitation Man!

JUST because you've signed your name on the dotted line, don't think for one minute that Paramount has lost interest in you. We haven't.

You haven't bought just pictures; you've invested in profits.

And Paramount goes the limit in helping you get those profits!

There's a Paramount exploiteer in your exchange who is at your service to help you put over Paramount Pictures. He'll do anything, from giving suggestions to outlining and executing a complete campaign.

He is a trained showman—working for you, but on our payroll. Just how far he goes is up to you. It doesn't matter how big or how small your house is, the exploiteer will come running when you ask for him—and stick till you've got the results you want.

This service doesn't cost you a dime. It's a purely Paramount service, and it goes with Paramount Pictures.

Turn the page and read the telegrams from satisfied exhibitors who were helped by exploitation men. These telegrams were selected out of thousands similar—and they all came unsolicited. They tell you, better than we can, how good Paramount exploitation is.

Get acquainted with the Exploiteer in your exchange.

He's a good man to know.

Paramount Pictures

FAMOUS PLAYERS LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

Here's What Exhibitors Think

We opened our new one hundred and fifty thousand dollar theatre here last night with "BREWSTER'S MILLIONS." Played to packed house. Due largely to exploitation and advertising campaign arranged by Paramount Exploiteer. Unlimited publicity. Great success. We are strong for Paramount.

JOHNSON & BANGS, RAWLINS, WYOMING.

We showed William S. Hart in "THE TESTING BLOCK" today and broke all records by wide margin against strong opposition. Consider results due to exploitation by Paramount Exploiteer.

ARTHUR S. SALTER, LIBERTY THEATRE, ROSWELL, NEW MEXICO.

It is superfluous to praise Paramount pictures but I want to say that Paramount plus Paramount Exploiteers excels anything and everything. "THE LIFE OF THE PARTY" and "FORBIDDEN FRUIT" proved it this week.

J. MYER SCHINE, NEW GLOVE THEATRE, GLOVERSVILLE, N. Y.

"GILDED LILY" opened today to packed house making new records. Results due to efforts of Paramount Exploiteer and Salesman. Allow me to thank you for the co-operation received. Campaign used new to people of Oskaloosa.

GEORGE D. CRUZEN, RIVOLI THEATRE, OSKALOOSA, IOWA.

Your department arranged campaign for "RIGHT TO LOVE" that was entirely different from anything ever used. If more producers were to maintain departments such as yours, it would mean more money to us all. Accept thanks.

A. C. SCHUNEMAN, ISIS THEATRE, WEBSTER CITY, IA.

"HELIOTROPE" opened today to a tremendous business in spite of the fact that factories have been closed here for some time. Results due entirely to work of Paramount Exploiteer. Thanks for courtesies extended by your department.

CHARLES L. McGUIRE, STRAND THEATRE, WATERLOO, IOWA.

Paramount Pictures

plus

Paramount Exploitation

is a world-beating combination

"SOMETHING TO THINK ABOUT" opened last night bigger than "HUMORESQUE." Credit should go to your Exploiteer for personal efforts and high class exploitation work which was more than effective.

A. R. LAWTON, CUMINGS THEATRE, FITCHBURG, MASS.

"HUMORESQUE" broke all records here. First picture to play Cairo three days. Exploiteer's efforts responsible.

A. L. MYERS, THEATRE, CAIRO, ILL.

New Fort Armstrong Theatre opened tonight with "MIDSUMMER MADNESS." Crowds more than capacity, at least two thousand people being turned away. Thanks for assistance of Exploitation department.

JOSEPH HOPP, FORT ARMSTRONG THEATRE, ROCK ISLAND, ILL.

Enthusiasm created by Exploiteer in campaign on "FORBIDDEN FRUIT" should bring record to our box office. I am much pleased with co-operation of your department.

R. W. STEEN, ATLANTIC THEATRE, ATLANTIC, IOWA.

I certainly appreciate help from your Exploiteer in helping to put over "TO PLEASE ONE WOMAN" and also "HELIOTROPE" which plays in near future. It is certainly a great help to an exhibitor to have this co-operation. Thanks for your assistance. Send him again.

C. A. BLACK, SUN THEATRE, YORK, NEBR.

"IDOLS OF CLAY" shattered all previous records this week. This is phenomenal considering general business conditions here. Success is due to excellent exploitation service rendered by your representative.

EDDIE ZORN, TEMPLE THEATRE, TOLEDO, OHIO.

In spite of terrible storm "CRADLE OF COURAGE" opened to phenomenal business establishing new record for week. Your representative gave picture unusual exploitation including splendid tie-up with army.

JESS DAY, PALACE THEATRE, DES MOINES, IA.

"BEHOLD MY WIFE" broke all records for week. Credit due to production and exploiteer for this big showing.

H. GOLDSTEIN, GREENLAND THEATRE, EAST LIVERPOOL, OHIO.

Just closed very successful six day engagement "ON WITH THE DANCE" which no doubt was due to exploitation used by your representative.

BARCLI THEATRE, SCHENECTADY, N. Y.

Just completed three day showing of "THE SHEIK." Admissions up to expectations in spite of coldest stormy weather of the year. Attribute most to your exploitation man.

E. VAN HYMING, PASTIME THEATRE, OTTAWA, KANSAS.

I want to thank you for the splendid work done by your exploitation man. He has done wonders in placing Paramount before the public here. Hereafter I will show Paramount pictures only. I am convinced it is the surest, safest bet and the help of your department is a big asset.

A. G. FORBES, AVON THEATRE, WATERTOWN, N. Y.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

of Paramount Exploitation

This was the darkest, wettest, most miserable day of the year, but thanks to your wonderful production and exploitation assistance from your representative, "THE SHEIK" opened today to the best business in a long time. Lobby has been crowded all day and there has not been an empty seat since shortly after we opened.

THOMAS SCHRADER, PITTSBURGH, PA.

Permit me to register my approval of the splendid manner in which Fourth Annual Paramount Week was put over by your Philadelphia Exploiteer. It had its effect not only in Philadelphia, but miles around.

GEORGE BENNETHUM, CIRCUIT OF THEATRES, PHILADELPHIA, PA.

This is from a showman forty years in business. Fourth Annual Paramount Week real incentive for patrons to resume habit of attending theatres. Paramount Exploitation is responsible to a huge degree.

GEORGE H. BUBB, MAJESTIC THEATRE, WILLIAMSPORT, PA.

"DECEPTION" put over big. Thanks to your exploitation man.

THOMAS E. VALLANCEY, NEW ROSE THEATRE, GLENDIVE, MONT.

Your exploitation representative rendered one hundred percent service exploiting "THE AFFAIRS OF ANATOL," Arcade Theatre here. Campaign is talk of Salisbury and vicinity. Want you to know I appreciate it.

LEE W. INSLEY, ARCADE THEATRE, SALISBURY, MD.

Opened last night to capacity business with "THE GREAT MOMENT." Campaign arranged by your Exploiteer brought the desired results. Thanks for this co-operation.

NAT CHAPMAN, ENGLERT THEATRE, IOWA CITY, IOWA.

"INSIDE THE CUP" exceeded all expectations on opening day in a blizzard. Exploitation immense.

L. JONES, RANDOLPH THEATRE, CHICAGO, ILL.

Have just inaugurated record breaking full season with solid week of Paramount pictures. Through the efforts of your Exploiteer, Delta has had the most successful advertising campaign in its history. Merchants voted tonight big money in record holiday campaign tie-up windows and publishing a special edition of the Delta Booster. Your representative has promised to supervise it. Every exhibitor owes you a vote of appreciation.

NOBLE G. PETERSON, LINCOLN THEATRE, DELTA, UTAH.

Your Exploiteer just finished campaign for "ANATOL." He sold the first double truck ever pulled here. I think your department is a great asset to exhibitor. Thanks for sending exploitation man. This is certainly great co-operation and expect to break all records.

J. W. FOSBENDER, DONELSON THEATRE, CENTRAL CITY, NEBR.

Exploitation in this town means fully fifty percent more box office value. The pictures your Exploiteer has put over for us lately have been double in receipts over all other pictures no matter what make. Hope you will place us on his regular calling list as we are one hundred percent Paramount due to exploitation services rendered by your department.

E. C. CLAPP, AMSTERDAM THEATRE, AMSTERDAM, N. Y.

When you book
Paramount Pictures
A Paramount Exploiteer's
Services are yours for the asking

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY
Paramount Pictures

Exploitation and nothing else put over to enormous crowds "CIVILIAN CLOTHES" and "LADY ROSE'S DAUGHTER." Crowds so big Saturday compelled to use side exits of theatre to empty lobby so jammed with people waiting to get in. Your Exploiteer gave us wonderful co-operation and exploitation. Again I thank you.

NATE ROBBINS, AVON THEATRE, UTICA, N. Y.

"A WISE FOOL" was put over for the Central Theatre by your Exploiteer. He pulled several clever and very original stunts that commanded the attention of public.

LOU DeHOFF, CENTRAL THEATRE, BALTIMORE, MD.

"BREWSTER'S MILLIONS" enjoyed a splendid business during week. Much of success of picture due to efforts of your Exploiteer. Accept my appreciation for courtesies extended by your department.

DAN BERGUM, GARDEN THEATRE, DES MOINES, IA.

The best year since I have been in the business is sufficient assurance of what a one hundred percent Paramount program has done for me.

I congratulate the Famous Players-Lasky Corporation and wish them every success the coming year.

I also want to offer my congratulations to your Exploitation Representative in Detroit, who has assisted mightily in bringing about this triumph.

EDDIE ZORN, TEMPLE THEATRE, TOLEDO, OHIO.

Paramount Anniversary Month will never be forgotten in the Strand's history. Starting with the big laundry parade for "SATURDAY NIGHT" and ending with a stunt linking the big butler review of fifteen people with "HER HUSBAND'S TRADEMARK," each production scored a knockout. This week—Holy Week—we are playing to absolute capacity. Your Exploitation Department is doing wonderful work. My hat is off to your Seattle man. Congratulations and best regards.

H. B. WRIGHT, MANAGER, STRAND THEATRE, SEATTLE, WASH.

A FLOOD OF BOOKINGS ALREADY —

AND ONLY ONE WEEK OLD!

STARLAND REVUE



Going like a house afire!

ONE week old and already a winner! If you don't book this rattling novelty you'll muff the grandest single reeler of the day—ABSOLUTELY NEW!—It'll transport the whole Broadway show world right to your theatre and reveal its wonders to your patrons——

Not only ONE star but a whole procession of stars—Intimate shots of the great stage folk at home and at work—and in the big dramatic and comic climaxes from their Broadway successes——

Make room for the stars—Put them all to work on your screen—You can't get them in person but you CAN get them all in Starland Review!

Book it! Boost it! Watch 'em gobble it!

Book Now Thru Your Nearest R-C Exchange

R-C PICTURES



Giving People A Show For Their Money

In times of thoughtful spending, you demand your money's worth from motion pictures. In your community your theatre owners realize this.

Progressive exhibitors prefer to increase the variety of your entertainment rather than risk disappointing you.

Short Subjects are half of your motion picture enjoyment.

THE best patronized theatres select short subjects as carefully as they do their feature picture.

The most crowded theatre entrances are those in which the following Educational attractions are advertised:

CHRISTIE COMEDIES
TORCHY COMEDIES
MERMAID COMEDIES
CAMPBELL COMEDIES
SHORT-REEL FEATURES
By Selig-Rork
WILDERNESS TALES
By Robert C. Bruce
SCENICS BEAUTIFUL
By Robert C. Bruce
SKETCHOGRAFS - CARTOONS
By Julian Ollendorff
KINOGRAMS - NEWS WEEKLY
and specials like
THE BATTLE OF JUTLAND



Theatres which insure you a WHOLE evening's entertainment can be identified by this sign on posters and lobby cards

When you see it—Go in—
It's the sign of a well-balanced program!

Educational Pictures

"THE SPICE OF THE PROGRAM"

Reg. U. S. Pat. Off.

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons, President

Keeping Faith With Exhibitors

Educational believes that its obligation to exhibitors *begins* when its products are booked, and does not *cease* at that point, as many imagine.

After having sold you a fine product at a fair rental commensurate with sustained high quality, Educational *then* starts to make that product more acceptable to your patrons; more easy for you to re-sell through your box-office window.

That's why, through our national advertising, we are constantly telling

24 MILLIONS OF PEOPLE

that Educational's products are worthy of public confidence, and that all exhibitors who present these products are conscientious exhibitors who are earnestly striving to give the greatest possible value for the box-office admission; that these progressive showmen are giving a *whole* evening's entertainment.

Educational believes it owes this exhibitor help to its exhibitor customers and Educational is KEEPING FAITH WITH ITS CUSTOMERS!

THIS AD

will appear in

THE SATURDAY EVENING POST

MAY 13th—*and*

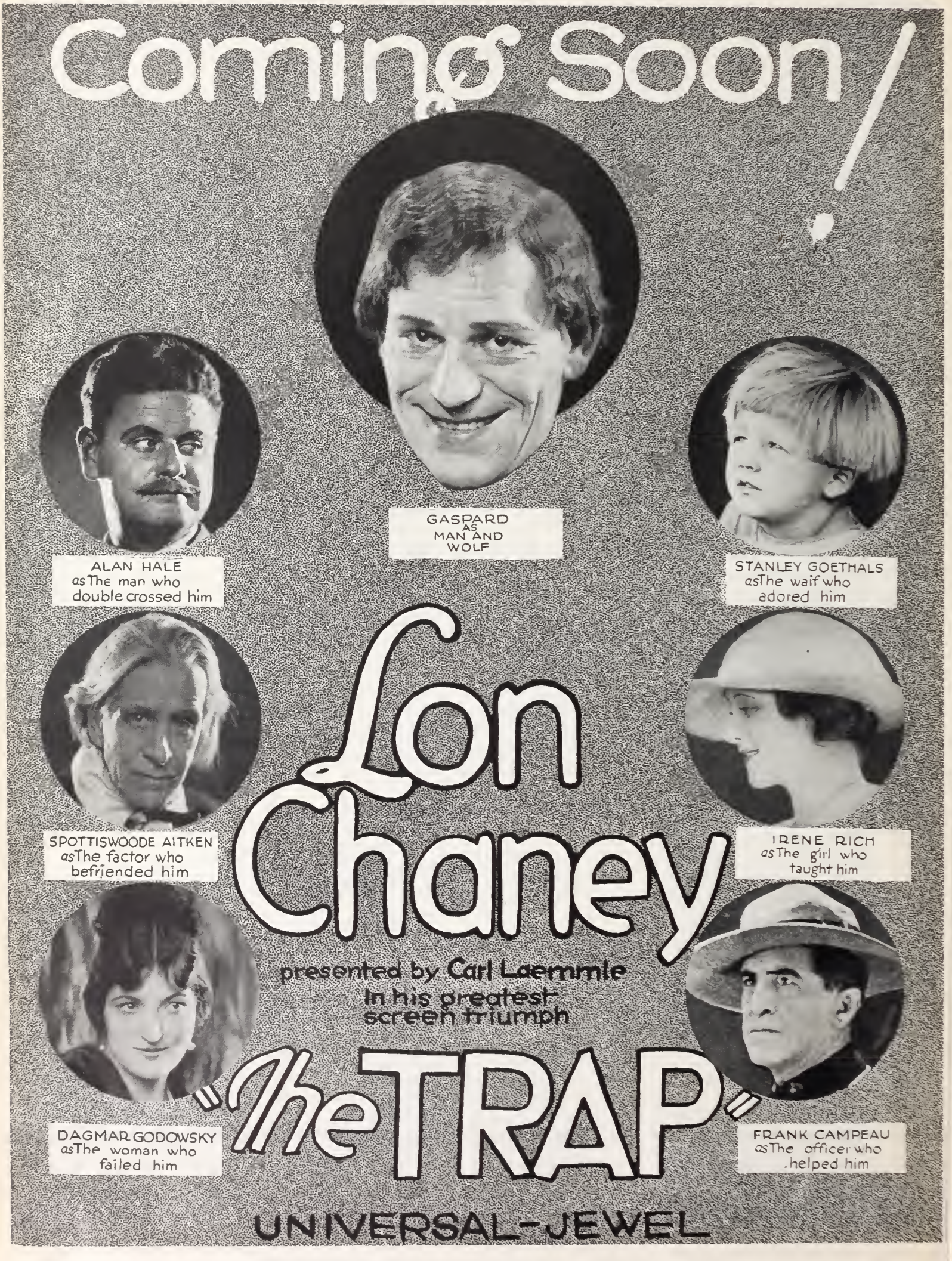
THE LADIES' HOME JOURNAL—July Number

Educational Pictures

"THE SPICE OF THE PROGRAM"

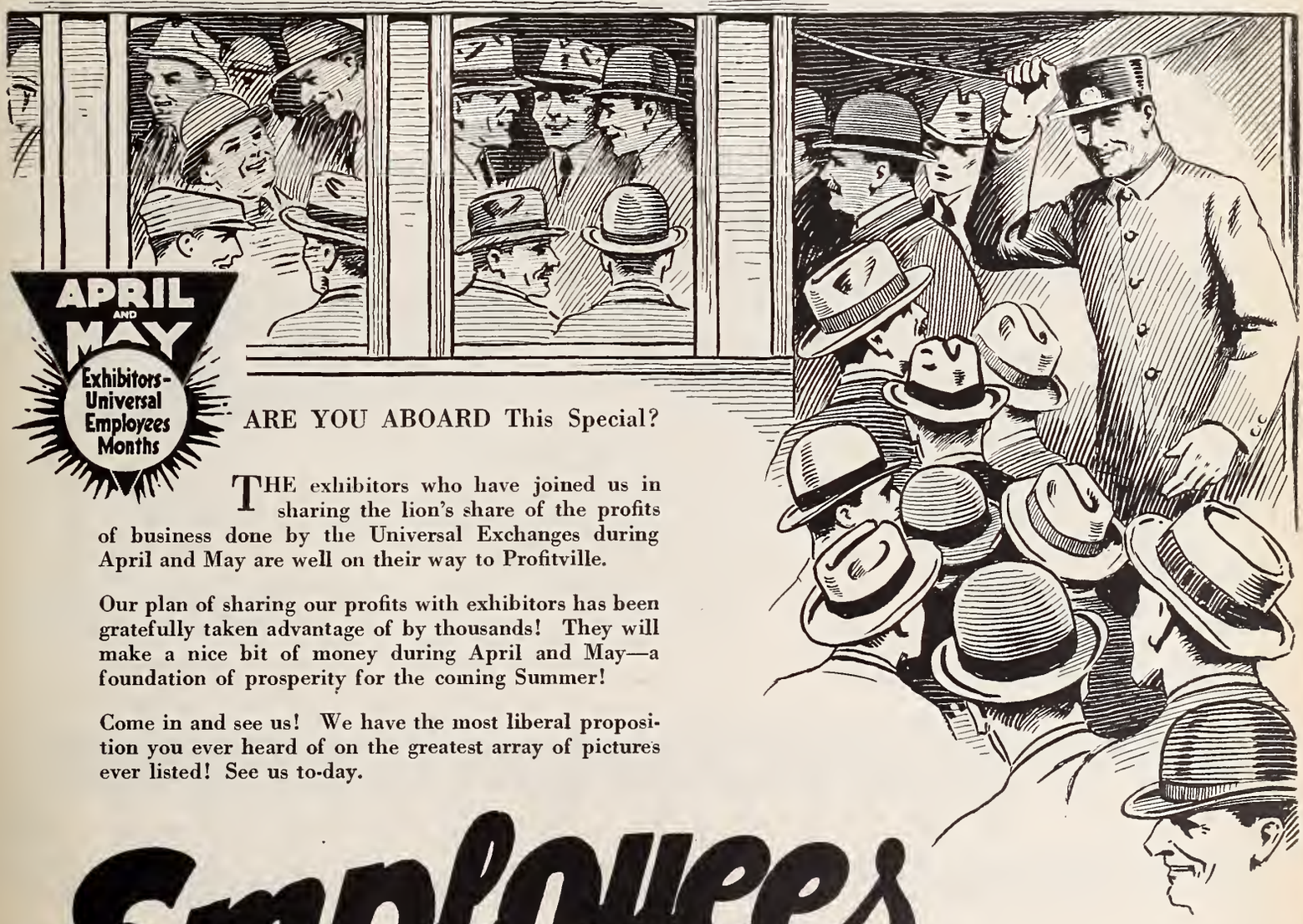
REG. U. S. PAT. OFF.

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, President


Coming Soon!
GASPARD AS MAN AND WOLF
ALAN HALE as The man who double crossed him
STANLEY GOETHALS as The waif who adored him
SPOTTISWOODE AITKEN as The factor who befriended him
IRENE RICH as The girl who taught him
Lon Chaney
presented by Carl Laemmle
In his greatest screen triumph
"The TRAP"
DAGMAR GODOWSKY as The woman who failed him
FRANK CAMPEAU as The officer who helped him
UNIVERSAL-JEWEL

ALL ABOARD FOR PROFITVILLE!

APRIL MAY UNIVERSAL EMPLOYEES SPECIAL APRIL MAY



APRIL AND MAY
Exhibitors-Universal Employees Months

ARE YOU ABOARD This Special?

THE exhibitors who have joined us in sharing the lion's share of the profits of business done by the Universal Exchanges during April and May are well on their way to Profitville.

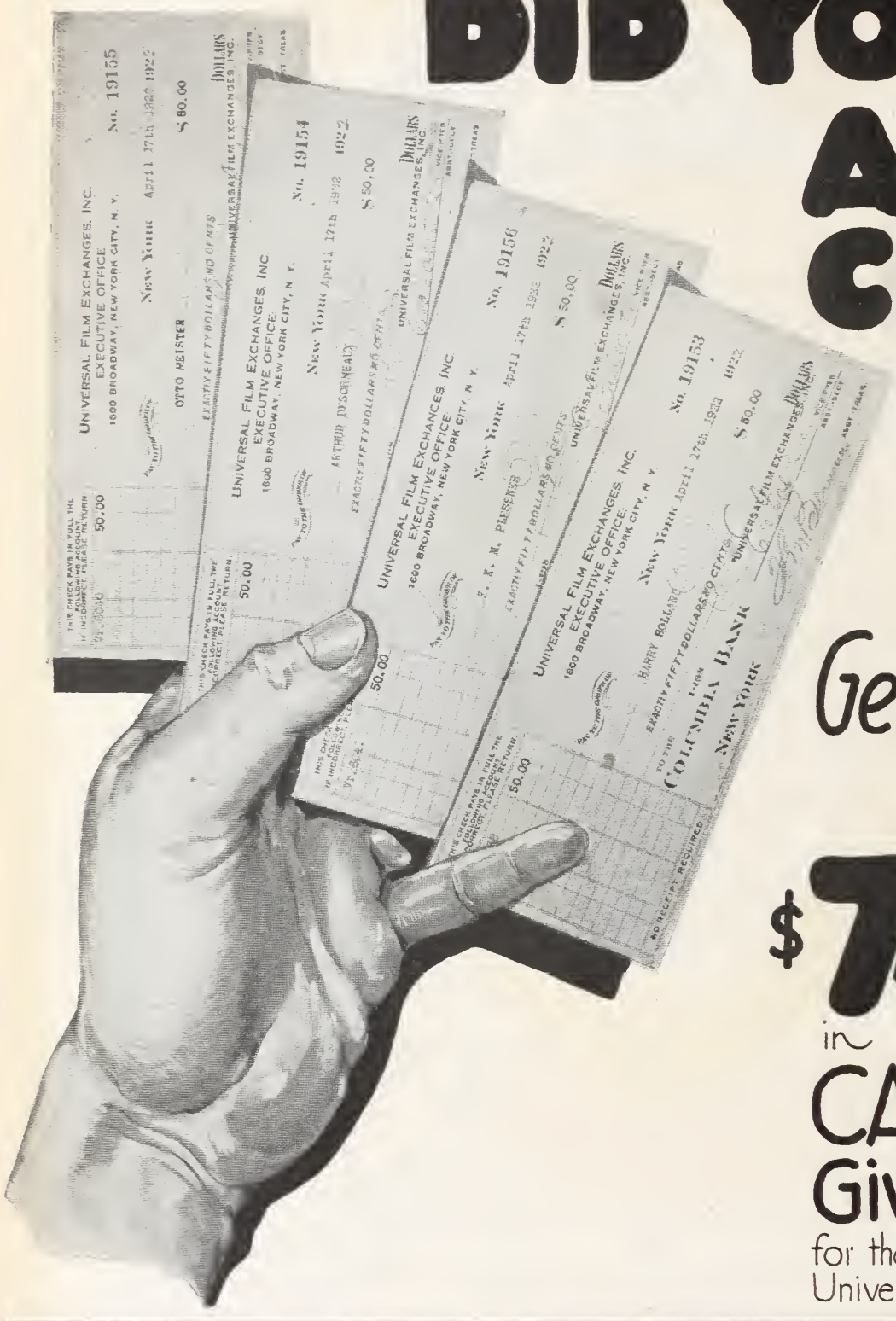
Our plan of sharing our profits with exhibitors has been gratefully taken advantage of by thousands! They will make a nice bit of money during April and May—a foundation of prosperity for the coming Summer!

Come in and see us! We have the most liberal proposition you ever heard of on the greatest array of pictures ever listed! See us to-day.

Employees

UNIVERSAL EXCHANGES

DID YOU GET A $50.00 CHECK?



These four exhibitors got their's last week!

Get in the Swim—

Nail your share of the

$7000.00

in

CASH PRIZES

Given Away Free

for the best Exploitation Ideas on Universal's wonderful Chapter-Play

"THE ADVENTURES OF ROBINSON CRUSOE"

Full details in every issue of the

Universal's Moving Picture Weekly

If you fail to receive your copy regularly, notify Circulation Manager, Universal Film Mfg. Co. 1600 Broadway, New York.



They Rose in Their Chairs and Yelled—at the Sedate Ritz Carlton



SELZNICK
REG. U.S. PAT. OFF.
PICTURES
DISTRIBUTED BY SELECT

Two thousand people witnessed its premiere at the Ritz-Carlton Hotel in New York. It was the most enthusiastic, thoroughly pleased audience ever gathered. Critics pronounce it the most entertaining picture ever made; reviewers credit it with 100 per cent. perfection.

A Lily Among Weeds

"With frank and melodramatic touches, "REPORTED MISSING" is rare enough to make it a lily among weeds—few pictures have been treated so intelligently and with such gratifying originality and, best, the high standard is maintained from chapter 1 to the end."

Louella O. Parsons,
The Morning Telegraph.

A Sensational Success

"If last night's reception before such an audience is a criterion, this picture is a sensational success. It is really two pictures in one and will give Fairbanks a close run."

S. Jay Kaufman,
The Evening Globe.

Value: 100 per cent.

"TYPE: Comedy Drama. DIRECTION: Swell. PHOTOGRAPHY: Great. VALUE: 100 per cent. Believe me, boys, there was action in that piece! I don't believe I've ever seen before so odd an admixture of seriousness and foolery. And the combination is a satisfactory one."

McElliott,
N. Y. Daily News.



SELLING MELODRAMA TO WOMEN

Wherever women go, the men go. That is certain. The preponderance of women at all performances of the popular stage hits in New York and other big cities disproves the old belief that screen or stage melodrama furnishes genuine entertainment only for men audiences.

"Fair Lady" is a romantic photoplay melodrama of and for women; a melodrama of love, romance, gorgeous costumes and mystery; with thrills and action; tearful pathos and relieving comedy, and appealing directly to women of all types, classes and years.

Play up the title, "Fair Lady." It gives a direct exhibitor tie-up with every merchant, for the reason that every merchant in your city deals with women. He buys his stock, displays his goods—in fact, runs his entire business to please and cater to Fair Lady. You help him, and he'll help you!

Tie up with every first-class business man in your city. Give him neatly printed placards announcing the things he has to sell to Fair Lady. There are gowns for "Fair Lady"; hats for "Fair Lady"; shoes, hosiery, lingerie, gloves, perfumes, cosmetics, hair-goods, hair-dressing, coats, wraps, negligee, sports costumes, motoring costumes, vanity bags, travelling bags, toilet articles, confectionery,–in short, almost anything and everything that any merchant sells.

Sell "Fair Lady" to the women of your city! They'll bring the men!

No business man ever tries to sell a stock of goods without telling his patrons what he's got, and why they should buy. Selling amusement more and more is getting to be an out-and-out straight business proposition.

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAMS PRESIDENT



BEAUTIFUL Betty Compson. In her most ravishing role. As Queen of ancient Egypt. Reincarnated as a modern show girl. Fascinating oriental settings, gowns, costumes stunning clothes. The story of a courageous American actress. Yankee strategy against the cunning of an amorous Sheik. A flaming romance of the desert. The spectacle of Woman Triumphant. The cast includes

Doris Pawn, Emory Johnson, Macey Harlem,
Gerald Pring, Arthur Delmore,
Richard Rosson

BETTY COMPSON
in
ALWAYS THE WOMAN

by PERLEY POORE SHEEHAN

directed by ARTHUR ROSSON

personally produced by
BETTY COMPSON
distributed by
GOLDWYN



A WEED in a garden of roses. Was Idalene Nobbin. A wistful figure. Awkward and pigeon-toed. We laugh at her sad attempts to dance. But we are moved at the heart-aches of neglected youth. Young love and the sensitiveness of the wall flower. An appealing theme for Rupert Hughes' latest pictures. In the cast are

Richard Dix, Laura La Plante,
Tom Gallery,
Gertrude Astor, Rush Hughes

GOLDWYN
presents
THE WALL FLOWER
written and directed by
RUPERT HUGHES
with COLLEEN MOORE
A GOLDWYN PICTURE



BUILT for your box-office. Zane Grey's name behind it. The still above is typical. The girl a last minute entry. Romps away to victory. An out-door picture. Real characters. Real drama. It broke the attendance record. For any one night. At the Capitol Theatre, N. Y. If you want to smash records. Book it. The cast includes

Claire Adams, Carl Gantvoort,
Jean Hersholt,
Tod Sloan, Frank Hayes, Babe London

A ZANE GREY PICTURE

WHEN ROMANCE RIDES

with Claire Adams, Carl Gantvoort and Jean Hersholt
Adapted from the novel **"WILDFIRE"** *by Zane Grey*

a BENJAMIN B. HAMPTON *production*
distributed by
GOLDWYN



STRONG men. Their ruthless battle for gold. And a fascinating American girl. Mistress of a mysterious greyhound of the sea. It's a throbbing drama of adventure. Here are Conflict, Suspense, Love Interest, Peril, Mystery. Skilfully woven by Gouverneur Morris into a smashing audience picture. Every inch a drama. Every moment a thrill. Your audience will love it. In the cast are

Helene Chadwick, Richard Dix,
Rosemary Theby, Richard Tucker,
Henry Barrows, George King

GOLDWYN
presents

YELLOW MEN AND GOLD

with Helene Chadwick and Richard Dix
Adapted from the famous tale of adventure by
GOUVERNEUR MORRIS
personally directed by Irvin V. Willat by special arrangement.
A GOLDWYN PICTURE

R-C Pictures Present

Mildred



BOOK this rattling Spring attraction with the brilliant young star of "Fool's Paradise"—Mildred Harris is at the ABSOLUTE PEAK of her drawing capacity. Book "The First Woman"!—Boost it! Turn her immense popularity into CASH!

Backed By the Kind of

WHEN you book an R-C attraction you get a complete practical exploitation campaign—exploitation created for YOU by practical showmen—We're right behind you every hour of the day—WORKING FOR YOU—SCHEMING FOR YOU—PLUGGING FOR YOU AND YOUR SUCCESS! We've put behind "The First Woman" real red-blooded showmanship. Get aboard this campaign and you can't MISS THE MONEY!

It's An R-C Picture

"The First



The Star With a Million Followers

Harris

R-C PICTURES
REG U.S PAT OFF

HERE'S a story that moves with a whizz and a bang—set amid the glitter of the Broadway show world—a dancing girl craves a chance to act in drama—a great playwright turns her down—then she proceeds to PROVE her ability and the result is a whale of a plot—

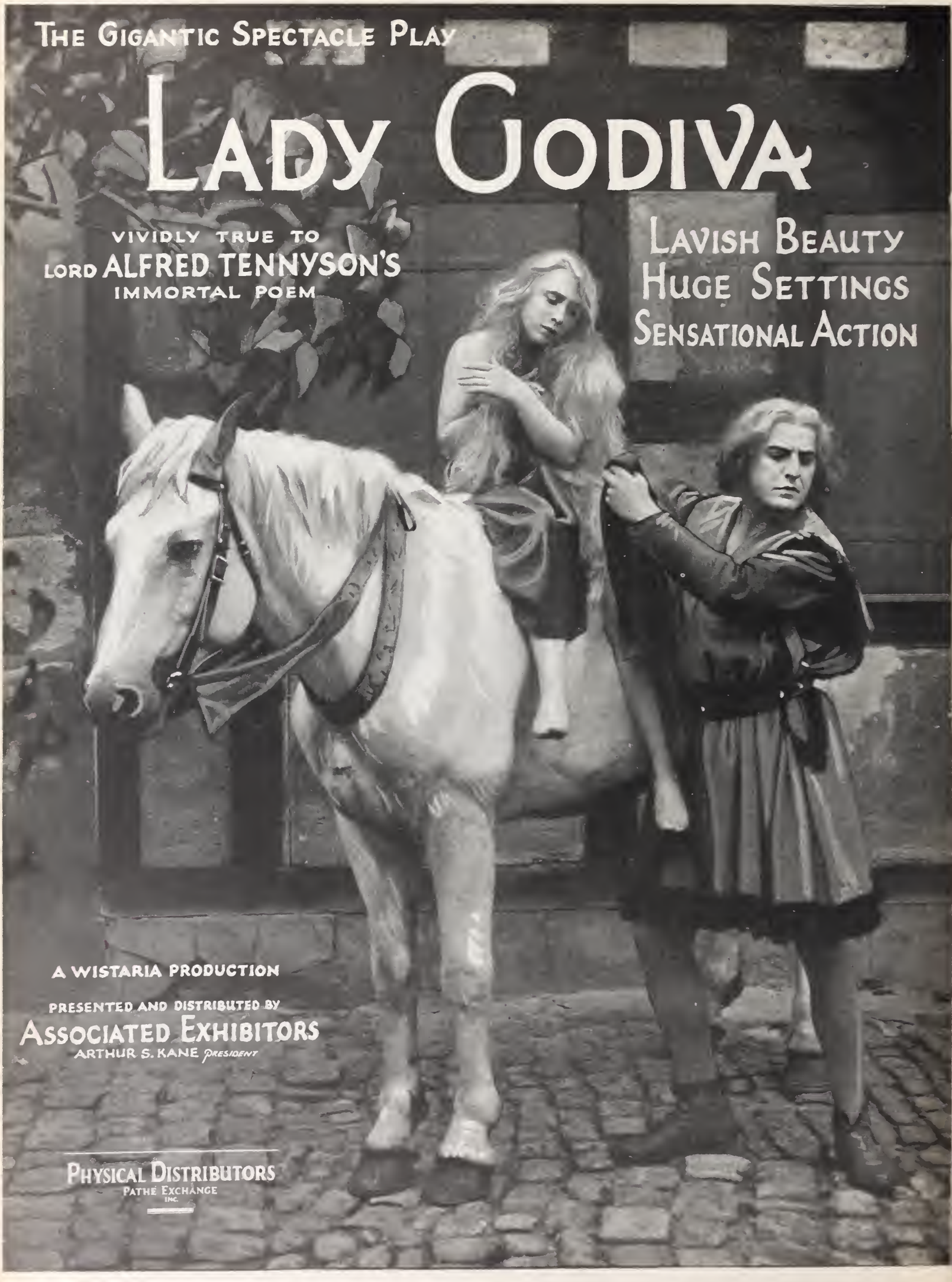
Advertising and Exploitation Exhibitors Want

POSTERS loaded with novelty and box-office "pull"—other accessories that draw like a porous plaster—a flock of exploitation stunts devised by experts—"The First Woman" has any number of exploitation angles—the fame of Mildred Harris—the novelty of the title—the mystery-love element of the story—the surprise that lands with a crash at the end—They'll revel in the mystery and comedy—They'll adore Mildred Harris—They'll come if you GO AFTER 'EM WITH OUR EXPLOITATION!

Book Thru Your Nearest R-C Exchange



Woman


THE GIGANTIC SPECTACLE PLAY
LADY GODIVA
VIVIDLY TRUE TO
LORD ALFRED TENNYSON'S
IMMORTAL POEM
LAVISH BEAUTY
HUGE SETTINGS
SENSATIONAL ACTION
A WISTARIA PRODUCTION
PRESENTED AND DISTRIBUTED BY
ASSOCIATED EXHIBITORS
ARTHUR S. KANE PRESIDENT
PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE
INC.

"Tracks"



A Western with a Story!
Logical—Yes, sir. Hair raising, too.
Thrill packed—yet sensible.
Produced with Consummate Care.
And the Cast!
Noble Johnson — Bill Patton
Beatrice Burnham — Others.
Fast Riding, Hard Falls, Chills and Fever—
And Enjoyment.

THE KICK IS IN THE PICTURE NOT ABOUT IT

A Noble Johnson Production

PRESENTED AND DISTRIBUTED BY
PLAYGOERS PICTURES
FOREIGN · REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE
INC.

Shadows

in general are confused and mysterious, but the

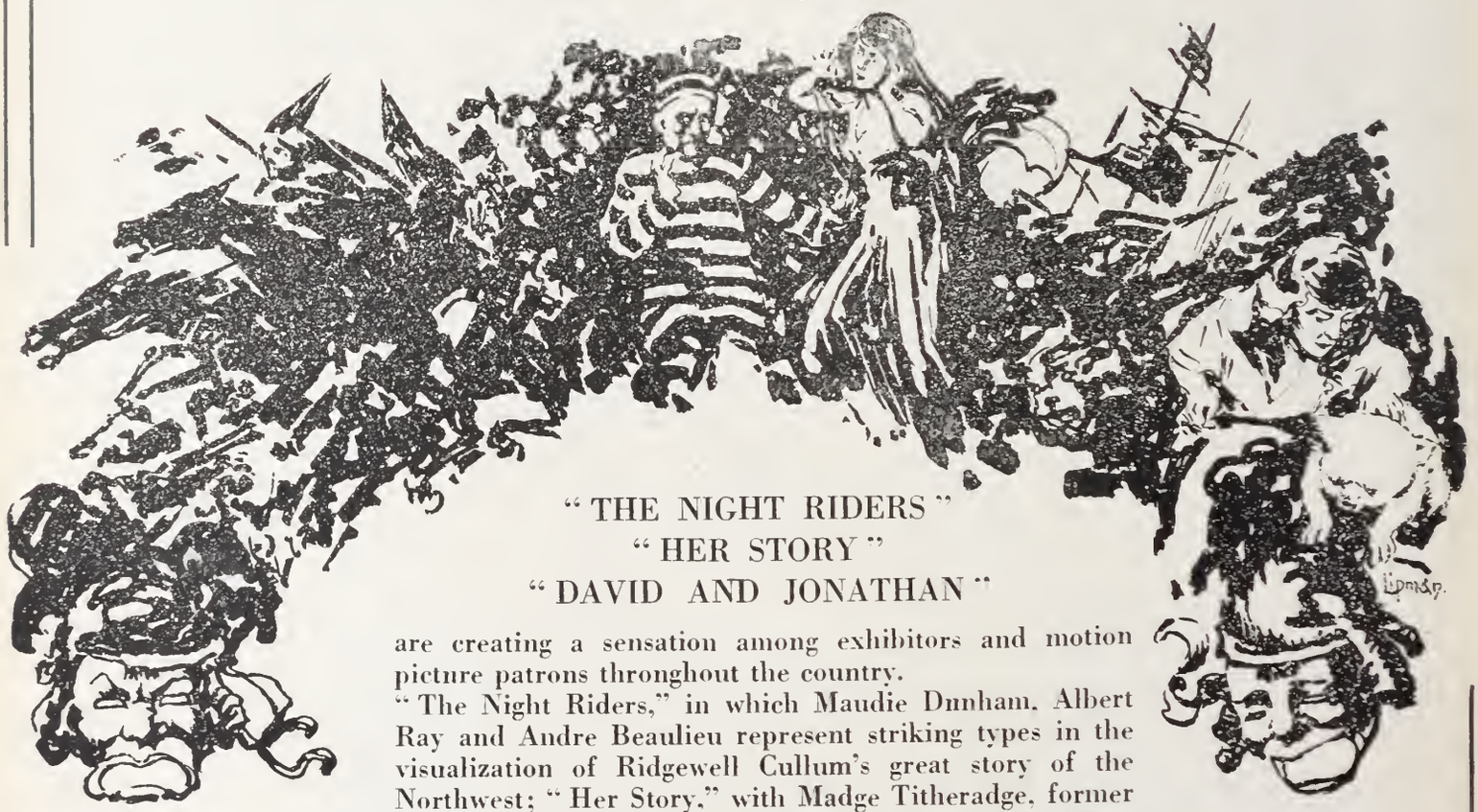
Shadows

produced in the filming of feature and super-special photo-dramas for

SECOND NATIONAL
PICTURES CORPORATION

are distinct, vivid, enthralling, as they appear on the silver screen. And that is

Why



"THE NIGHT RIDERS"
"HER STORY"
"DAVID AND JONATHAN"

are creating a sensation among exhibitors and motion picture patrons throughout the country.

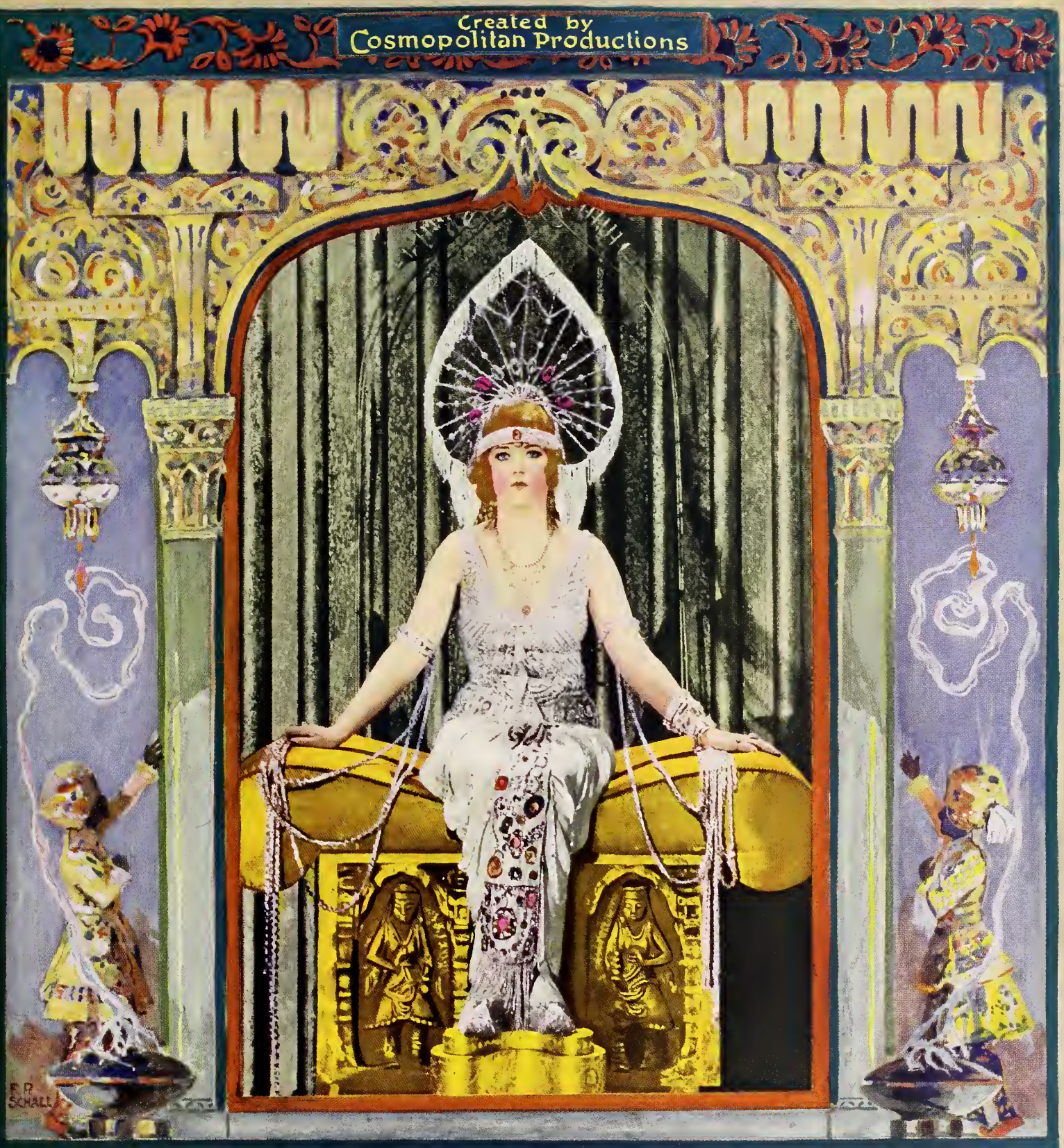
"The Night Riders," in which Maudie Dunham, Albert Ray and Andre Beaulieu represent striking types in the visualization of Ridgewell Cullum's great story of the Northwest; "Her Story," with Madge Titheradge, former speaking stage star of "The Butterfly on the Wheel," in an intensely emotional human interest role, and "David and Jonathan," picturization of E. Temple Thurston's wonderful story of love and adventure, featuring Miss Titheradge, are among the finest examples of the utilization of

Shadows

on a lighted screen to produce what we call "motion pictures."

Second National Pictures Corp.

140 West 42nd Street New York



FAMOUS PLAYERS - LASKY CORPORATION

Presents

MARION DAVIES

IN

"BEAUTY'S WORTH"

STORY *by* SOPHIE KERR DIRECTED *by* ROBERT G. VIGNOLA

SCENARIO *by* LUTHER REED SCENES *by* JOSEPH URBAN

A Paramount Picture







MARION DAVIES

"Beauty's Worth" presents Marion Davies in what is by far the most congenial role of her career. A brilliant star in a scintillating, gorgeous, sprightly and delightfully entertaining comedy-drama. A lavish and artistic screen triumph.





EAUTY'S WORTH"

THE CRITICS SAY:

"You'll like Marion Davies in her new picture."—*N. Y. Daily News.*

"It appeals pictorially."—*N. Y. Evening Globe.*

"Throughout the picture Miss Davies is a delight."—*N. Y. Evening Telegram.*

"Easy to wax enthusiastic over its artistic appeal to the eye."—*N. Y. Evening Sun.*

"Marion Davies at her prettiest."—*N. Y. World.*





MARION DAVIES IN "BEAUTY'S WORTH"

BROADWAY RUN EXTENDED

"Beauty's Worth" proved such a drawing-card at the Rivoli Theatre, New York, that it was necessary to move the production to the Rialto for another week to take care of the crowds. The second week's business was even better than the first. An experience that proves the production possesses every element to please all varieties of audiences.

CHICAGO Theatre

the finest in the world!

Plays

"BATTLING TORCHY"

RUDOLPH VALENTINO
AND A TORCHY COMEDY RIOT



and look how they advertise it!

TORCHY COMEDIES

"Consistently Good"

Exhibitors Say:

"TORCHY'S KNIGHTHOOD," with Johnny Hines. A corking good comedy. All of the Torchy subjects are well received here.—H. J. Graybill, Family theatre, Bridgeport, Ohio.—*Neighborhood Patronage.*

"TORCHY A LA CARTE." "A very enjoyable comedy. Plenty of stunts. It kept them laughing from beginning to end."—*Exhibitors' Report.*

"TORCHY A LA CARTE," with Johnny Hines. "A very enjoyable comedy. Plenty of stunts. It kept them laughing from beginning to end."—*H. J.*

"DOG-GONE TORCHY," with Johnny Hines. "A dandy. Some new baby stunts and one of the cutest little stenographers ever 'released' in this two-reel comedy.' —D. A. Kooker, Happy Hour theatre, Ewen, Mich.—*General Patronage.*

"TORCHY TAKES A CHANCE." . . . "Was the comedy feature at the New York Strand for the week of March 5. . . . The picture was well received by a large afternoon house. . . . And one of the cleverest pictures made by the popular 'Torchy' of the screen, played last week at the Strand theatre."—*Exhibitors' Trade Review.*

A Torchy Comedy

MASTODON FILMS
C. C. BURR, President
133-135-137 West 44th Street
NEW YORK CITY

Recent Reviews:

"BATTLING TORCHY." "Here's a winner." It is not only one of the most enjoyable of the Torchy Comedies, but it is a worthy competitor of any comedy on the market. C. C. Burr has continually offered consistent laugh-getters, and Johnny Hines was never seen to better advantage than in "Battling Torchy." The story is a good one in the first place, the titles are funny without punning, and there are high class gags following one another in rapid fire order. Few prize fight scenes have been done more realistically or amusingly than that which occupies the latter half of the second reel of "Battling Torchy."—*Matt Taylor in the* MOTION PICTURE NEWS.

. . . "whose work in 'Battling Torchy' has won the unanimous and hearty approval of every critic who has viewed the picture."—*"Reel Facts."*

"TORCHY TAKES A CHANCE." . . . "An amusing comedy built around a lottery ticket that wins a prize. The gags follow one another in rapid succession, the business is clever and no time wasted. 'Takes a Chance' is one of the best of the series, and will entertain any audience. It is full of good comedy work and has an abundance of laughs."—*The Film Daily.*





Shoot the Bankroll
on this Special!

Every regular exhibitor knows what William Farnum can pull into the box-office

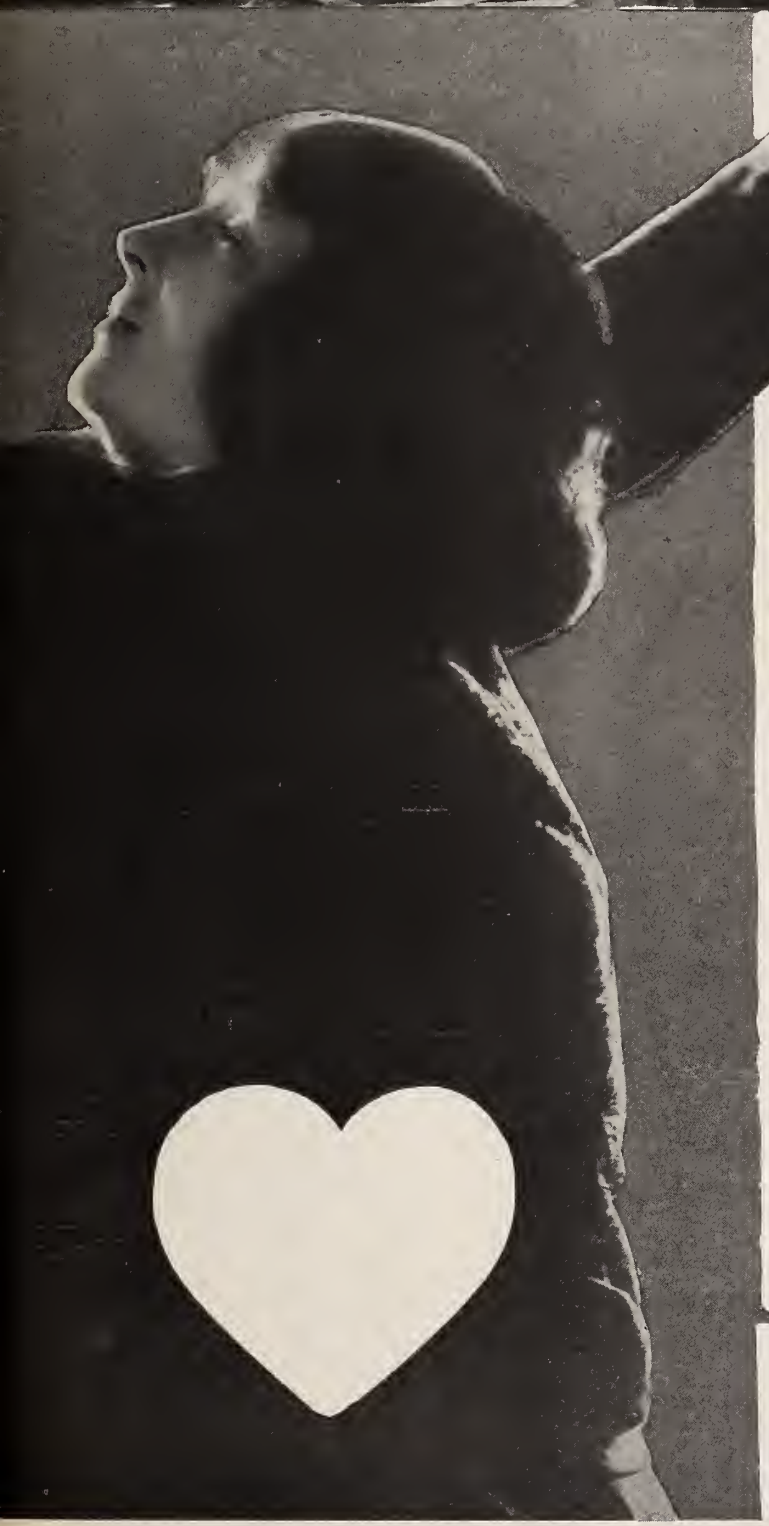
Bill Farnum is back in a blue shirt.
A stirring story that is acclaimed by every audience ~ ~ and

It will put money into your safe

Ready May 7th







WILLIAM FOX
presents

WILLIAM FARNUM
in
Shackles of Gold

and he is bigger and better than he has ever been ~ ~ He means sure money and plenty of it for your box-office

From
Henri Bernstein's famous play "Samson"
Directed by **HERBERT BRENON**



Jack Livingston
in
MAN'S LAW and GOD'S

Written and Directed by Finis Fox



The first independent production of a man who has written and shaped some of the best money-earning pictures of the past two years—pictures you remember: "The Jury of Fate," "Alias Jimmy Valentine," "Please Get Married," "Isobel, or Trail's End," "Scrap Iron."

"Man's Law and God's" is a man's-size story of the unrelenting pursuit of the scar-faced gambler who murdered a mounted trooper's mother and the story of a dream-girl who became a trooper's wife.

See it—and book it.

American
RELEASING CORPORATION
WALTER E. GREENE, *Pres.* F. B. WARREN, *1st Vice-Pres.*

A Finis Fox Production







The trade press critics have united in their favorable reviews of this picture because of its all-star cast, swift and intelligent direction, beautiful production; strong, aggressive action, spirited drama and melodrama and a box-office title that possesses the punch and challenge to draw the public into theatres everywhere.

A Marion Fairfax Production

The LYING TRUTH

With an all-star cast including

NOAH BEERY - MARJORIE DAW - PAT O'MALLEY
TULLY MARSHALL

Written and directed by MARION FAIRFAX

John Jasper, Mgr. of Production

Moving Picture World says: An ambitious picture of real entertainment value. The cast is one of its best selling points and the picture, at all times sincere, is completely satisfying.

American
RELEASING CORPORATION
WALTER E. GREENE, *President* F. B. WARREN, *Vice-President*



▾ EXHIBITORS ▾

We congratulate you and your organization, the M.P.T.O.A., for your splendid fight to secure greater co-operation from producers and distributors in putting over THEIR pictures.

The independent distributors that are giving you this co-operation, in addition to bringing forth big box-office attractions with titles offering unlimited exploitation possibilities, should receive your support.

We do not believe in making false promises. The co-operation already extended to thousands of theatre owners on "WHY GIRLS LEAVE HOME" and "SCHOOL DAYS" is motion picture history.

The same co-operation will be given to those who book our latest attraction – –

"YOUR BEST FRIEND"

featuring

VERA GORDON

A HARRY RAPF PRODUCTION

DIRECTED BY WILL NIGH

WARNER BROTHERS,

1600 BROADWAY, N.Y.

WARNER BROS.

WHO IS "YOUR BEST FRIEND"?

(24 SHEET TEASER THAT WILL COMMAND PUBLIC ATTENTION)



2-COL TEASER ADS.



This unusual teaser angle is but one of the many helpful exploitation ideas contained in our broadside press sheet suggesting to exhibitors how to sell this feature to the public.

Every conceivable idea on exploitation together with illustrations of an unusual amount of advertising novelties and accessories, has been incorporated in our press sheet.

Write us and we will gladly send you one of our campaign sheets.













ONE COL TEASER ADS.

WATCH FOR

STAN LAUREL

A REEL COMEDIAN



ALL FOR FUN

FUN FOR ALL

Now Ready

"THE CARPENTER"
"THE BOOKLEGGER"
"THE GARDENER"

In Preparation

"MIXED NUTS"
"THE MINER"
"MAKE IT SNAPPY"

AMALGAMATED PROD. CO.
344 S. OXFORD ST.
LOS ANGELES, CAL.

RELEASING ARRANGEMENTS ANNOUNCED LATER

No bookings accepted on these pictures until approved by exhibitors; if interested write.

A GIRL—HER BOY—A KISS—OH JOY!—
A PLOT—A ROW—A VAMP—THEN WOW!—
A SPAT—STAND PAT—TOO FAT—HOT CAT!

Book DORIS MAY

IN THE GAYEST COMEDY OF THE SEASON

"GAY AND DEVILISH"

A JUGGERNAUT of jazz and joy! The loveliest little Flapper of them all comes again to broadcast merriment to millions—The Flapper fad has gripped American girlhood—has turned her into a delightful little madcap whose charm is fetchingly personified by Doris May.

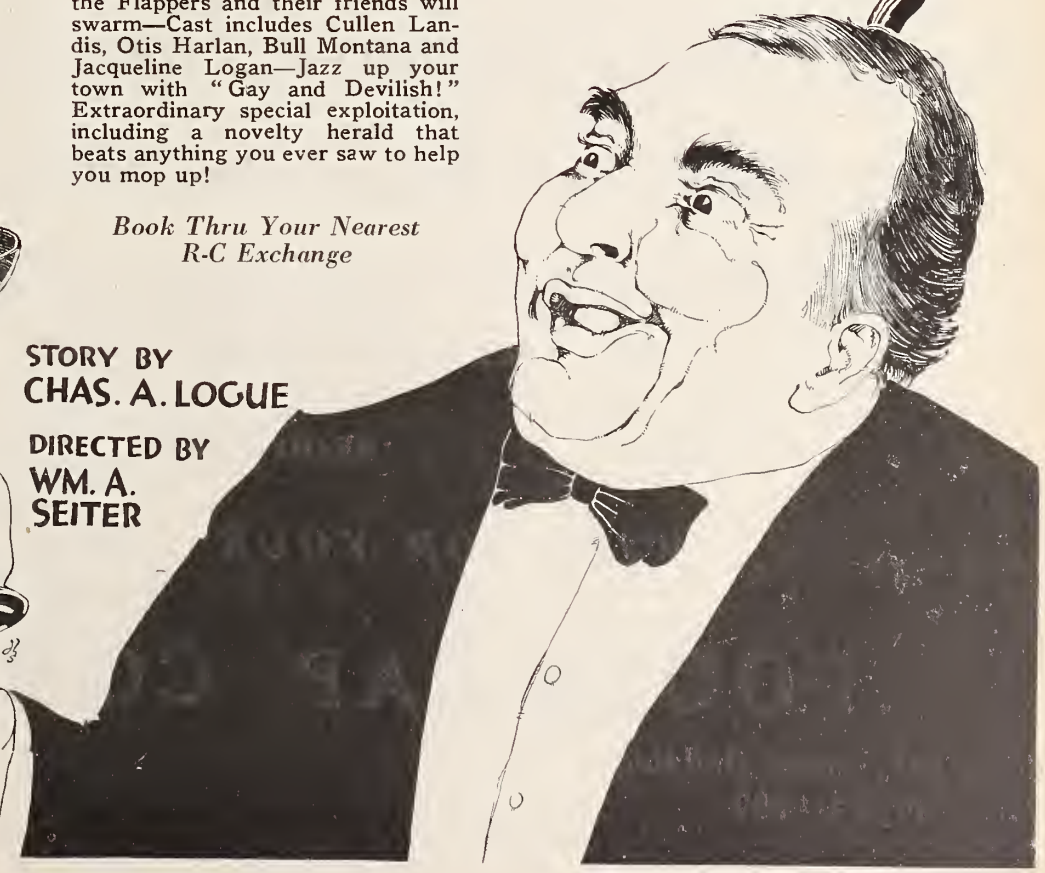
A rattling farce to which ALL the Flappers and their friends will swarm—Cast includes Cullen Landis, Otis Harlan, Bull Montana and Jacqueline Logan—Jazz up your town with "Gay and Devilish!" Extraordinary special exploitation, including a novelty herald that beats anything you ever saw to help you mop up!

Book Thru Your Nearest R-C Exchange



STORY BY
CHAS. A. LOGUE

DIRECTED BY
WM. A.
SEITER



R-C PICTURES
REG. U.S. PAT. OFF.

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FRED. J. BALSHOFER

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These Subjects have been selected from his best productions

THESE REVIVALS HAVE BEEN RECONSTRUCTED
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¶Do you want to handle a series of wonderful short subjects which 100,000,000 Americans will see?

¶Do you want to handle such a series on a financial basis that is not only *fair* and *equitable* but *accommodating* and *convenient* as well?

¶Do you want a series of pictures bigger and better than a regular serial, with a wider appeal and with much longer exhibition life?

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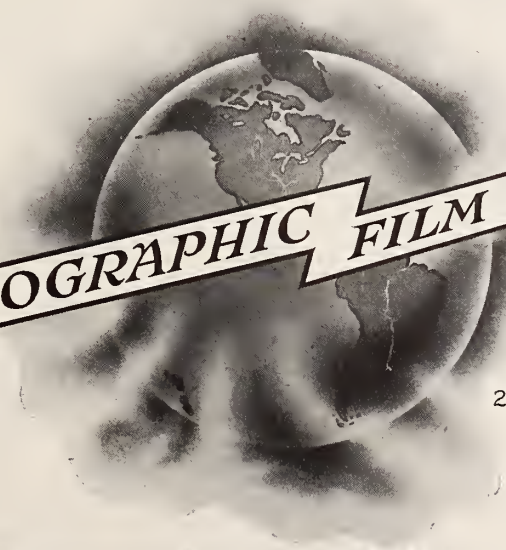
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¶"The Voice of the Land" series of fifty reels arranged in program.

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¶If you are the livest State Rights exchange man or buyer in your territory, and you believe in CONFIDENCE AND COOPERATION (as we believe in them, and practice them,) and want to put some big PLUS MONEY on your books this year and next,

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A New Series of 8 Western Super-Features Starring

JACK HOXIE



The Screen's Greatest Exponent of the Real West, Whose World Wide Reputation as a Box Office Attraction Will Insure Rapid Fire Bookings.



The First of This Series

NOW READY

BARB WIRE

From an Original Story by
WILLIAM LESTER
AND
MARIN SAIS

WRITE OR WIRE IMMEDIATELY FOR YOUR TERRITORY

SUNSET PRODUCTIONS

SUNSET PRODUCTIONS
ANTHONY J. XYDIAS, Pres. and Gen. Manager
7425 Sunset Boulevard HOLLYWOOD CALIFORNIA

"Good Entertainment Value!"

Read what the Exhibitor's Trade Review says:

"Charles Ray as a Secret Service man on the Mexican border does an amusing bit of sleuthing in this picture.

"The climax is satisfactory and the picture has good entertainment value all the way through. 'Gas, Oil and Water' should go well.

"Charles Ray has injected his usual pleasantries into the story and the result is good, wholesome comedy. The mystery that surrounds the picture provides material for thrillers in the shape of aeroplanes, speeding cyclists and an exciting automobile chase. The scenes are interesting."



Just wait till your patrons see Charles Ray and Whiskers chasing the smugglers on the Mexican border in "Gas, Oil, Water"

Arthur S. Kane presents

CHARLES RAY

in

"Gas—Oil—Water"

Story by Richard Andres; Photography by George Rizard; Directed by Charles Ray, and Produced by Charles Ray Productions, Inc.

FIRST NATIONAL PICTURES

Have You Booked Charles Ray in **"THE BARNSTORMER"**
Don't miss it if you want to give your patrons the laugh of a life time.

DISTRIBUTED BY FIRST NATIONAL EXHIBITORS CIRCUIT, INC.

Released on the Open Market

100 Newspapers Putting

CASH IN ON THIS PUBLICITY

Our National direct to the public campaign on "The Rosary" is working for your box office.

Scores of dailies throughout the country are now running the story of the picture in serial form—and more papers are asking for this service daily.

This picture is a sure fire box office bet in itself. With this added stimulus it's a winner.

Selig-Rork present

THE ROSARY

Original story by Bernard McConville; Inspired by the theme of the play by Edward E. Rose; Directed by Jerome Storm.

JOIN McALLISTER POST 239—LIVE WIRE POST IN SOUTHEASTERN INDIANA

THE LAWRENCEBURG PRESS

The Best Read all Home Print Newspaper in Dearborn County

L. LXXIII, NO. 16 — LAWRENCEBURG, INDIANA, THURSDAY, APRIL 20, 1922 — $1.50

URT HOUSE NEWS | COUNCIL PROCEEDINGS

THE SACRAMENTO TRIBUNE

OWNED AND CONTROLLED BY MEMBERS OF ORGANIZED LABOR OF CALIFORNIA

FRIDAY, APRIL 7, 1922

Member of The Federated Press

FIRST NATIONAL PICTURES

Daily News
Huntington, Pa.

The Rosary

By Scoop Conlon

CHAPTER 5

The Morning Pioneer

Evening Journal
Albany, N.Y.

ENLISTED

The ROSARY

By Scoop Conlon

CHAPTER 8

FIRST NATIONAL PICTURES

The Paper That Does Not Get Its Revenue From What It Does NOT Print

THE DAILY

BUFFALO, N.Y. MONDAY

VOL. VII FOUR PAGES

Get It in the Morning While It Is News

LOW TIDE 5:56

DAYTONA MORNING JOURNAL

AN ASSOCIATED PRESS NEWSPAPER

GOOD MORNING—The weather man says GENERALLY FAIR SUNDAY AND MONDAY; PROBABLY CHANGE IN TEMPERATURE

NUMBER 144. DAYTONA, FLORIDA, SUNDAY MORNING, APRIL 16, 1922. SINGLE COPY, 5 CENTS

ASS BILL TO INCREASE NAVY ENLISTED FORCE

Picture Over for You!

FREE TO ANY NEWSPAPER

If a newspaper in your town is running this story, get the picture quick. Your audiences are ready made.

If not, book the picture at once and then get your local paper to write First National Publicity Department, 6 West 48th Street, New York, for proofs of the story and detail information.

No paper is too big or too small, for we furnish the story in proof with photographs, in shell plate or mats with illustrations.

They'll all be glad to use it, for it's a corking story and it's FREE.

Don't overlook this chance

More Records Go Crashing!

Here's another Theatre added to the long list of those reporting biggest box office receipts with "Smilin' Through"



CLASS OF SERVICE | SYMBOL
Telegram |
Day Letter |
Night Message | Blue
Night Letter | Nite
| N L

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WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRES.

Schenectady, N.Y. April 23 1922

Associated First National Pictures Inc
6 West 48th Street
New York City

Smilin Through opened here yesterday breaking all house records stop business as good today stop looks good for ten days at least stop picture went over great stop big audiences delighted congratulations

William Shirley
Manager Strand Theatre

Joseph M. Schenck
presents

NORMA TALMADGE

IN

"Smilin' Through"

Adapted by James Ashmore Creelman and Sidney A. Franklin from Allen Langdon Martin's play. Directed by Sidney A. Franklin; photographed by Roy Hunt and Charles Rosher; technical directors, Willard M. Reineck and Lawrence Hitt.

A First National Attraction

It's Packing Them In At Second Week's Run at the Big New York Strand

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Motion Picture News

William A. Johnston, Pres. & Editor
George D. Gould, Managing Editor
E. Kendall Gillett, Treasurer
Fred J. Beecroft, Adv. Mgr.

Announcement

BABSON'S statistical organization, Columbia University and MOTION PICTURE NEWS *will make a statistical survey of the motion picture industry.*

Information will be gathered from producer, distributor and exhibitor; when collected, the figures will be analyzed by experts and made known to the trade. All information may be supplied without name or address.

The results will, we believe, have an important bearing on the tax situation, present and future; also upon such economic questions as rentals, their relation to gross theatre income and other leading problems of general interest and welfare.

The survey is already under way.

We have met everywhere a spirit of helpfulness. Access to production and distribution statistics have been freely offered here in New York. A questionnaire is being mailed to the exhibitor. And in this connection we ask his full attention. The blanks may be returned to us unsigned. All we ask is the population and general location and character of the town, and other facts that are necessary to such a survey. The entire project is for the information and good of the industry at large.

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Motion Picture News

Ethics and Politics

WE are writing this editorial on the eve of the Washington Convention.

In order that we may not appear in the light of taking ourselves too seriously, we state offhand that an exhibitor is partly responsible for the thought back of this editorial.

He is an exhibitor of large experience, of constant contact with theatres large and small, of influence and ability. His investment is large; but more than that, he feels his responsibility to the industry.

He and a hundred more exhibitors of the same type and standing and heavy investment will for one thing join the M. P. T. O. A. and lend their active efforts to its further upbuilding—

Provided—

There's a general clean-up of the industry—a clean-up of suspicion, short sightedness, vanity, selfishness, politics, underhandedness; and a general elevation of the industry to new and solid standards of progression.

He's a practical man; not a theorist.

He's deadly in earnest.

And so are we.

* * * * * *

This exhibitor takes the stand that it is up to the trade paper to lead in this new era of construction—*to demand from this industry a code of ethics.*

"Lay down your ten commandments or your fourteen points, or whatever form your platform takes," he says.

"Then demand a show down all along the line.

"Demand that everyone either accept these ethical objectives by silent consent; or else come forth, like men, and tell in cold type why they won't accept them.

"This business has grown too big to tolerate smallness and chicanery. It has no place today for the liar, the parasite, the buccaneer.

"The motion picture has too great a responsibility to America to be manhandled as it has been.

"Either we must rise—now—to the opportunity or step aside for some better control than we possess or can promise."

* * * * * *

MOTION PICTURE NEWS, for its part, accepts this order; and according to its lights, will lay down a platform and support it.

* * * * * *

And we start with the M. P. T. O. A.

Not because this organization stands forth most prominently as needing construction. On the contrary, it is today the best industrial organization we have.

But because its annual convention is here. And because a convention means an election of officers. And, as usual, politics is in the saddle, and riding hard and recklessly.

Already a mess of misstatements have been generously spilled to the New York newspapers. Several millions of people have been told by plainest inference that the motion picture family is so divided as to have no business security and so lacking in self-respect that it jumps for any motive whatsoever to bare its silly skeletons to the public eye and mind.

It is destructive enough to make such absurd misstatements within our family circle; to make them public smacks of a brainstorm, to say the least

The article in one breath deplores the wide publication of Will Hays' reputed salary—reputed only in a newspaper yarn and known to be a gross exaggeration—and then glibly publishes the lie again. It goes further and gives further publicity to another baseless newspaper yarn that Senator Walker will accept also a spectacular salary from the exhibitor organization. It does even worse and imputes an underhanded attempt upon the part of the producers through Will Hays to control through Senator Walker the exhibitor organization.

These are downright misstatements, gentlemen.

Whether they are innocently conceived out of nameless suspicions or deliberately and knowingly distorted out of the truth is a question.

But they are plain and unadulterated untruths.

And as sane men and honorable men there's but one thing to do about them; stamp them out, obliterate them, and their like, now and forever.

* * * * * *

What's all the shootin' for, anyway?

A job is at stake. The Presidency of the M. P. T. O. A.

That's it, isn't it? Just that!

Is that job the main objective of the exhibitor organization? Is this election the main purpose of the Washington Convention?

God forbid!

We have seen exhibitor organizations topple over twice before because the Presidency made it top heavy. Some man wanted the job so badly, and cared so insincerely for the organization under him that he made it top heavy. And when it fell, after a convention that did nothing but elect, leading exhibitors walked away in disgust—to stay away.

We have today an exhibitor organization worthy of the name.

Very well; then the time has come for the organization to seek a president, not to be sought after. The sole point at issue is a man—within or without exhibitor ranks—it makes no difference at all—who can best protect and advance its members' interests.

And—don't forget this—a man who is big enough and broad enough and honest enough to know *and say* that the interests of the branches of this industry are *identical,* that today the good name and fortunes of *this whole industry* are squarely at stake—

And—who in his conduct of his office will justify and fairly uphold within and without the fair name and interests of *this whole industry.*

* * * * * *

This paper isn't interested in the slightest degree in the personal victory of either Sidney Cohen or Senator James J. Walker.

And if these men are sincere to the cause of exhibitor organization, they feel exactly the same way about it.

We resent and deplore the recent attack upon Senator Walker as bad judgment, bad faith and decidedly detrimental to this industry. We need his good will, his esteem, and, if possible, his services.

But the Presidency of the M. P. T. O. A. isn't the big issue.

The issue is the construction of exhibitor organization and through this the construction of the motion picture industry.

Who's the man for the *motion picture industry?*

That's the question!

* * * * * *

Our industrial organization platform, as it exists today, is plain, simple and above board.

No one should mistake it; no one can honestly misconstrue it.

We have a producer and distributor association headed by Will H. Hays. Its purpose is clearly and simply outlined in the incorporation papers—*to attain and maintain higher moral and artistic standards of production.*

It's a big job. A Postmaster General of the United States has taken it. If Mr. Hays successfully achieves this single, simple objective, he won't have time to do much of anything else.

A lot of people—it's funny how the motion picture mind always sneaks around the back when the front door is wide open—are still asking: "What is Hays really going to do?"

For the love of Heaven, gentlemen!

Go and ask Mr. Hays. He'll tell you. It's simple enough. If you don't believe him, call him a liar. Otherwise—believe him.

Now—Mr. Hays has come out flat footed for a *distinct* exhibitor organization. He wants just that—a *distinct* organization. And he wants it to prosper. So does every producer and distributor. So does every trade paper. So does every individual in the business.

Why not? The exhibitors constitute our biggest branch. They make our public contact. We have every reason—all of us, and with our serious investments, we have every right to encourage and hope for and plan for a large, active self-contained exhibitor organization. It is a matter of large concern to all of us.

Mr. Hays has simply said this: he hopes for concerted action between the two organizations on problems that affect the integrity and progress of the whole industry; he even hopes that possibly the two organizations may work out problems of commercial welfare.

And Senator Walker, also a man of vision in public affairs, was quick to say: "Fine! I'm with you."

Well, who isn't?

The exhibitor everywhere today is calling for this very thing.

Who isn't? Who is there in this industry who isn't whole hearted for such unity? And if so, why?

* * * * * *

We want *ethics* in the industry; *not politics.*

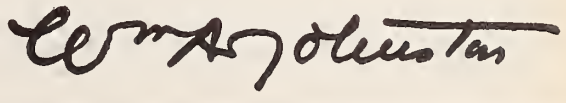
Politics belittle and destroy.

If politics is to dominate the M. P. T. O. A. the organization is doomed either to a small, ineffective representation of exhibitors or to downright disintegration.

Which do *you* want—and we place the question before the exhibitors of the country with a sure idea of what their reply will be—*ethics or politics?*

Your organization is at stake.

It's up to you to act not merely for yourself, your organization, but for *your industry.*



PICTURES AND PEOPLE

IT has been suggested, from time to time, that producers and distributors should unite in an advertising campaign for the general promotion of the picture and the picture theatre. There are many such joint campaigns today conducted by associations of paint, lumber, cement, brick, fruit products, etc. Pathe Exchange is doing just this sort of advertising today lone handed. No reference is made to Pathe product; the advertisements are aimed at the uplift of the picture in the public eye. Quarter pages are appearing regularly in the Saturday Evening Post and full pages in Life and a number of religious papers.

* * *

J. D. Williams and several prominent officials of the First National theatres are in Dallas at the opening of the Hope theatre, conducted by the J. D. Williams Amusement Company. Hope Hampton is honor guest and the opening picture is her screen production, "Star Dust."

* * *

HARRY HOUDINI, President of the Society of American Magicians, writes us the following letter:

"Alluding to your paragraph in the Motion Picture News, in which you call attention to my letter of protest to the managers of the New York theatres, there is no gainsaying the fact that it is unfair to an inventor of magic and mystery to have no protection.

"A man will work all his life to create something, and just when he is getting to the point where the returns are coming in, as a matter of fact, to build up a business, someone who has no moral right to do so, picturizes the feature, and ruins all possibilities of the inventor reaping the reward which is justly his. No illusion is safe if this is allowed to go on, and it would be sweeping off the face of the earth one of the greatest professions of entertainment the world has ever known, and I trust that the managers will not permit to be shown at the theatres, any film which is likely to injure the profession."

* * *

We have always appealed for advertising on State Right pictures that would go beyond the buyer to the exhibitor. Edwin Carewe Pictures Corporation and Affiliated Distributors are going us one better and are advertising "I Am the Law" straight to the public through Saturday Evening Post, with full pages in Life, Photoplay, Motion Picture Magazine, Motion Picture Classic, Picture Play, Screenland, and other publications. Several of these pages were advertised in Motion Picture News last week. We have also this suggestion to make to the exhibitor: these magazine advertisements are also good newspaper display and can be used by the exhibitor with his local newspaper. We assume that cuts will be available from the State Right distributors.

* * *

The testimonial dinner to William Brandt, held last week at the Ritz Carlton, was largely attended. We take this occasion to congratulate Mr. Brandt upon his outstanding efforts as an instructionist in exhibitor organization. Few men have worked so hard, so willingly and with such a broad vision for the true spirit of exhibitor organization and for the welfare of the industry at large.

* * *

H. M. WARNER of Warner Brothers, writes us as follows:

"Like the beautiful press book the colored inserts used in trade paper advertising are a willful waste of money.

"Colored inserts do not sell pictures, and neither do they help the exhibitor. The present method of advertising features via the insert is a flagrant disregard of exhibitor cooperation.

"What is the meaning of a beautiful insert? Nothing! It probably pleases the vanity of stars, and is sometimes used as a bait to hoodwink prospective stock buyers.

"Nowadays the printers of beautiful inserts get a good portion of the money that is appropriated for an exploitation campaign. This same money could be more advantageously used by taking greater space in the trade publications, telling the exhibitor how he can sell the picture to the public, and thereby helping him to derive the maximum business results."

We don't exactly agree with Mr. Warner that a colored insert is useless. It has its place in the selling campaign but it doesn't go far enough. What the exhibitor expects after that is advertising copy that will help him sell his picture profitably to the public and Mr. Warner is dead right in this respect. The exhibitor today is looking for such copy in his trade paper irrespective of the press book, in fact, he could pretty well get along without the press book if he had such advertising copy. Warner Brothers not only believe in helping the exhibitor but they are doing it. The success everywhere of "Why Girls Leave Home," "School Days," "Your Best Friend," etc., are in good measure due to Warner exploitation campaigns. This concern is making a signal record throughout the industry in this respect.

* * *

P. A. Powers always comes back from the Coast with some apt allusions that go right to the heart of things. He says that one great element in production waste is the anxiety to "shoot" scenes before production plans are clearly in hand. He proposes to put large signs throughout the Robertson-Cole studios labelled "What's All the Shootin' For."

* * *

EVERY week there is ample evidence that the National Board of Review is doing a very large constructive work for the motion picture industry—doing it in a quiet way, too. Co-operation is being effected in cities and towns all over the country between the exhibitor and the local civic, religious and educational organizations. This, to our mind, is the one and only answer to consorship.

It has often occurred to us that had this industry backed up the National Board of Review more closely and solidly from the very beginning that we wouldn't have much censorship today.

* * *

It has always seemed to us that the problem of the exorbitant salary—whether paid to a star, a director or author, or any human factor of the production field should be logically settled in the following way: either a reasonable salary should be paid determined by the same situation in other fields, such as the stage, publishing business, etc., or else the salary should be a part of the gross income of the picture. Moreover, we have an idea that when production gets down to a sane basis, which is rapidly approaching, that salaries will be settled in just about this way.

* * *

E. W. COLLINS of the Jonesboro Amusement Company, Arkansas, sends us the following excellent suggestion on serials:

"At a very crucial period in the life of the 'Serial,' I would like to suggest to producers of such entertainment, an idea that has come to me from constant and close association

with the men, women and children who have kept the chapter play alive with their patronage.

" Serials are too long. Even ten episodes would be too many. Five would be about right.

" The serial resembles nothing so much as the ' continued ' magazine story. In other years it was customary to continue a novel over a period of many weeks but if you will notice the Saturday Evening Post, and other fiction magazines, you'll observe that their serial stories seldom extend over more than five or six weeks or issues.

" I am anxious to see some pioneer experiment with a five chapter serial with about three reels to each chapter.

" Will you not express yourself editorially on this question? Universal is making strenuous efforts to resuscitate the serial and they are to be commended for blending historical stories with this type of picture, but I believe that fifteen or eighteen weeks is too long.

" To follow a serial of that length the patron must mortgage one day of his life for nearly four months. I have many patrons who like serials but will not start one because they dread being tied up each Saturday for so long a period. Five episodes is enough. And make them three reels each, so that they will be sure to hold the patron and bring him back."

A sales manager who happened in our office gave as his objection to the foregoing the high cost of selling a five episode serial, however, on second thought he stated that two or more serials could probably be sold at the same time with no more than the present selling expense.

* * *

WHAT is claimed to be the most beautiful theatre in the state of New Jersey, the State, located in Jersey City near the Summit Avenue tube station, was opened Monday, April 24th, with appropriate ceremonies and a bill of vaudeville and pictures.

The new theatre, the most pretentious of any house in Jersey City, seats 3,000 and is the last word from front to stage. The house was built by a local company, the State Theatres Corporation, of which Frank G. Hall, owner and manager of a number of other houses in New Jersey, is president. Mr. Hall will act as managing director of the State with R. Alfred Jones, for a number of years house manager of the New York Mark Strand.

The photoplay selected for the opening was D. W. Griffith's " Orphans of the Storm." Six acts of vaudeville procedes the picture.

On the opening night the audience present was by invitation only. A considerable preliminary program was carried out before the regular show began.

Among the speakers were Governor Edwards of New Jersey and Mayor Hague of Jersey City. Lillian and Dorothy Gish made a personal appearance.

* * *

THE screen has furnished so many milestones since it flashed to the foreground as a medium of entertainment that any new innovation presented now is accepted as a part of the development. The element of surprise is largely missing because one has become accustomed to seeing new ideas exploited. However, picture-goers are certain to describe J. Stuart Blackton's novel feature, " The Glorious Adventure," as something out of the ordinary because it is the first photoplay of regulation length presented with a natural color process. From this treatment alone it is worthy of serious consideration.

The story, featuring the romantic, adventurous days when Cromwell presided over the destinies of England, gives to the spectator a tapestry of colors when knights of old and brigands bold, vied with one another for an opulent display of their wardrobes. Modern styles may carry startling colors, but the ancient day carries a glamour. The sheen of silk and satin, frill and furbelow is caught in all its colorful richness. Looking at this picture is like picking up some rare volume of medieval romance with the pages vividly illustrated by a Joshua Reynolds, a Gainsborough or a Rembrandt. Mr. Blackton has shown the way. Some day the process will become so perfected that picture-goers will demand it. Meanwhile Mr. Blackton is to be congratulated for taking us into unexplored lands.



Wesley Barry leaving White House after being received by President Harding. Wesley is accompanied by his mother and Senator Shortridge of California

* * *

The National Board of Review has selected a list of pictures rich in mother love and homespun humanities for Mother's Day and Mother's Week, beginning May 14th. In this list are " The Old Nest," " Over the Hill," " One Man in a Million," " Humoresque," " Homespun Folks." " The Old Oaken Bucket," " The Good Provider," " Your Best Friend," " Turn to the Right," " Devotion," " Dollars and the Woman," " Mother O' Mine," " Scrap Iron," and " Hail the Woman." Representative pictures every one—all shadow symbols of human attributes.

* * *

One hundred reels of travelogues in the Holy Land have been completed after five years of study and work, by the Geographic Film Company of Cincinnati. One of them, " Garden of Gethsemane " in Prizma colors, was a part of the Capitol Theatre program last week and received some well-deserved tributes from the New York newspapers. These pictures are not only highly interesting and instructive—they take the audience right through biblical history—but they are a decided credit to the industry and will have, we believe, the support everywhere of the exhibitor. The American public wants this kind of picture and Mr. E. B. Russell who has charge of their distribution proposes that the public will know about them through a national campaign of advertising.

* * *

We are in receipt of a letter from a subscriber in Germany. He has been contemplating a bill received for a two year's subscription and says that he will have to dig up 4,000 marks to pay it. This is the equivalent of nearly $1,000 before the war. He wants the paper and also wants to know if we cannot modify the bill in some degree. We are almost inclined to chop off a few hundred dollars.

* * *

A SIMPLE and inexpensive method of quieting Young America when melodramatic scenes are on the screen: one of the real problems of the small town exhibitor, has been discovered by H. H. McLaughlin, manager of the Criterian theatre, Oklahoma City, Okla.

Mr. McLaughlin purchased several gross of lollypops and each boy and girl entering the Criterian is presented with a stick. The result is that when some stirring climax is flashed on the screen the usual stamping of feet, whistles and other juvenile demonstrations are missing. Instead there are gurgling choruses of approval that reach no further than the front rows of seats where the " gang " congregates.

Mr. McLaughlin also finds that the lollypops are bringing him new business. Children are consistent shoppers and the cent's worth of candy is a premium that pulls many an extra dollar to the Criterian box office.

The taffy-on-the-stick scheme is now a regular part of the Criterian policy and Mr. McLaughlin figures he has killed two birds with one stone.

Walker Hotly Retorts to Cohen Statement; Brecher Upholds Him

COHEN'S STATEMENT

AT the request of the Board of Directors of the Motion Picture Theatre Owners of New York State, the official unit of the Motion Picture Theatre Owners of America, several members of the National Committee and members of the Chamber of Commerce, I refrained from attending the meeting of the Theatre Owners' Chamber of Commerce today. It was the purpose of the National, State and other officers concerned to bring about harmonious relations between myself and Senator Walker. In fact, no breach ever occurred between myself and Senator Walker, but he takes the position that I have offended him in some way. That this dissension should cease and the organization be made to serve its proper purpose in protecting the interests of the Exhibitor, I went to the limits prescribed by these National, State and local theatre owners in the attempt to avoid an open breach with the Senator.

They knew and I knew that the Senator proposed carrying his case into the Chamber of Commerce meeting. It would have been very easy to make reply to his statements, most of which are general in character and none of which can possibly compromise me with the members of our National Organization. But in the interest of harmony at the particular and special request of the officials of National and State bodies, I yielded in my purpose to attend the meeting to defend myself and remained away.

At a meeting last week of the Chamber of Commerce Senator Walker went into a lengthy and elaborate laudation of myself and the National Organization. His praise last week was as pronounced as his abuse was today, and under the circumstances neither mean anything to me now. I am simply interested in the welfare of the Motion Picture Theatre Owners of America, in having harmonious relations exist within its ranks, and do not consider that this Chamber of Commerce session can bring about any dissension, even though this was, no doubt, the purpose of those who insisted on the ventilation of Senator Walker's grievances there.

While the Senator was praising me last week, certain other people in this section were busy circulating scandalous reports about our organization and its officers, and travelling about the country at great expense in this effort to foment dissension and cause division in our ranks.

WALKER'S REPLY

WHEN Senator Walker's attention was called to the statement issued by Sydney S. Cohen in explanation of the latter's failure to appear at the Chamber of Commerce meeting held April 26, Senator Walker said:

"My God, is it possible that Sydney Cohen can't tell the truth about anything?"

"He asked me himself over the 'phone to remain away from the Chamber of Commerce and any open discussion. I told him I could not retain my self-respect if I agreed to permit him to make malicious, slanderous, and lying charges in the public press and agree to answer them only in private."

"In my presence in my own office the Committee representing the directors of the Motion Picture Theatre Owners of New York State consisting of Mr. Leo Brocher, Mr. Jules Michaels and Mr. Charles L. O'Reilly told him I insisted upon going through with the Chamber of Commerce meeting and they insisted that he also appear."

"If character assault, misrepresentation, ingratitude, and breach of confidence do not amount to offense, then probably Mr. Cohen has not offended me."

"Mr. Cohen is the man who started this controversy through the daily newspapers of the country that brought the present odium upon the industry and then refused to substantiate his charges in the presence of those who knew him longest and best. Mr. Cohen buys film, which may have something to do with his candidacy for President of the M. P. T. O. A. I do not buy film, but no one, I submit, throughout the entire country has done more for the exhibitor without a monetary interest or the hope of financial reward than I have."

"If Mr. Cohen would give the same wide publicity to the denial to the New York Evening World that I was a candidate for any position in the Motion Picture Industry as he gave to the unauthorized, untruthful story in the same newspaper that I might be a candidate, I would be willing to admit there was a scintilla of sincerity in that gentleman.

"Mr. Cohen has a novel idea of harmony. It evidently amounts to this: that it is no harm to spit in a man's face if you loan him your handkerchief to wipe it away.

"Oh, I find in reading further in your article, that I owe Mr. Cohen an apology. A little truth has crept into the statement. He says that I praised him at the Chamber of Commerce dinner to William Brandt. That is true and he might have gone further and say that I did the self same thing for three years, the result of which was all to his advantage, but I might add that I have no exclusive rights on that for Sam Berman who, I am reliably informed, is another subject of his venom and abuse, traveled this country with all the hardships attending it for three years selling Mr. Cohen, the result of which was his election as President of M. P. T. O. A.

"Gentlemen of the press! Let me repeat to you I have never made myself a candidate for the Presidency of M. P. T. O. A. Mr. Cohen has, and I cannot help but ask what prompts so frenzied an anxiety for this place that to acquire it he would leave honor, integrity and every vestige of decency behind him? What is the prize that's worth while attaining over the ruins of old and loyal friends? Can M. P. T. O. A. accomplish anything with the leadership that spells insincerity, deceit, and ingratitude? I would not be guilty of any one of these if the Presidency of the United States, the highest position within the gift of man, were at stake!"

BRECHER (M. P. T. O. Director) VERSION

THE statement issued by Sydney S. Cohen, under date of April 26th, with reference to Senator Walker's appearance at the Theatre Owners' Chamber of Commerce meeting is in some particulars false and in others composed of a series of misleading half truths.

Following is a full history of the occurrences leading up to the events referred to in the Cohen statement:

On Saturday, April 22nd, a report appeared in the "Evening World" to the effect that Senator Walker was offered the leadership of the M.P.T.O.A. Late that same afternoon a communication was delivered to the Senator purporting to dismiss him from his post as national counsel to the organization. A statement was also issued from Mr. Cohen's office announcing that Senator Walker was the dismissed attorney for the M.P.T.O.A. and insinuating that he and others characterized as "certain disloyal members" were aiming to injure the organization.

The appearance of this statement was disturbing to every one. It was particularly painful because of the fact that both men were held in equal high esteem.

A special meeting of the Theatre Owners' Chamber of Commerce was called for Tuesday, April 25th, and both Mr. Cohen and Senator Walker were invited to be present in the hope that an open discussion would clear up the deplorable condition. A special meeting of the Board of Directors of the Theatre Owners' Chamber of Commerce was called on Monday for the same purpose. At the Directors' meeting a letter was read from Mr. Cohen requesting a postponement of the meeting. The meeting was postponed to Wednesday, April 26th.

On Tuesday, a meeting of the Executive Committee of the M.P.T.O., State of New York, took place. At the evening session of this meeting, in addition to the State Executive Committee, there was present: Mr. Cohen, Mr True, President of the Exhibitors of Connecticut; Mr. Fay of Rhode Island and Mr. O'Toole of Pennsylvania.

Mr. Cohen stated that the letter dismissing Senator Walker and the statement issued by someone from National Headquarters on the same subject were acts done in opposition to his wishes and against his protest. In response to questions by the Chair and others present, Mr. Cohen stated that he did not call a meeting of the Executive Committee or the Board of Directors of the National organization, and that the Walker action was taken by certain members of the National Executive Committee, but in his opinion this action was unofficial, unauthorized and without effect.

He was asked whether he would issue a public statement to that effect and he agreed to do so. The Board then moved that a committee of three be appointed to deliver Mr. Cohen's repudiation of the alleged dismissal to the Senator and that the publication of this repudiation or any other disposal of same was to be left to the Senator. The Board then adjourned and some of the members of it left for their homes up-state.

The following morning the committee of three, consisting of Mr. Jules Michaels, Mr. W. H. Linton and Mr. Leo Brecher, called on Mr. Cohen to receive the statement of repudiation. Mr. Cohen wanted to know whether the receipt of this statement of repudiation would induce the Senator to remain away from the Chamber of Commerce meeting. The committee was, of course, in no position to speak for the Senator, as it was merely acting in the capacity of peacemakers between Mr. Cohen and the Senator.

At that point Mr. True and Mr. Fay (who were involved in the issuance of the letter of dismissal) requested Mr. Cohen to remain away from the meeting. Mr. Cohen was willing to listen to their advice. Mr. Brecher said that he would tell the Senator that that was Mr. Cohen's preference, but that in the event that the Senator still wanted to appear before the Chamber of Commerce meeting we would notify Mr. Cohen to that effect, so that he would also appear.

The committee delivered Mr. Cohen's statement of repudiation to the Senator and also informed the Senator that Mr. Cohen requested that they both remain away from the meeting, but the Senator declined, and the committee, through Mr. Jules Michaels, so informed Mr. Coben and advised him that it would be best that he attend.

The statement that Mr. Cohen was requested by the Board of Directors of the State of New York to remain away is not true, as no such request was made by the Board, which held its final meeting late on Tuesday night. Some of the members of the Board were already in their homes up-state and so could not by any stretch of the truth be deemed to have partaken in any discussions which took place on Wednesday morning.

It pains me greatly to be obliged to issue this statement, but in the interest of truth and justice I cannot refrain from doing it.

Walker's Stirring Defense Wins Endorsement of T. O. C. C.

Cohen Absent as Senator Denounces His "Dishonorable Discharge"

AMID wild scenes of applause Senator James J. Walker was unanimously voted the solid confidence and backing of the Theatre Owners' Chamber of Commerce at a meeting held at the Hotel Astor, New York, Wednesday afternoon. An amendment was offered to the effect that the Chamber of Commerce pledge itself to the candidacy of Senator Walker for the Presidency of the M. P. T. O. A. and was about to be carried when Charles L. O'Reilly asked that the amendment be withheld, stating that all that Senator Walker expected was the loyalty and confidence of the Chamber of Commerce.

After Pres. Landau expressed his regrets at the absence of Sydney Cohen, who said he was absent upon the advice of "national directors," Michaels of Buffalo arose and told of the retraction which Cohen had tendered to Walker on Wednesday morning, adding that he told Cohen that "it would be good for him (Cohen)" to attend the meeting

Senator Walker made a dramatic two hours' speech. With legal-like precision, he proved, apparently, to the complete satisfaction of his audience, that the article in the New York Morning World of Saturday was copied from a trade paper and in turn copied by the Evening World and that both articles together with the salary mentioned and all facts contained therein were wholly unauthorized by him and not known by him until they appeared. Previous to the publication of these articles relations between himself and Sydney S. Cohen were wholly amicable. On Saturday afternoon a letter dismissing him as national counsel of the M. P. T. O. A. and signed by eight members of the executive committee of the M. P. T. O. A. was sent by messenger to his home, where he received it at seven o'clock. The letter also carried his office address. About the same time a statement was issued from the offices of the M. P. T. O. A. to the New York newspapers, together with a letter signed by A. J. Moeller, General Manager of the M. P. T. O. A., reported to be authorized by W. A. True of Connecticut, A. R. Pramer of Nebraska, J. T. Collins of New Jersey, C. A. Lick of Arkansas, A. J. Bryawski of Washington, D. C., E. M. Fay of Rhode Island, Sid Nutt of Arkansas, and J. C. Duncan of Iowa. Later on Senator Walker read telegraphic denials from Sid Nutt and J. C. Duncan, that they in no way authorized or knew of a letter of dismissal. These telegrams were included in a large sheaf of others received by Senator Walker from officials of the M. P. T. O. A. all over the country. This letter of dismissal the Senator characterized as his "dishonorable discharge."

What, asked Senator Walker, caused President Cohen to change completely and over night his cordial relation to me. "**This attack in the public press,**" he continued, "**is not only a vilification of myself but of the Motion Picture Industry.**" The charge in effect was that he had neglected a client, declared the Senator. This he considered was an attack on his professional and social character before the New York public.

"**Why,**" asked Senator Walker, "**was this letter which was wholly of interest to the trade, made public?** I could have replied to these base charges," said Senator Walker, "and added still more chaos and still further lowered the Motion Picture Industry in the public eye. I did not do so but came here today to demand what my manhood and self-respect call for. You have got to stand up and be counted," said Senator Walker. "I want to know your disposition to be honest or dishonest to the motion Picture Industry."

He referred bitterly to the characterization of him in the statement sent to the New York papers as a "professional politician." "**You can never have this 'professional politician' back again at any salary,**" he shouted—"**Get that—except when you get an organization in which you have something to say and one which upholds common decency.**" Senator Walker referred to a statement in the article to the effect that he would sit at the feet of Will Hays and take his mental prescriptions from him. He then went on to explain that this was but half of what he said and that the balance of his remark which was heard at the Brandt dinner by practically all the members of the T. O. C. C. made it merely the usual jocular statement in an after-dinner speech. The way which the statement was made to appear makes it, claims Senator Walker, a malicious libel.

Walker referred to President Cohen's repudiation of the letter of dismissal and statement to the public press to the effect that he did not write either and then went on to show in detail that Mr. Cohen either wrote both the speech and the article or supplied the information contained therein and also must have known that the letter and article were sent from his office.

"You'll never get anywhere under the leadership of such a man," he went on. "He says, or his statement says, I abandoned my client. This is how I abandoned them. I have tried 400 cases and made over 700 personal appearances in court. I can forgive his (Cohen's) ignorance but not his ingratitude."

"What is this cause or purpose or job that makes a man lie to get it?" asked Senator Walker. "Cohen may get the job," he shouted, "but he cannot live on a platform of hypocrisy. Character and honor is demanded of a standard bearer. Since the dagger has been put into my back, what assurance," he asked, "have you that you won't get it? Are you closer to Cohen than I was?"

Senator Walker brought out the fact that he had worked for the M. P. T. O. A. for twenty-six months and received his retaining fee for only fifteen months. He was not paid for his period of illness. In conclusion, Senator Walker said: "I have been with you heart and soul since I started with you. You have permitted me to be hurt. If you can lose your friends you are lucky. Only a few remaining cases hold me to my trust as your counsel, then I am going from you. I came to you clean and I leave you clean. I can't live in an atmosphere of intrigue, deceit and hypocrisy."

Upon the conclusion of Senator Walker's speech Mr. Edelhertz in a brief speech stated that the only decent thing the T. O. C. C. could do was to denounce unequivocally what he termed to be an outrage upon Senator Walker. He called for a resolution of confidence. This was greeted with loud applause.

William Brandt proposed an amendment that the T. O. C. C. solemnly and solidly back Senator Walker for the nomination of President of the M. P. T. O. A. Mr. Brandt stated that he would make this later on the floor of the convention at Washington.

The developments leading up to the meeting of the Theatre Owners' Chamber of Commerce at the Hotel Astor, New York, on Wednesday afternoon of this week follow:

The morning edition of the New York "World" of Saturday, April 22nd, carried an article announcing that the candidacy for the presidency of the Motion Picture Theatre Owners of America had been offered to Senator James J. Walker and that the Senator in all probability would accept the office at the national convention of exhibitors to be held in Washington, D. C., the week of May 7th. This article, written by a staff-member of the morning "World," was prompted by editorials appearing in two of the motion picture trade organs on Friday, April 21st. Both these editorials strongly recommended the candidacy of Senator Walker for the presidency of the M. P. T. O. of A. The article published in the morning "World" on

(*Continued on page 2544*)

Educational and Christie Sign New Contract

Agreement Involves 20 Two-Reel Comedies for the Season of 1922 and 1923

EDUCATIONAL Film Exchanges, Inc., and the Christie Film Company have just closed a contract in which are outlined the plans for twenty two-reel Christie Comedies for the season of 1922-1923.

Until the beginning of the last production year the Christie Company produced twenty-four two-reel comedies, fifty-two single reel comedies and several feature length comedies a year. During the last year—the second year during which Christie Comedies have been released by Educational—the Christie Company has put all its effort into twenty-four two-reel comedies.

"The day of the cheap picture is gone," said E. W. Hammons, president of Educational, in announcing and discussing the elaborate plans for next year's Christie Comedies. "The Christie Comedies of the current season and the success with which they have met everywhere, are ample proof—if any further proof could be needed—that the picture that is a BIG picture, regardless of its length, is the picture that the exhibitor and the public want, and must have.

"I am proud of the pictures that have been made by the Christies in recent months. I am proud of the reception they have received from exhibitor, critic and public; and this reception has encouraged the Christies as well as Educational Film Exchanges and myself to be confident that still bigger pictures, though not quite as many in number, will mean the biggest year in the history of Christie Comedies.

"The reduction of the production schedule from twenty-four to twenty pictures does not by any means indicate any sort of retrenchment. It simply means that the money that has heretofore been divided among twenty-four comedies will be spent on making only twenty, and it is intended that each of the twenty shall be a BIGGER picture than any that has heretofore been made by the Christie Company."

Charles H. Christie, general manager of the Christie Film Company, who came to New York from Los Angeles to sign the contract which was concluded a few days ago, was enthusiastic as he departed from this city to return to the Christie Studio.

"There is no doubt," said Mr. Christie, "that the signing of this contract marks another big step for short subjects. We are going to do our utmost to cooperate with Educational in its efforts to give to the exhibitor the very best in short subjects. The Christie Comedies to be produced for the next season will, without doubt, be the biggest and finest polite comedies that have ever been offered to the public.

"Al (his brother, Al Christie, supervising director of all Christie Comedies) is working now on the last release of this years' series, and on completing this picture will go to Europe for a vacation. He is now making the plans for the first two or three pictures of next season, however, and production will go right ahead while he is away. It is probable that two pictures will be made while Al is on his vacation.

"Our whole organization is full of enthusiasm over the showings made by our recent pictures. Of course, we have always been confident that Al's judgment on making clean, polite comedies in a big way was going to win out in a similarly big manner, but there still remained protests from some quarters when we decided to give up the 'bathing girl' and any and all other artificial means of provoking laughter and build our pictures strictly on fine stories, depending on the wholesome humor of the story for the entertainment rather than on 'bathing girls' and 'gags,' and it has been encouraging to see the way that critics, not only of the trade press, but of magazines and newspapers as well, have greeted most warmly our recent pictures."

During Al Christie's vacation the filming of comedies will go ahead under the direction of Scott Sidney, William Beaudine and Harold Beaudine. These directors, with Al Christie, will be alternated in the forthcoming productions just as the stars are.

Definite steps also have been taken by the Christies to assure the very best in stories for the 1922-1923 Christie Comedies. The scenario staff has recently been enlarged until it now includes Frank Roland Conklin, Walter Graham, Robert Hall and Royce Alton as regular staff writers. No more stories from outside sources are being considered.

Rothacker "Optimism Print" Shows Coast Activities in Filmdom

IF Watterson R. Rothacker had shot a news reel of his trip to California, the subtitles would read something like this:

"Situation on Coast appears very much improved over when I was there in December. . . . Indications are that beginning very soon there will be renewed activities there. Three Selznick units starting immediately at United Studios. . . .

"Doug. Fairbanks hard at work on one of the greatest productions he has ever attempted—at his own studio where Mary Pickford is about ready to begin another cinema classic. . . .

"Allen Holubar finishing big First National picture at United Studios. . . . Rare treat awaits the world in 'Oliver Twist' which Jackie Coogan is doing at United Studios. . . .

"John M. Stahl ready to start another First National special at Louis B. Mayer studios. . . . Katherine MacDonald has transferred activities to Mayer Studios. . . . Gasnier is starting a new photoplay. . . . Ruth Roland is scoring another serial triumph at United Studios. . . .

"Marshall Neilan has left for Europe after finishing 'Fools First' for First National. . . . Charles Chaplin is plotting and planning his new production. . . .

"Film colony predicts Charles Ray will make photoplay history with 'Tailor Made Man' to be released through United Artists. . . . Tod Browning is overtiming it on 'Under Two Flags' at Universal City. . . . Richard Walton Tully back at United Studios getting ready to start another big production. . . .

"Col. Selig is throwing open his zoo to public on Sundays to show how wild animal pictures are made."

Four Companies Formed for Pictures

Only four companies incorporated in the motion picture business in New York state during the past week, according to the records in the Secretary of State's office. All told, the amount of capitalization represented only $81,000. These companies, with their directors and the amount of capitalization were:

Arax Amusement Co., Inc., located in Binghamton, $50,000, Kerekin Vartanian, George W. Eisenhart, S. Mack Smith, Binghamton; Newcome, Inc., $20,000, Joseph E. Shea, Alibel Corey, Sylvia Schwartzman, New York; Criterion Operating Corporation, $1,000, Samuel Weinberger, Zelda Seidel, H. A. Rosenfeld, New York City; Blanding Sloan, Inc., $10,000, Blanding Sloan, S. S. Schwartz, Millia Davenport, New York City.

Kerman Warns Against Forged Checks

"I wish to warn everyone in the industry against accepting checks signed by Moe Kerman on the Pacific Bank or any other bank unless they verify these checks with me.

"My telephone number is Bryant 3165 and I am located with the Alexander Film Corporation, 130 West 46th Street.

"In order to protect all innocent parties and to vindicate myself, I take this means of notifying everyone in general."

(Signed) MOE KERMAN.





Center: Watterson Rothacker. At left: the Rothacker Film Mfg. Co. laboratories in Chicago, Ill. At right: the Rothacker-Aller laboratories in Los Angeles, Cal.

Rothacker Workers Have Anniversary Party

President of Concern Pioneered Production in Chicago Twelve Years Ago

WORKERS in the Rothacker Chicago studios are arranging a party to themselves for the first week in May, on the anniversary of the founding of the Rothacker Film Mfg. Co. Twelve candles will glitter in the birthday cake.

In May, 1910, Watterson R. Rothacker rented desk room in a small Chicago office, and became the pioneer practical picture producer, being the first man to make a serious attempt to adapt the pulling power of the silver sheet to the uses of business.

That was before the days of the feature films. Motion Pictures were still considered a novelty by many. Conservative business men not realizing the screen's future gazed with surprised interest upon the earnest young man who walked into their offices and asked them to enlist a regiment or so of their real dollars in the cause of advertising and selling movies.

That year the trail blazer made a tour of advertising clubs and chambers of commerce in the role of film advertising evangelist. "I received lots of encouragement but few orders," reminisces Mr. Rothacker.

But the time came when he could behold his "organization"—one stenographer—on pay day and still smile. And when he was firmly established as a practical picture producer he began engaging in film laboratory work on a small scale.

Then in 1916 the present studio-laboratory was opened on Diversey Parkway, Chicago. Last year he and Joe Aller became team-mates in the Rothacker-Aller laboratory of Hollywood.

"My faith in the motion picture industry is at least twelve times stronger than it was in 1910," says Mr. Rothacker.

He is now preparing to back his faith with three more laboratories. He has a representative at present in Canada paving the way for a Toronto plant. In June he sails for Europe in connection with the laboratory he is going to build in London. New York will be the fifth link in the laboratory chain.

Rothacker has always been active in the industry. He was vice-president of the first Motion Picture Board of Trade and for several years was chairman of the N. A. M. P. I. membership committee. During the war he created the "Mile of Smiles" for the A. E. F. He wrote the first book on film advertising and at present is on the faculty of the Page-Davis School of Advertising. He represents the industry of the Advertising Council of the Chicago Association of Commerce.

R-C Expansion Program Includes New Stars

Powers Reorganization Program Assures High Calibre of Productions

P. A. POWERS, who returned this week to New York from his trip to the R-C West Coast Studios, brought back amplified word of an expansion of the R-C production program, as contained briefly in Late Wire News in MOTION PICTURE NEWS last week, which will give that company some of the biggest stars of the motion picture industry, and assure exhibitors a list of special productions of the highest calibre.

Since Powers assumed control of the R-C Pictures Corporation, announcement has been made of the acquisition of Harry Carey as an R-C star, and now it has become known that Ethel Clayton, who has been producing for the Paramount program, will be starred in specials for R-C, and that Jane Novak, popular player in many big specials, will be featured in a series of Chester Bennett productions,

These announcements were made by Powers to the press immediately after his return from Los Angeles. In addition to these stellar additions, Powers had considerable to say in regard to his plan of co-operative production, which will be put into practice with the filming of all future pictures.

The new Managing Director of R-C left the Coast studios in a state of intense activity. The work of connecting the R-C studios and the United, under the arrangements perfected by Powers, is in full swing, and hereafter R-C producing units will have the benefits of all the sets and properties of the well-stocked United Studios, formerly known as Brunton's, which adjoins the R-C plant.

With a plentiful supply of big special productions guaranteed by the signing of Carey, Ethel Clayton and Jane Novak, Powers also announces that Mr. and Mrs. Carter De Haven will appear in a series of short subjects to be released under the R-C banner.

Under the plans formulated by Powers, Miss Clayton will star in special productions only, and each of the six productions will be individually produced and given special attention.

The Chester Bennett productions, starring Jane Novak, will also be made at the R-C studios, it is announced. The first of these pictures, "Snow Shoe Trail," is now in production, and five more will follow at regular intervals.

News of the expansion and intensive program inaugurated by Powers is being broadcasted to all R-C branch managers and special plans are already being made by General Manager J. I. Schnitzer to afford these coming attractions the biggest impetus ever given an R-C attraction.

When the first pictures of the new stars are ready for release they will find the distribution organization and exploitation department fully prepared to receive them, it is said.

Color Films of 1922 and Those of the Future

Expert Reviews History of Cinematograph and Tells of Its Possibilities

By William Van Doren Kelley

IT is just about 100 years since the first photograph was made, that is, a picture that was "fixed" so that it would not fade in the light. It is conceivable, then, that there are people alive today who saw the first photograph.

It is just about thirty years since the production of the first cinematograph film. The individuals that had most to do with this art are still alive and active in the industry. The pioneers in the work have seen the industry grow from a peep show to a flickering screen production and from a flickering picture to a smooth, substantially flickerless picture.

It is about eight years since we first saw colors added to the pictures, photographically produced on the film and photographically and optically stimulated in the eyes of the audience viewing the scenes. Such pictures contained elements that lacked perfection just as had the earlier black and white pictures.

It is about four years since the first showing of positive films containing colors in the film photographically produced and projected with the smoothness required from present-day audiences.

This year sees the first so-called natural color film, photographically colored, and free, technically, from all the defects formerly present in color films.

The defects were eye strain, fringing and the special projector needed to show the pictures.

With the above experience in back of us we are able to judge the "form" of the baby and prophesy as to the future.

The first two-hour show of a complete photoplay in colors, "The Glorious Adventure," had its initial presentation in the United States, the homeland of cinematography, on April 23rd, 1922, at the Capitol.



William Van Doren Kelley, of Prizma

If one has no vision we can, of course, say that color has not added a great deal to the value of the picture so far as the story is concerned and let it go at that. But if one has vision there is an unlimited field of possibilities presented to the active minds of producers.

As was to be expected, the first play was written without special attention to the value of color and without a complete knowledge of its possibilities, the latter being realized only by and from experience. The first picture merely shows that a complete story uniform in quality throughout ten reels can be made; that studio (artificial light) and outdoor scenes may be joined promiscuously without jarring results; that the time of producing is not appreciably lengthened and that the equipment is available to producers that wish to take advantage of this new form of cinematographic art.

An English critic in speaking about the first production says: "It is like a thousand oil paintings come to life." That being so, we can at once see that here is a scope of work calling for the services of the greatest artists in the world, a new field and a new instrument for the color lighting experts, a new field for the scenic designers, new hope for the story tellers and scenario writers, new methods for the make-up artists and costumers and so on.

Any and every color effect that you have witnessed on the stage and many new and untried color effects can be boxed and fixed to film and shown anywhere in the world wherever there is a moving picture machine. We may not only send the play to the smaller towns, but we can now send the color effect, the prologues, dances and draperies formerly available only to the larger houses in large cities.

From a historical standpoint the value of color in motion pictures is of the greatest importance, of which but three examples are sufficient, viz.: The Victory Parade at Paris, the Burial of the Unknown Solider at Washington and the reel depicting John Burroughs in life. Of this latter reel of natural color film probably as eulogistic a sermon was written as will ever be said for a film. Here we have preserved for the future the events as they actually appeared to those witnessing the events, minus but one thing—sound.

Color in films is bound to be a big factor in the future for nearly every element has been proven out. The most important elements from the commercial aspect are:

(a) Does the public want color?
(b) Cost to manufacture?

(a) This is answered by the success of the short subjects that have been shown and more particularly by such examples as that of a producing concern that submitted its new picture to the distributing exchanges, only to have the picture returned for color embellishments. The exchanges demanded a color dressing for the picture.

(b) The cost of production is within limits at present, while the cost of positives has been a handicap. This latter element will be satisfactorily answered in the near future by improved manufacturing methods already well under way.

American Films Popular in Scandinavia

HIGH grade American motion pictures are more popular today in the Scandinavian countries than ever before, in the opinion of Ingvald C. Oes, manager of the Scandanavian offices maintained at Copenhagen by the Famous Players-Lasky Corporation, who is in New York.

"Like your American motion picture patron, the Scandinavian theatregoer has become a most discriminating person. When he finds a good picture is to be shown, he is certain to attend his favorite theatre.

"The Scandinavian public has not lost its interest in motion pictures. Many of the large theatres in Denmark, Sweden and Norway are doing a good business for these times, and the best American pictures continue to be big drawing cards despite the opposition of cheaper productions imported from Germany and other sources."

Press Approves Banning of Arbuckle Films

THE action of Will H. Hays in banning for the present all Arbuckle films has met with universal approval of the press of America. The New York papers in their editorials all upheld the action of Hays.

The St. Paul Dispatch in an editorial says in part:

"Left to themselves, the distributors probably would have gone on with a 'test,' but under the wise advice of Mr. Hays, who is in a better position to judge of these matters, they have accepted the situation without such wavering tactics."

The Minneapolis Tribune says:

"Will H. Hays, who sits in judgment over a large part of the American picture business may have builded even better for his clients than he knew, when he directed the cancellation of a large number of contracts for the showing of Arbuckle films. It looks like a wise adherence to the principle of 'safety first.'"

The Minneapolis Journal comments:

"Mr. Hays and the owners of the Arbuckle films have shown commendable sensitiveness to public opinion. The movies are at the forks of the road. Their makers realize this, and their evident purpose and desire is to take the right turn."

Movie King-Queen Contest Develops Interest

All Branches of Industry Rally to Support of Charitable May Carnival Committee

UNDER the auspices of the most representative men and women of New York, Their Majesties the King and Queen of the Movies will be crowned in New York on the night of May 9. Who are these rulers? Nobody knows now. The king and queen are to be selected by votes of the people in a popularity contest which will open on Saturday, April 29, and continue until midnight of May 9, when the final count will be held at a May Carnival in the Hotel Astor, arranged for the benefit of the sick, the poor and the unemployed.

Every vote cast will cost ten cents, and it will serve not only to designate some prince or princess of the screen for throne honors but it will buy a bit of food, a few drops of medicine or some rays of sunshine for stricken tenement mothers, ailing children and unemployed sick men who are under the care of the New York Association for Improving the Condition of the Poor. (A. I. C. P.)

The rules of the May Carnival voting contest are simple: All motion picture players are eligible. The contest will be divided into two classes—one for men and the other for women. The votes are to be sold for ten cents each, but only those ballots which have actually been paid for will be counted.

The voting and the carnival at which the winning actor and actress will be crowned will be held under the auspices of the May Carnival Committee, of which Mrs. Courtlandt D. Barnes is chairman. Among other social, business and philanthropic leaders who have accepted places on the committee are Mrs. William K. Vanderbilt 2nd, Mrs. E. H. Harriman, Judge Elbert H. Gary, Cornelius N. Bliss, Jr., Dwight W. Morrow, Thomas Cochran and R. Fulton Cutting.

Never before in the history of motion pictures have the various elements of the Industry lined up so swiftly, so enthusiastically and so completely as they have done at the call of Will H. Hays to support the contest. Notoriously generous as the picture people have always shown themselves on behalf of other drives for charity, all past performances are going by the board when compared with the preparations for this great charity drive for New York City. The call of the Association is being answered by stars, producers, exhibitors, distributors, salesmen, scenario writers, authors, advertising and publicity men, personally and through their several organizations in one hundred per cent fashion.

After two weeks of hard preliminary work, mainly devoted to planning and deciding on the many phases of co-operation between the Committees of the Association for Improving the Condition of the Poor and the picture companies, work in which hundreds of people are engaged in each organization, the Official Motion Picture Popularity Contest will officially get under way on Saturday night with a huge midnight show at which nominations of the stars will be made by their admirers. On the following Monday the actual selling of tickets will start in theatre lobbies, department stores, on the streets, at public meetings and in City Hall Park, the steps of the Sub-Treasury Building and many other strategic points.

Every day of the contest will have its dominant and interesting feature, all of them designed either to stimulate interest and inform the people of the nature of the contest or to sell votes directly.

On the suggestion of Will Hays, who is the Chairman of the Motion Picture Committee, each company assigned one man and some two men to devote their entire time to the actual and tremendous work of the drive. This group of men formed itself into a Motion Picture Producers Operating Committee. Vivian M. Moses of Fox was elected chairman and Paul Gulick of Universal, vice-chairman.

"Big Four" to Release Outside Pictures

Company Organized to Distribute Independent Productions Other Than Own

MARY PICKFORD, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith, sole owners and stockholders of United Artists Corporation, come forward on their third anniversary as business partners with an announcement fully as important to the industry as that historical statement three years ago that carried the news of the formation of the "Big Four."

This time they have formed a new company for the release of independent productions other than their own, in order that the theatres, with the return of normal business, may be assured a continuance of "open market" conditions and to assure other independent producers the same freedom in production and directness in distribution that the "Big Four" themselves have obtained.

The new releasing organization is to be known as "Allied Corporation." Its stockholders and oragnizers are Miss Pickford, and Messrs. Chaplin, Fairbanks and Griffith. The Board of Directors is identical with the Board of United Artists Corporation: Hiram Abrams, president; Mrs. Charlotte Pickford, Dennis F. O'Brien, Albert H. T. Banzhaf, and Nathan Burkan.

Allied Corporation will begin its operations immediately. A number of prominent producers are now in negotiations for the release of productions already completed and in the making. The actual physical plan of distribution will be announced in a few days, it is said, but assurance is given that the new company will be releasing within a few weeks.

In announcing the formation of Allied Corporation, the United Artists' statement, signed by Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith, said in part:

"The hope of the motion picture business is the 'open market.' The independent producer safeguards the theatre's source of supply, just as the independent theatre safeguards the future of the independent producer.

"We have demonstrated the soundness of this principle during the past three years in the success of United Artists Corporation and the continued encouragement we have received from the theatre owners of the country.

"We have now organized Allied Corporation in order to give the motion picture theatres another source of supply of high grade independent productions. We have knowingly and wilfully created more competition for ourselves, as well as for the rest of the producers in the business. But we are not afraid of competition, either for ourselves or the new company. We have no way of compelling theatres to play our pictures, it is true, but we can try to make each of our pictures so good that no theatre can afford to miss them. This is the kind of picture we are seeking to make always, and this is the kind of product we are willing to release for others through our new company. We believe in the competition of quality in picture making, and production that cannot survive that kind of competition has no place on the screens of the country.

"Allied Corporation will give the maker of the meritorious independent production the same advantages of distribution that we have through United Artists Corporation."

Bowen Acquires Interest in Coast Companies

ANNOUNCEMENT was made in Los Angeles, Thursday, of the sale of the interests of Benjamin B. Hampton and Hewling Mumphers in the Federated Photo Plays of California, Benj. B. Hampton Pictures Company, Great Authors Pictures Co., Zane Grey Pictures, Inc., and a small interest in the Rex Beach Pictures, Inc., together with all interests of these companies in pictures made and now being distributed, to J. E. Bowen, president of Cosmosart Pictures Corporation, who for the past year has been building the Cosmosart Studios on Temple St., Los Angeles.

Maryland Standpatters Win in Election

With the adoption of a rule that members could vote only as individuals, standpatters in the Motion Picture Exhibitors' League of Maryland won out at the annual election, which was held on April 18.

Those made officers at the last meeting are Frank A. Durkee, president; J. Louis Rome, vice-president; William E. Stumpf, secretary; Louis Schlichter, treasurer, and J. Tyler, sergeant-at-arms.

Directors chosen were Frank Hornig, E. B. McCurdy, Benjamin Cluster, Charles Hicks, Charles Nolte, Abe Seligman and L. Gamm, besides President Durkee and Treasurer Schlichter.

Senator and Mayor Among Atlanta Speakers

Senator Henry F. Ashhurst from Arizona, one of the leading national legislative authorities on motion pictures, will officially represent Will H. Hays, President M. P. P. and D. at the Southeastern Conference of Better Film Committees in Atlanta April 28th. He will speak on the subject of "Are Moving Pictures Moving?"

Mayor Jas. M. Curley, mayor of Boston, Mass., will also attend and will be accompanied by Commissioner John M. Casey, also of Boston, who recently made a survey of the west coast film colonies. Mayor Curley will speak on "The Boston Plan for Better Films, and a Visit to the Film Coast."

Gunning to Contest Bankruptcy Petition

A petition in bankruptcy was filed on April 24th against Wid Gunning, Inc., the petitioning creditors being the Chalmers Publishing Company, the Exhibitors' Herald and the Exhibitors' Trade Review. Wid Gunning, Inc., is contesting the petition on the grounds that it is not bankrupt, and that the claims of the petitioners and its other creditors were adjusted by notes which are not yet due.

Missouri Will Battle Sunday Closing

Missouri will be the battleground of a life and death struggle between Blue Law reformers and the lovers of American Liberty this summer.

It is certain that when the Missouri constitutional convention meets at Jefferson City shortly several amendments will be introduced by the Lord's Day Alliance and their allies to restrict Sunday recreation.

Mayor Kiel has been appointed to head the executive committee for St. Louis of the Missouri Branch of the Anti-Blue Law League of America. Others who will serve on this committee are: Rev. Father P. J. O'Rourke, pastor of St. Mark's Catholic Church, who has acted as Archbishop Glennon's personal representative on several committees on public morals; Henri Chouteau, descendant of the founder of St. Louis; Campbell Cummings, William Sacks, H. F. Fahrenkrog, Charles Hertenstein, Rabbi Jullian H. Miller, Henry Kersting, John S. Leahy, Fred Meyer, Dr. J. H. C. Meyer, Dr. B. H. Clarke and Verne R. C. Lacy.

Kansas Theatre Owners Have Busy Week

The formation of an arbitration board, the opening of offices of the new business manager, the naming of a representative delegation to attend the national convention at Washington and the defeat of non-theatrical institutions—all accomplished within the past week—are some of the activities of the M. P. T. O. Kansas, which have kept the officials of that organization "working nights." The new business manager, yet to be named, will act as a paid executive of the Kansas organization.

The new arbitration board, which virtually will do away with the Film Board of Trade, as far as the Kansas organization is concerned, will be composed of two exchange managers, one exhibitor and the business manager of the M. P. T. O. K., who probably will be named this week.

Cleveland Heights Bans Even Free Show

The Cleveland Heights police brought to a sudden end the free moving picture show that Louis Israel and Joseph Makoff, owners and managers of the Heights Theatre, were running last Sunday afternoon.

Isreal, Makoff and Abraham Opperman, operator, were arrested, charged with violation of the state law, Section 13,049, which prohibits the showing of a motion picture or the staging of a dramatic performance on Sunday.

Manager Israel said that he knew there was no chance of running a regular show on Sunday, as the village authorities were utterly opposed to it. He did think, however, that he was within his rights, to keep open on Sunday, as he did not charge admission.

Powers Takes Stand For Cleaner Pictures

R-C Pictures Corporation announces this week the adoption of a production policy by its General Manager, P. A. Powers, which is claimed to be the first definite and positive step towards cleaner pictures ever made by any motion picture producer.

Powers has abandoned the generalities and issued a particular order which will apply to all future pictures made by R-C. Hereafter, no bedroom scenes will be permitted in R-C productions.

Powers believes that the adoption of this plan will establish the confidence of the American public in the R-C policy of wholesome and clean pictures.

Walker "Candidacy" Makes Albany Discussion

No rumor in several weeks past created more discussion around the State Capitol at Albany, N. Y., last week than the published one to the effect that Senator James J. Walker, Minority Leader for several years, would be a candidate for the presidency of the Motion Picture Theatre Owners of America. Later on the report was denied.

It is generally conceded by all parties that Walker will re-elected to the State Senate this fall and that he will again be made Minority Leader during the session of 1923. For many years past Walker has been prominently identified with every bit of motion picture legislation introduced at Albany. He has consistently fought all measures obnoxious to the industry and his efforts against censorship, while failing to be successful through the fact that his party was in the minority, are well known throughout the state.

Distributors Using New Lobby Cards

Lobby cards, commonly referred to in the trade as "eight by ten's" seem doomed to be discontinued. These photographs, popular for the lobby exploitation of both feature films and comedies for so many years, have gradually been superseded by the 11x14 cards.

Two distributing companies have already discontinued the 8x10 reproductions and as a result of a questionnaire recently submitted to all the companies by the National Association of the Motion Picture Industry, there is every indication that practically all of the distributors will discontinue the 8x10 cards.

Milwaukee Complains of Factory Patches

The office of the Wisconsin Exhibitors' Association at Milwaukee has been receiving complaints from exhibitors throughout the city of Milwaukee and the State of Wisconsin in regard to the situation of factory patches on film. Exhibitors complain that at the present time factory patches on new film especially are causing more trouble than ever before.

Advertising a Continent Through the Film

THERE is no room for argument in the question of the value of the motion picture as a factor in advertising. There is no manner of appeal which drives home a message so surely and definitely, and the potent influence of an object thrown upon the screen is the closest approximation to actual vizualization. A realization of this is extending rapidly and every day the moving picture is coming to embrace more advertising within the scope of its appeal. The subtle value of being able to carry the object to be advertised, despite its cumbersomeness or proportions, in a little tin cannister to where those whom it is intended to interest can appraise its qualities in a calm state of mind and comfort of body, in a most receptive frame with the day's worries put behind, is now universally recognized by leading men of all professions and businesses. The screen has been used to popularize everything from soap to a summer resort. It is perhaps a more novel and larger idea to advertise an entire continent through a wide use of the screen.

It is long since Canada awoke to the realization that she needed publicity, that a most lamentable and regrettable ignorance on the Dominion and all that pertained to her existed in other countries. Canada and the European continent are so far apart as to preclude anything, but the merest intercourse between a very limited number of people and Kipling's selection of a symbolic title, "Our Lady of the Snows," and his limerick on Quebec, had no little effect in framing in the minds of many inhabitants of the British Isles a picture of permanent ice and snow. It has always been a source of regret to Canada also that in the United States, her closest neighbor and friend, many false impressions of Canada should prevail, founded largely on the fact that Canadian history of development has been of too recent occurrence to find much place in current study. Although there is a greater and more constant intercourse between the United States and Canada than possibly between any other two countries of the globe, visitors to the Canadian side are yet too few for their impressions to thoroughly permeate the Great Republic and disseminate actual knowledge of Canadian conditions.

Canada has largely to develop from the outside. There are so many things that she needs that she cannot obtain from within herself. Possessing natural wealth in excess of most countries of the globe, she has not the money to develop them and must seek it beyond her own confines. She has her goods to market and must advertise them in the same manner as any other dealer seeking purchasers. Her natural increase in population is all too slow to adequately settle her tremendous vacant spaces, and she must seek her population elsewhere.

For these reasons Canada, through her governments, Federal and provincial, her banks, railways and larger corporations, has for years prosecuted a vigorous campaign of advertising and propaganda, and every possible form and system known to publicity men has been utilized and the appeal of half a continent been made in a hundred lands. Now the motion picture has been requisitioned to make the Dominion better known, and it is meeting with a success no other form of advertising could effect. A clearer conception of Canada as she really exists, her people, climate, resources and industries, has been brought about in many countries through the circulation of Canadian motion pictures.

Dominion and provincial governments have for some time conducted motion picture bureaux, engaging in the taking and editing of scenes and the distribution of the completed films. Canadian natural resources are depicted, the graphic manner of presentation suggesting the vast field of opportunity awaiting their more adequate exploitation. No greater encouragement of immigration could be devised than that of picturing exact conditions upon the screen for the family contemplating settlement, and the valuable work of preparing the minds of newcomers for what they are to expect sets the process of assimilation considerably ahead. Canadian scenery is conceded unrivalled, and what more potent lure could influence a man than the artist's portrayal through the screen of snow-clad mountains, virgin hunting grounds, shady trout ponds?

The government's motion picture films, illustrating every phase of Canada's national life, are put on various circuits in the United States and the British Isles, as well as being distributed by the Canadian trade commissioners in other countries and other Dominion officials abroad. The films, without exception, are Canadian-made, the industrial, educational and travelogue, pictures most ready to hand and most economically produced comprising the only phase of the motion picture industry in which Canada has as yet made any real progress. Uniformly, these are of a high quality of manufacture, edited in such a manner as to be most entertaining, and in all respects compare excellently with similar productions in other countries.

The work of the government in advertising Canada in other lands through the medium of the motion picture has been supplemented by the efforts of the larger Canadian corporations, particularly the Canadian Pacific Railway, which, in addition to the desire to encourage ocean and land traffic, has large tracts of farm lands to settle and colonize in the Western provinces. Canadian manufactured films, showing Western agricultural areas and the various phases of work, scenes of industrial activities such as fishing in its different branches, the silver fox ranching, lumbering, etc., have been distributed through the company's agents throughout the United States and the European continent, whilst exquisitely finished film productions of Canadian travel and sport have advertised the beauty and holiday attractions of the unspoiled land broadcast.

An innovation in steamship travel was effected by the Canadian Pacific Steamships when it introduced moving picture shows on its vessels both going and coming across the Atlantic. Now all passengers, cabin and steerage, are treated to two shows each on every trip, making a total of four entertainments per voyage. These movie shows have proved immensely popular, whilst their value to the authorities and as a means of advertising and popularizing Canada may be easily estimated. The pictures are purely Canadian in topic and appeal, and constitute an additional diversion and amusement to the tourist or ordinary passenger who is naturally interested in what, for him, may be a strange and unknown land and an instruction and education to the financier or business man who may be contemplating investment in Canadian land, resources or industry.

The value of the exhibition of these pictures to the immigrant *en route* cannot be over-estimated! These newcomers are coming in a spirit of hope and faith, which is fraught with a good deal of uncertainty and doubt, to a country of which they know very little, where people, customs, manner of living and working conditions are different from what they have been accustomed to, and they are inclined to be timid and frightened. The picturization of Canadian life and conditions prepares them for what they are to expect and commences the work of assimilation before they have set foot on the soil they will later call their own. Government, railway and steamship authorities are unfeignedly pleaed with the results which have been obtained since moving picture shows were made part of the program of the ocean voyage.

Canada, to advertise herself abroad and thrust her opportunity upon the world's eye, has tried all known methods of publicity. The motion picture has disclosed itself an instrument of propaganda more powerful and successful than all. Emerging from the post-war period with new aspirations and fresh energy, Canada is making a strong bid for development and expansion in the next decade, and from all indications the moving picture is going to play no insignificant part in paving the way for this. E. L. CHICANOT. *(Montreal)*

T.O.C.C. Endorses Walker

(Continued from page 2537)

Saturday proceeded entirely from these two editorials and was not in any way authorized or inspired by him, declares the Senator.

The afternoon edition of the New York "World" repeated the announcement of Senator Walker's reported candidacy and added that the Senator as president of the M. P. T. O. of A. would receive an annual salary of $75,000. This article was likewise declared by Senator Walker to be entirely unauthorized by him. On Saturday evening about seven o'clock, the Senator received at his home a communication bearing the names of eight members of the executive committee of the M. P. T. O. of A., in which he was notified that his connection with the exhibitors' organization as national counsel was definitely terminated. This communication had been addressed to both his office and his residence in New York City.

A statement issued from the M. P. T. O. of A. headquarters relative to the reports of Senator Walker's candidacy was published by the New York "Times" on Sunday, April 23rd. This statement, which bears the caption, "From the Executive Committee of the Motion Picture Theatre Owners of America, 1482 Broadway, New York," reads as follows:

"An article appeared in the New York World of yesterday's date stating that an offer of the Presidency of the Motion Picture Theatre Owners of America had been made to Senator James J. Walker.

"In the Evening World is a statement from Mr. Walker to the effect that he will accept the presidency of the organization if given a salary of $75,000 a year.

"Senator Walker was not offered the presidency of the Motion Picture Theatre Owners of America by any person or persons authorized to make such an offer, as the only way the national president of the organization can be elected is by the delegates to the National Convention. It is utterly absurd to assume that any man could be offered the presidency or become the president of the Motion Picture Theatre Owners of America in any other way.

"Again the payment of any such salary to the president or any other officer of the Motion Picture Theatre Owners of America is impossible, as the business depression, high price of pictures paid to the producers, and war and other taxes still being paid by theatre owners, render all such salaries out of question and an insult to the theatre owners and the public.

"The announced payment of $150,000 a year to Will H. Hays by some producers brought down upon our entire industry the deserved censure of leading United States Senators and members of Congress. These national legislators were about convinced by theatre owners' pleas of the unjust character of the tax levied upon our business, when suddenly they had the red flag of a salary twice that paid to the President of the United States flashed before them. They resented it and since then our Washington representatives have been busy explaining to our national lawmakers that Mr. Hays represented only producer elements and that the theatre owners were no part of the group engaging him, had no connections or relations with him, and were in no sense parties to the payment of his inflated salary; save that it would be eventually gouged out of them by high prices for pictures.

"If the producers want to hire a professional politician to run their affairs for them, that is their business. If there is not enough executive ability within the ranks of this special group of producers to conduct their business without going outside and engaging a politician, that is their misfortune.

"Then again the screens of the motion picture theatres, owned by the theatre owners themselves, cannot be used for any political or other propaganda, no matter from what source this may proceed. The theatre owner will protect the public against any such debasement of the screen as is now contemplated in the political moves now under way. They will keep the screens free from the contact of professional politicians and hold the theatres in the service of the people.

"This is especially displeasing to them when Senator Walker, now being boosted for this place by producer elements and a few disloyal theatre owners, has publicly stated in the presence of Will H. Hays, who represents the producers: 'I like Will Hays. I am willing to sit at his feet and take my mental prescription from him.'

"Theatre owners who for years have been subjected to the injustices and sharp practices of some of the men Hays represents, are not willing to 'sit at the feet' of Hays and take their mental prescription from him. Neither are they anxious to pay a professional politician $75,000 a year to do that feet worshipping act for them.

"Theatre owners have brains of their own. They come in contact with and cater to the amusement needs of millions of Americans daily. They need no 'mental prescription' from any politician.

"Sydney S. Cohen, the present national president of the Motion Picture Theatre Owners of America, is the owner of five theatres in New York. He has also been an extensive real estate operator. He has reached his present position in the business world through intelligently applied effort. Since becoming president of the Motion Picture Theatre Owners of America, he has conducted its affairs with rare judgment and in a faithful and fearless way. He guided the destinies of the organization in a most commendable manner and in two years brought all the independent theatre owners of the United States under its banner.

"Sydney S. Cohen has held the office of president for two years and in that time accepted no salary. He has worked zealously, honestly, fearlessly and aggressively for the interest of the theatre owners all of the time, using his own brains, his own executive skill, in conjunction with the members of the National Executive Committee and others, and never was obliged to sit at the feet of any politician or take a 'mental prescription' from any rank outsider.

"Senator Walker has been the national counsel of the Motion Picture Theatre Owners of America. Because of political and legislative activities Senator Walker has been unable to give the necessary attention to the work of our organization, despite the fact that his retainer was $1,000 a month. For fully five months Senator Walker has done nothing whatever for our organization. He has been for three months of that time busy at Albany as a party leader and for two months was ill and unable to work.

"Finally after it became manifest that Senator Walker could not or would not perform the services for which he was engaged, members of the National Executive Committee of the Motion Picture Theatre Owners of America definitely terminated his connection with our organization and notified him to that effect."

In a statement signed by A. J. Moeller, General Manager of the M. P. T. O. of A., and received by the "News" on Tuesday, April 25th, the following declarations were made:

"Relative to the interview with Senator Walker as contained in today's Sunday World, I have taken this matter up with members of the Executive Committee of the Motion Picture Theatre Owners of America who have requested me to advise you that the statement issued by that committee yesterday (copy of which is enclosed herewith) was by authority of the National Executive Committee of the Motion Picture Theatre Owners of America as received by telegraph, long distance telephone and personal authority of those members of the committee living in close proximity to New York who were in session at national headquarters all day.

"Our executive committee members and the presidents of our various state units throughout the country, have been selected and elected by the organized theatre owners in their several states and speak authoritively for their membership.

"Senator Walker's statement to the effect he has received no salary for a period of ten months is untrue. He was employed by this organization about two years ago and has received about $16,000 during that time, and despite the fact that for about two and a half months during the latter part of 1921 he was ill, he was still in receipt of his retainer at the rate of $1,000 per month. Mr. Walker received a check for $3,000 on this account on February 23, 1922, and in as much as he has not been actively engaged in behalf of the Motion Picture Theatre Owners of America for the past five months, it is our opinion he has been more than adequately compensated for services renederd.

"We have evidence that Senator Walker, without authority from the organization and during the absence of our national president at Washington, allied himself with Mr. Charles L. O'Reilly, president of our New York state unit, who, without the authority of the National Executive Committee of the organization, and against the expressed sentiment of the New York state unit at the convention of that body in the city of Albany on February 15, 1922, and without the further authority of the New York state officers or its board of directors, and entirely on his own individual initiative and for some reason best known to himself, issued a public invitation to Will H. Hays to attend in his official capacity at the national convention of the Motion Picture Theatre Owners of America, to be held in Washington, May 8 to 12."

Tuesday and Wednesday brought definite expressions from sources in addition to those of the M. P. T. O. of A. A telegram signed by Charles L. O'Reilly, president of the M. P. T. O. of New York State, and Sam Berman, executive secretary, was received by the News as follows:

"Information just reached us of certain slanderous telegrams sent throughout the country making untruthful and damaging charges against Senator Walker. Walker has been urged to lead exhibitors of the country to healthier and more profitable conditions, which some of us believe only he can do. He has consistently refused up to date. Most of us believe it is not only a disgrace but a sad commentary on our manhood and gratitude to repay his loyalty, unselfish and wonderful work with abuse and lies. Exhibitors knowing Walker's entire history are indignant and keenly resent this unjustified attack, and we believe it would be a calamity to us to lose Walker which seems certain if the men of integrity and decency in our business do not reassure him of their confidence and appreciation."

On Tuesday afternoon the members of the executive committee of the M. P. T. O. of New York State, in a session held in response to the call of President O'Reilly, passed a resolution expressing their confidence and esteem in Senator James J. Walker. They also engaged the Senator to represent them as State counsel in seven cases now pending in the courts. The resolution endorsing Senator Walker was signed by: W. H. Linton, of Utica; Louis Buettner, of Cohoes; Samuel Suckow, of Albany; Jules Greenstone, of Rochester; Samuel Pyster, of Richmond; Joseph Quitner, of Middletown; Bernard Edelhertz, of Brooklyn; Howard Smith, of Buffalo; Jules Michels, of Buffalo; David Cohen, of Binghamton, and Sam Sheerer, of Queens.

The Theatre Owners' Chamber of Commerce planned to have both President Cohen and Senator Walker present at their regular meeting on Tuesday. On being advised by Mr. Cohen that he would be unable to attend the meeting on Tuesday, the Chamber of Commerce decided to postpone their regular meeting until Wednesday in the hope that Mr. Cohen would be able to be present and explain the reason for the statements issued from the M. P. T. O. of A. headquarters during the week and the action taken with regard to Senator Walker.

"Slamming the Slump"

"THE planned movie" is the slogan the Cleveland Plain Dealer is driving home these days—through broadcasting printed talks in leaflet form to its readers.

And advertising has been forced to follow, for the wise theatre owner has had to recognize that he should be represented in the columns of the newspaper.

"Movie Directory," the Plain Dealer's department is devoted to telling the public exactly what pictures they can see, and where and when they can see them.

Through its campaign the paper has educated many of its readers to turn to this column and pick their evening's entertainment, rather than indiscriminately wander down the street, into the first picture house reached—with the chances that they have previously seen the same picture, or else are forced to view one which is not of the trend desired.

The theatres have seen the point. And both theatres and newspaper are cashing in on the campaign.

"Slamming the slump," they call it. And the slump is feeling it.

Nat'l Convention Headquarters Changed

Activities Transferred to Hotel Washington as Interest Increases in Session

BECAUSE of the fire of Sunday morning which badly damaged the large ballroom and upper stories of the New Willard Hotel in Washington, the headquarters of the Motion Picture Theatre Owners of America for the National Convention, the week of May 8, has been transferred to Hotel Washington.

National Committeeman A. Julian Brylawsky, of Washington, acted in the matter at once. While the fire raged and it was apparent that the Willard Hotel ballroom, where the convention was to have been held, was entirely out of commission and the headquarters rooms also damaged, Brylawsky and other members of the Washington committee went to Hotel Washington and perfected arrangements for the convention and headquarters there.

Unusual interest has been stimulated among theatre owners in all parts of the United States within the past week in the National Convention.

It is assured now that thousands of theatre owners will attend. Every section of the United States will be represented. Theatre owners will have the first real opportunity presented to them of seeing official Washington in action, of getting in close touch with the biggest and best elements of national life.

President Harding has assured the National Convention Committee members that he will convey a message to the convention. The President's message will be one of the cordial relationships and useful associations of the newspaper and the screen.

Vice-President Coolidge, who as Governor of Massachusetts, vetoed an unfair and discriminating censorship bill, will bring to the theatre owners the cheerful note of freedom in all that is right and constructive and useful to Government and people.

Members of President Harding's cabinet, leading Senators and Congressmen of all shades of political belief will address the delegates at different sessions of the convention, giving the viewpoint of national legislators and extending to them such helpful co-operation as may be necessary to bring to the front the complete public utility of the motion picture screen.

Editors of prominent newspapers will also be there to connect in a more intimate and definite way the two leading elements of the American press—the newspaper and screen.

From every point of view the coming convention promises to be the biggest and most constructive event in the history of the industry.

It will be strictly business in character. Definite programs have been laid out and progressive action will feature every session.

This is a theatre owners' convention, the meeting of those who meet the millions of Americans daily and have the only direct point of contact with the people. At the sessions plans and processes will be formulated to comprehend every necessary phase of the business. A permanent committee will be named to meet with other divisions of the industry. This will enable them to adjust such differences as may exist now or later appear within the industry and present a united front in caring for everything which affects the business generally. This involves censorship and adverse legislation of all kinds.

Theatre owners are urged to go to the convention, as it is their meeting.

Hays and Walker Repeat Co-operation Pledge

Testimonial Dinner Marks Retirement of William Brandt as C. of C. President

AT a testimonial dinner tendered by the Theatre Owners' Chamber of Commerce to its retiring president, William Brandt, at the Ritz-Carlton Hotel, New York City, on the evening of Thursday, April 20th, Will Hays and Senator James J. Walker took the occasion to reiterate their previously announced policies of co-operation between those branches of the industry with which they are officially identified. The gathering which numbered about 350 included many prominent executives of the producing, distributing and exhibiting phases of the motion-picture business.

The dinner was one of the most successful of its kind ever held in the industry and in addition to its local import as marking the retirement of Brandt from the presidency of the T. O. C. C. and the installation of William Landau as his successor, the occasion, in view of Hays' presence and utterances as well as those of the M. P. T. O. of A. officials, took on a national significance. Sidney S. Cohen, president of the M. P. T. O. of A., was also one of the principal speakers and delivered a statement in which he voiced a plea for co-operation among all branches of the industry. Bernard Edelhertz acted as toastmaster.

The feature of the program was the presentation to Brandt upon the occasion of his retirement from office of a handsome seven-piece silver set and a gold watch charm bearing an inscription which confers on him life honorary membership in the organization. The silver set will supplement the silver chest presented to Brandt last year upon the completion of his first term in the presidency of the organization. Senator Walker presented the gifts to Brandt on behalf of the officers and members of the exhibitors' organization. Brandt's address of appreciation for the testimonial of esteem conferred upon him by the organization and his well wishes for the continued success of the T. O. C. C. under its new administration were roundly applauded.

Both Hays and Senator Walker were greeted warmly by the exhibitors and producer executives present when they arose to speak, and the applause which marked the conclusion of their respective addresses was hailed by many as evidence that the day of long-awaited harmony in the ranks of the motion-picture industry had at last arrived. Confidence and a spirit of co-operation allied with character and courage would enable the industry to realize the high aims which it had set for attainment, declared Hays. Senator Walker repeated his encomium of the former Postmaster General and declared for the displacement of aggression by co-operation on the part of the exhibitor organization.

After the dinner dancing was held in the Crystal Room, music being supplied by Louis Fisher's orchestra. Among those present were Adolph Zukor, Marcus Loew, Carl Laemmle, Oscar A. Price, Charles L. O'Reilly of the New York M. P. T. O., Charles Steiner, Louis J. Selznick, Charles Goldreyer, J. Alton Bradbury, S. A. Moross, Samuel Bach, Hyman Rachmil, and Samuel Sonin.

E. T. Peter Resigns Office as "Movie Chats" Head

E. T. Peter, of Texas, who has been in charge of the "Movie Chats" Department of the Motion Picture Theatre Owners of America, has tendered his resignation from that office. An alleged disagreement between himself and President Sydney S. Cohen of the M. P. T. O. of A. is given as the cause of Mr. Peter's withdrawal.

In the Film Centers

Activities of Exchange Managers, Exhibitors, Salesmen and Others

Des Moines

EDGAR HAINES of the Universal Film exchange at Des Moines is expecting Miss Dupont here to appear with second week of "Foolish Wives." Arrangements for the entertainment of Miss Dupont are being made by Mrs. Schermerhorn, Des Moines society woman.

Mr. H. Hunter of the Des Moines Paramount exchange is out over the territory checking up the accounts.

Mr. F. S. Fountain, special representative from the New York Paramount office, was in Des Moines from Monday to Friday and checked up the Des Moines exchange business.

Creswell, assistant general sales manager for Paramount, visited the Des Moines exchange and made some changes in the work.

Ruth Nelson is the new biller at the Des Moines Famous Players exchange. She takes the place of Gladys Caplan, who is now stenographer, to replace Mrs. Rodney Selby, who left to take charge of home duties.

The Des Moines Paramount exchange plans a Hard Times party next Saturday. Miss Helen Douglas, who is the correspondent for the Paramount Pep Magazine, is in charge of the party arrangements.

From last news the First National exchange is getting along without a new publicity man since Cunningham left several weeks ago to take charge of a theatre in Sioux City.

Ted Mendenhall, star salesman of the Des Moines Paramount exchange, has been ill at his home in Oskaloosa, and Neal, shipper, has also been sick.

Mr. Paul Grove, assistant shipper, sold his Ford. He said it was putting him in debt.

Lova Bictman, inspector, is wearing a sparkler on The finger, but won't say When or Who.

Kansas City

E. R. PICKLER, recently appointed as manager of the Kansas City Select office, arrived in Kansas City last week to assume charge. Mr. Pickler formerly was manager of the St. Louis Select office, for which his successor has not been named. O. S. Whitaker, formerly a salesman out of the Kansas City Universal office, has been added to the Select sales force in Kansas City and will cover northern Missouri and Kansas.

To W. Goldstein, one of the owners of the New Centre Theatre, Kansas City, which was held up last week, the exclamation, "robber!" had a different significance from the ordinary meaning attached to it. The child of a hostile Irish woman had failed to win a prize in the weekly amateur program and the pugnacious mother was loud in her protest, being among the last to leave the theatre. As she was passing out, the cry, "robber" echoed through the lobby, but Mr. Goldstein took it "personally," much to his regret when a few minutes later he discovered his cashier had been held up and robbed of the night's proceeds.

The Gladstone Theatre, Kansas City, is the latest acquisition of the Capitol Enterprises, an organization formed in Kansas City recently, with Samuel Harding at its head. This is the second neighborhood theatre of the better type to be taken over by the new organization. In each case, individual companies are to be organized, the last to be known as Capitol's Gladstone Theatre Company. The lobby of the theatre will be remodeled and other improvements made.

Ben Blotcky, manager of the American Releasing Corporation, Kansas City, resigned last week. Mr. Blotcky's future plans are yet somewhat undetermined, although he has several prospects under consideration. During his period in Kansas City he has won a host of warm friends, most of them exhibitors with whom he has had dealings.

R. H. Tomlinson, formerly with the sales force of Educational and Vitagraph in Oklahoma City, Okla. has been added to the Crescent-Federated force in Kansas City. He will act as representative in Northern Kansas.

One hundred and fifty-eight theatres in the Kansas City territory celebrated Educational Week, according to an authentic report obtained by Harry E. Schiller, Kansas City branch manager.

"The exhibitors in the Kansas City territory again have shown their true color in supporting the work of a concern that offers a meritorious product," Mr. Schiller said. "The figures for Educational Week surpass any week's figure since my appointment as manager of the Kansas City branch."

Gather close, ye fans of the national pastime, and harken unto this. The Pathe "Roosters" defeated the Universal "Ragge

Pen Sketches



Basil Brady

GENTLEMEN of the jury this bashful looking young man is Basil Brady, noted city salesman for Pathe in Buffalo, who is also in charge of short subjects. By the way there is a new "short subject" at the Brady domus. Of course its the most beautiful baby in the world. What else could one expect when the head of the family is as handsome as the subject of this sketch. Look at the picture and weep! Basil recently went out at night in his auto. It seems that he is like an owl, can't see at night. Drove his machine right into a big four light street lamp, damaging it greatly and almost putting the driver into that world which Sir Arthur Conan Doyle tells about. Mr. Brady is one of the boys who came into the film business soon after the "leaping tintypes" were discovered. He has a wide acquaintance among exhibitors in western New York. This is the gentleman who received a silk shirt for Christmas and as a result demanded that he be sent to call on all the big exhibitors in the territory. Mr. Brady will receive all the lady visitors at the new exchange on opening day. In preparation for which he is having his silk shirt cleaned for the first time since receiving it at Yuletide.

* * *



H. G. Gill

KANSAS CITY never really knew what "bang-up" exploitation was until "Little Homer" Gill blew into town one day and made the "natives" set up at the manner in which he put on a "Molly O" campaign for First National. That was only a few months ago. Since then "Little Homer" has explored and exploited the wilderness of Missouri and Kansas until his very name is linked with that of exploitation.

But Homer doesn't confine his talent to exploitation alone. Ask E. C. Rhoden, manager of the Kansas City First National branch. He's a salesman of the first water. Tipping the beam at 220 pounds, his fighting weight, Homer packs a flock of persuasive adjectives that lures exhibitors to films like moths to a candle. A "square shooter" is Homer, however. Never has there been a "come-back" from an exhibitor.

Homer's business career started when he went to work as a salesman for an independent exchange in Wichita, Kans. Later he went to Oklahoma City and opened a supply department for Universal. A short time later he opened the first publicity department in Kansas City, handling material for Kansas City, Oklahoma City, Wichita and Fort Smith, Kans., offices. A venture into commercial lines was short lived for Homer, the lure of the "flickering opera," as he terms it, being too much for him; so after a short stay with the Fox Dallas office, he returned to Kansas City and joined the First National forces. Today he is the "biggest and best" 28-year-old "boy" in Missouri.

Stockings" 11 to 1 in Kansas City last Sunday. And doesn't this sound like a typical description of an "aftermath":

"In fact the Universal team was able to score just through a freak of circumstances. They should have been sworn out. The Pathe 'Rooster' pounded Henry Taylor out of the box and hit Jacobson, who succeeded him, almost as hard."

Can it now be said that Harry Graham, Pathe branch manager, is not a "dyed-in-the-wool" fan?

The Pathe "Roosters" are open to accept challenges from any legitimate film company that maintains a baseball team.

The following changes in management of theatres and new houses in the Kansas City territory have been announced in the last week:

Grand Theatre, Salina, Kas., purchased by H. E. Ulrich; Grand Theatre, Winfield, Kas., purchased by H. R. Barker; Novelty Theatre, Topeka, Kas., re-opened by Mike Hahn; St. Dennis Theatre, Supalpa, Okla., purchased by W. E. Arthur.

Buffalo

O. T. SCHROEPPEL has resigned as booker at the Fox exchange to accept a position with Harold P. Dygert, owner of a chain of theatres in Newark, East Rochester and other western New York towns. Otto will probably manage a couple of houses. Leo Murphy, brother of Bob Murphy, manager of the Pioneer exchange, has succeeded Mr. Schroeppel as head of the Fox booking department. The change takes effect Saturday, April 29.

The Pioneer office is now sharing space with Niagara Pictures corporation on the third floor of the Warner building, 257 Franklin street, where Manager Bob Murphy will be glad to greet his old friends.

Harry E. Lotz, former manager of the local Realart exchange, was in town last week visiting his family and friends along Film Row. Harry has appointed James Hommel, his former local assistant, as manager of his Pittsburgh exchange. Harry is handling the Dempsey fight pictures. He says that he is doing more business in western Pennsylvania than in the whole state of Ohio.

The United Artists office will continue in the Nu-Art building for the time being. An extension has been granted on their lease until the new Grand & Warner exchange is ready for occupancy at 265 Franklin street.

Harry T. Dixon, who is whooping it up for Vitigraph, wishes to announce that some two dozen houses in Buffalo alone have signed up for "The Sheik's Wife," "The Prodigal Judge," and "Gypsy Passion." The Mark Strand shows "The Prodigal Judge" next week first run. The Palace will show "Gypsy Passion." Harold B. Franklin will show Vitigraph's single reel novelty, "The Yellow Girl," and we wish to announce again that Mr. Dixon is knocking them all for a goal in Buffalo.



First National exchange at Portland, Ore. Left to right: A. Sullivan; Manager McDonald of Rex theatre at Eugent, Ore.; F. D. Bligh, Salem, Ore.; Manager C. H. Feldman; Manager H. C. Phillips, Gay theatre, Portland, Ore.

JACK KURRY has been connected with the Des Moines Exchange ever since the establishment of the branch. He started as biller and has held the positions of stenographer, assistant bookkeeper, and is now accessories manager. He's had charge since 1921 and the department is in the best condition that it has been since the beginning. He with his department which includes Miss Hazel Douglas and Ernie Frase has broken its own records repeatedly. He's been selling gilt frames turning out a sale steadily nearly every week. His department sold 1,032 window cards during the week ending March 4.

* * *

ROBERT E. HICKS, owner and manager of the Cabrillo theatre, has been elected president of the San Diego Rotary Club. Mr. Hicks, who has been connected with the amusement field here for some years as a manager of motion picture houses, having had at one time both the Cabrillo and Plaza under his control, has been the representative of film theatres in the Rotary Club since the local branch was organized. Following out the Rotarian idea, "Bob" Hicks is able to call every one of the two hundred or more members of the local club by their first name.



Robert E. Hicks

Fred G. Sliter, field manager for Associated First National Pictures, Inc., was in town last week, visiting Branch Manager E. J. Hayes and local exhibitors. L. E. Loeb of the home office was also here. Jeff Lazarus is putting over some fine exploitation on "Smilin' Through." at the Shea Hippodrome.

Ernest Williams has resigned from Grand & Warner to join the Niagara Pictures corporation sales staff. Joseph A. Schuchert, Jr., has resigned from Niagara and is now in New York looking over some super-specials. It is reported that Joe, Jr., is about to open his own independent exchange in town.

Harold Hughes, who was formerly with Nu-Art and Goldwyn, is now a member of the sales force of R-C Pictures corporation.

Fenton Lawlor has resigned from R-C Pictures to accept a position on the Hodkinson sales staff. Hodkinson is now established in the new Beyer exchange building in north Pearl street.

W. A. V. Mack motored down through the Southern Tier last week. He signed up Eldredge Park at Elmira 100 per cent on Pathe short subjects.

The local Fox exchange is repeating on his "Over the Hill" stunt of recent date. Now 14 houses are showing "Queen of Sheba," day and date and it is planned to do the same with "A Connecticut Yankee." Charlie Johnston, branch manager, is being measured for a new suit, so that he will look his best when he hits the Great White Way for the annual Fox convention. Assistant Manager Bill Goehring is starting a garden on his upper lip. It looks like seaweed. Joseph H. Berdel, who left the newspaper business to try out the fillum industry, has decided that he likes the former better. He has resigned from the Fox staff April 29. General Sales Manager R. A. White was in Buffalo last week. District Manager Clayton P. Sheehan is in the Kansas City territory.

Homer Howard has resigned from the sales force of Merit Pictures corporation. He has not as yet announced his future plans.

Atlanta

L. T. LESTER, owner of the Rialto, Rivoli, and Royal Theatres at Columbia, S. C., is very ill at St. Joseph's Infirmary, Atlanta, having had three operations performed.

According to Bob Savini of Savini Films, Inc., Atlanta, distributors for the Bible pictures, these are going good in this territory, having been booked by nearly every large theatre in the territory.

Mr. C. E. Daffin of the Opera House, Tallahassee, Fla., was in Atlanta this week.

Lillian (Billie Dove) made a personal appearance at the Grand Theatre last week in connection with her first starring picture, "The Rainbow's End."

"The Frivolous Wife" a three year old revival, in which Rudolph Valentino played the male lead, is going good in this territory, according to Bob Savini. Exploitation of Rudolph Valentino's appearance in the picture probably accounts for its reading booking.

Cleveland

PERCY BLOCK, manager of the Cleveland office of the Famous Players-Lasky Corporation, has been transferred to the Philadelphia exchange as branch manager. Mr. Block has been in Cleveland for the past year and a half.

Eddie Fontaine will succeed Percy Block as manager of the Cleveland Famous Players-Lasky exchange. Fontaine has been with Famous Players in Pittsburgh.

R. S. Schrader, central district manager for Pathe, paid the Cleveland Pathe exchange one of his periodic visits last week.

Emanuel Mandelbaum, president of the First National Exhibitors' Association of Ohio, is spending his spring vacation at West Baden. Mr. Mandelbaum is keeping his eye on the ball these days, instead of on the contract.

Exhibitor Reports in Percentages

Individual Opinions on Features Averaged by Use of Key Ratings

ASSOCIATED EXHIBITORS

	Number of Reports	Entertainment Value	Box Office Value
Sailor Made Man, A	36	87	88

FAMOUS PLAYERS-LASKY

	Number of Reports	Entertainment Value	Box Office Value
Affairs of Anatol	59	73	72
After the Show	21	68	68
At the End of the World	20	67	59
Back Pay	15	67	69
Beyond	16	62	57
Boomerang Bill	15	74	68
Bride's Play	15	66	57
Call of the North	28	76	76
Cappy Ricks	22	71	66
Civilian Clothes	17	73	71
Conquest of Canaan	21	63	63
Cradle of Courage	18	62	67
Dangerous Lies	12	38	36
Don't Tell Everything	34	65	67
Enchantment	17	68	59
Exit the Vamp	18	62	60
Experience	28	64	59
Fool's Paradise	44	70	70
Footlights	22	72	66
Get Rich Quick Wallingford	31	72	68
Golem, The	11	62	64
Great Impersonation, The	20	65	59
Great Moment, The	27	68	69
Green Temptation, The	10	65	65
Hell Diggers, The	22	61	65
Her Husband's Trademark	20	67	70
Her Own Money	13	72	72
Just Around the Corner	27	72	69
Ladies Must Live	24	54	49
Lane That Had No Turning, The	21	68	68
Law and the Woman	21	72	66
Little Minister, The	68	72	69
Miss Lulu Bett	26	68	68
Moran of the Lady Letty	36	74	75
One Glorious Day	15	72	74
Peter Ibbetson	29	78	73
Prince There Was, A	25	64	64
Rent Free	34	68	68
Restless Sex, The	22	62	63
Right To Love, The	15	60	52
Saturday Night	43	78	72
Sheik, The	106	82	83
Three Live Ghosts	19	72	72
Three Word Brand	25	69	69
Travelin' On	16	56	70
Under the Lash	31	69	63
White Oak	21	66	64
World's Champion, The	20	67	72

FIRST NATIONAL

	Number of Reports	Entertainment Value	Box Office Value
Barnstormer, The	11	63	62
Beautiful Liar, The	20	53	51
Bits of Life	36	46	53
Child Thou Gavest Me, The	42	71	65
Cup of Life, The	11	69	70
Golden Snare, The	27	68	63
Greater Than Love	10	60	62
Gypsy Blood	17	44	47
Hail the Woman	28	74	76
Her Mad Bargain	16	57	51
Her Social Value	21	50	42
Invisible Fear, The	28	56	56
Lotus Eater, The	35	62	64
Love's Redemption	33	66	75
Midnight Bell, A	28	59	61
Molly O	55	80	79
My Boy	33	80	82
My Lady Friends	15	53	53
Nobody	16	64	58
Oath, The	17	62	68
One Arabian Night	24	55	60
Penrod	25	77	78
Polly of the Follies	25	76	74
Question of Honor	10	67	65
R. S. V. P.	30	56	55
Serenade	15	47	46
Seventh Day, The	15	68	64
Silent Call, The	39	77	74
Star Dust	25	68	67
Tol'able David	55	80	73
Two Minutes to Go	39	58	58
Wife Against Wife	11	61	58
Woman's Place	39	69	63
Wonderful Thing, The	41	72	71

Ratings on Features Explained

Exhibitor Reports in Percentages is the result of giving figure ratings to word box office and entertainment value reports from exhibitors, and by arithmetic reducing the total number of reports to percentages.

The key ratings accepted for use are:

Poor	Fair	Average	Good	Big
20%	40%	50%	70%	100%

To arrive at the rating of a picture, the number of reports at each individual rating are multiplied by the key rating percentage, the whole is totaled and the sum obtained divided by the total number of reports received.

The rating is applied separately to the box office and entertainment value related by each report.

No picture will be included in the list which does not receive at least ten reports except on features just released.

FOX

	Number of Reports	Entertainment	Box Office
After Your Own Heart	18	67	68
Any Wife	13	61	57
Bar Nothing	13	70	65
Connecticut Yankee, A	37	87	85
Desert Blossoms	12	60	54
Devil Within, The	21	61	64
Gleam O' Dawn	11	52	56
Last Trail, The	14	79	67
Night Horseman, The	23	67	68
Over the Hill	55	84	79
Perjury	17	60	59
Primal Law, The	16	68	51
Queenie	15	63	51
Queen of Sheba, The	41	81	82
Riding With Death	18	64	62
Rough Diamond, The	24	70	70
Shame	20	66	65
Sky High	26	67	69
Stage Romance	12	56	56
Thunderclap	26	73	68
To a Finish	17	70	65
Trailin'	25	70	68

GOLDWYN

	Number of Reports	Entertainment Value	Box Office Value
Ace of Hearts	12	48	47
Beating the Game	18	70	61
Dangerous Curve Ahead	34	70	66
For Those We Love	14	58	55
From the Ground Up	10	64	61
Florious Fool	12	64	62
Grand Larceny	18	63	59
Grim Comedian, The	14	60	53
Invisible Fear, The	18	60	47
Man From Lost River, The	14	67	62
Night Rose, The	13	75	73
Poor Relation, A	11	60	56
Poverty of Riches	15	62	63
Song of the Soul, The	10	65	68
Theodora	30	73	70

WID GUNNING

	Number of Reports	Entertainment Value	Box Office Value
Girl From God's Country	13	63	56
Old Oaken Bucket, The	15	76	76
What Do Men Want?	24	65	67

HODKINSON

Cameron of the Royal Mounted	10	70	61
Certain Rich Man, A	13	63	60
French Heels	13	65	72
Jane Eyre	15	68	60
Mysterious Rider, The	31	68	68
Rip Van Winkle	29	74	69

METRO

Alias Lady Fingers	21	64	64
Camille	26	65	70
Conquering Power, The	32	72	70
Fightin' Mad	23	70	70
Fourteenth Lover, The	14	68	62
Four Horsemen of the Apocalypse	57	81	79
Garments of Truth	16	50	45
Hole in the Wall	10	63	62
Idle Rich, The	13	64	65
Match Breaker, The	12	60	56
Peacock Alley	44	77	78
Polly With a Past	13	63	60
There Are No Villains	11	53	47
Trip To Paradise	13	57	57
Turn To the Right	22	75	70

R-C PICTURES

At the Stage Door	15	70	72
Barricade, The	18	68	52
Duke of Chimney Butte, The	10	63	63
Foolish Age, The	20	68	64
Lure of Jade, The	11	70	68
Sting of the Lash, The	18	73	65
Swamp, The	16	74	71

REALART

Dawn of the East	11	67	63
First Love, The	12	61	59
Hush Money	13	54	52
Morals	20	68	61
Nancy From Nowhere	15	64	66
One Wild Week	21	69	67
Room and Board	16	61	56
Speed Girl, The	20	61	68
Tillie	19	66	66
Too Much Wife	10	64	59

SELZNICK

Chivalrous Charley	16	66	63
Clay Dollars	21	65	61
Handcuffs and Kisses	17	66	66
Man's Home, A	31	67	66
Remorseless Love	14	69	66
Way of a Maid, The	13	65	69
Why Announce Your Marriage?	16	72	76

STATES RIGHTS

School Days	18	77	78
Ten Nights in a Barroom	15	69	69
What No Man Knows	14	66	64
Why Girls Leave Home	41	79	78

UNITED ARTISTS

Carnival	10	62	68
Disraeli	16	72	62
Doll's House, A	11	70	70
Iron Trail, The	19	62	54
Little Lord Fauntleroy	27	83	78
Three Musketeers	40	81	80

UNIVERSAL

Across the Deadline	18	65	65
Action	23	68	65
Conflict	62	72	71
Dr. Jim	20	65	63
Don't Get Personal	12	69	68
False Kisses	12	60	60
Fire Eater, The	17	68	67
Foolish Wives	25	73	71
Fox, The	51	75	73
Headin' West	13	72	68
High Heels	10	64	63
Millionaire, The	23	68	65
Moonlight Follies	24	69	65
Nobody's Fool	20	69	64
No Woman Knows	32	76	63
Parisian Scandal, A	16	65	67
Playing With Fire	30	68	64
Rage of Paris	11	65	66
Red Courage	22	70	64
Shark Master, The	15	63	59
Wild Honey	14	69	73
Wise Kid, The	10	68	68

VITAGRAPH

Flower of the North	17	69	67
Little Minister, The	35	76	71
Son of Wallingford	27	69	54
Steelheart	15	73	67
Where Men Are Men	17	69	67

Exhibitors' Service Bureau—Pages 2549-2567

Conducted by J. S. DICKERSON



Lobby used in connection with the showing of "Smilin' Through" playing recently at the Strand theatre, Omaha, Neb.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

Thomas D. Sorlero, Strand theatres, Lowell.

Harold B. Franklin, Shea's Hippodrome, Buffalo.

George J. Schade, Schade theatre, Sandusky.

H. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Leo A. Landau, Alhambra theatre, Milwaukee.

Jack Kuhn, Loew theatres, Cleveland.

S. Barret McCormick, Managing Director, Allen theatre, Cleveland.

E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.

G. E. Brown, Managing Director, Loew's Palace theatre, Memphis, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

R. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

Lowell W. Calvert, Managing Director, Capitol theatre, St. Paul, Minn.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Eugene H. Roth, California theatre, San Francisco.

Noteworthy Exploitation Ideas of This Week's Section

THAT the "deestrict school" prologue for "School Days" is within the reach of even the small exhibitor is proven by the cut and story concerning the number staged by the Avon theatre, North Tonawanda, N. Y. See page 2550.

The "Wild Honey" stunt which A. J. Cobe of the Central theatre, New York, has been tried with success by Manager Cutts of the Liberty theatre, Seattle. Story on page 2550.

Frank Leonard, Equity exploitation man, put over a good "Where Is My Wandering Boy," ballyhoo at Cleveland where the picture played the Allen theatre. Cut and text to be found on page 2551.

A way to get in the good graces of the fond mamas is explained by the story on page 2552 relating how the Strand theatre, Holyoke, Mass., gives every new baby in the city a pass to the theatre.

And still the "A Sailor Made Man" lobby displays continue to come in. There is a fine model to copy shown at the top of page 2553.

Sidney Grauman, Grauman's theatre, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Herbert J. Thatcher, Strand theatre, Salina, Kan.

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.

L. W. Barclay, Managing Director, Nemo theatre, Johnstown, Pa.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.

C. C. Perry, Manager, Astor, Strand and Liberty theatres, St. Paul, Minn.

L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Samuel Sivitz, Director of Publicity, Rowland and Clark theatres, Pittsburgh.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

Ernest G. Stellings, Manager, Grand theatre, Wilmington, N. C.

Phil Gersdorf, Supervisor, Southern Enterprises theatres, Macon, Ga.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

W. Griffith Mitchell, Managing Director, Majestic and Family theatres, Port Huron, Mich.



Here is the way Manager Oscar White, of the Rex theatre, Sumter, S. C., exploited his showing of "Peck's Bad Boy."

Inexpensive Ballyhoo Puts "Short Skirts" Over

In presenting "Short Skirts" recently, Manager Henry H. Francisco of the Terrace Theatre, Kendall, Wis., showed ingenuity-plus.

Mr. Francisco commandeered the hardest-boiled, most unruly boy he could find as the first component of a ballyhoo stunt. The youngster was dressed in girl's clothes, coming half way between his hips and his knees, decked out with bright red bloomers which hung six inches below the hem of the dress, hatted with a creation pilfered from Mrs. Francisco's belongings and improved for the occasion by the addition of a bright red feather, hung an advertising card for the attraction on the conglomeration of boy and apparel as was, and sent him out to let the town know about the picture.

The result was a curious crowd wherever the boy went. At night, the ballyhoo sans make-up and aided by two other local youngsters, "doubled in brass." A "band" of three pieces, snare drum, bass drum and bugle paraded for the benefit of the back streets as well as the main thoroughfare. They would stop and play a "selection" and then announce "Short Skirts to-night."

In commenting on the result of this inexpensive exploitation, Mr. Francisco says, "This goes to show that the old croak about exploitation being all right in the cities but no good in the small towns" is a bit out of date.

Avondale Theatre Presents "School Days" Prologue

ONE of the best stunts ever staged in North Tonawanda, N. Y., was the prologue put on by Manager L. J. Barger of the Avondale Theatre when he presented "School Days." The Avondale is owned by Fred M. Zimmerman, general manager and vice-president of Nu-Arts Pictures Corporation of Buffalo. The prologue took the form of a school room scene, with characters taken from Wesley Barry's picture. A comedy school room scene was offered and the whole town went wild over the stunt.

Hatcher's Prologue Serves as "Over the Hill" Exploitation

Manager Hatcher of the Grand theatre, Meridian, Miss., broke attendance records for many months by extra attention to "Over the Hill" recently. He credited much of this to the prologue put on, as business grew daily. The stage setting was that of an old-fashioned parlor with an oil lamp providing the only illumination. By the table, in an old rocker, a gray-haired mother sat knitting, while by her side knelt a curly headed boy in ragged clothing. The mother sang several verses of "Silver Threads Among the Gold." Lavish use of paper and an augmented orchestra helped increase business.

Cutts Gives "Wild Honey" Some Fine Exploitation

"Wild Honey Kisses," small candy confections, individually wrapped and contained in decorative and useful red, white and blue cardboard boxes, were part of the "Wild Honey" exploitation campaign arranged by Manager William Cutts of the Columbia theatre, Seattle, Wash., when this feature played a two weeks' run there a few weeks ago.

The kisses were placed in large baskets in the theatre foyer, and patrons were urged to help themselves. Columbia newspaper advertisements featured the fact that the kisses were being given away every day. Persons, after eating the candy, would carry the containers home. The expense was nominal, and the boxes around a home would serve as constant reminders of the Columbia theatre.

During the "Wild Honey" run, the Columbia also had a large glass-enclosed case in the lobby, in which a swarm of bees could be seen making honey. The case was decorated with greens and flowers, and gave a very realistic appearance of a woodland hive.

The lobby display itself was done in brilliant colors, each door panel containing a still of some part of the picture, with a short description of some of the highlights of the production.

During the two weeks the picture ran a number of Seattle candy and department stores cooperated with the Columbia.



This cut explains how Fred M. Zimmerman, owner, and L. J. Barger, manager of the Avondale theatre, North Tonawanda, N. Y., presented "School Days" recently by the addition of an original prologue.

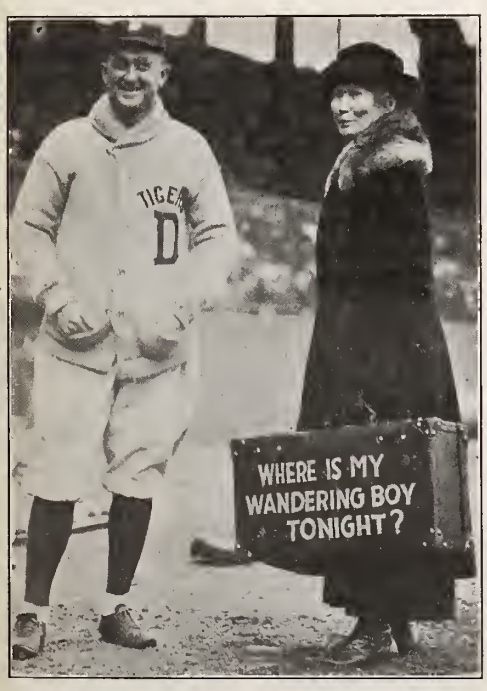


This window display on "The Sheik" is the work of Miss A. B. Ward, managing director of the Phoenix Amusement Co., Richmond, Ky.

Street Parade Part of Allen's "Connecticut Yankee" Campaign

The Allen Theatre in Montreal did some very successful exploitation on "A Connecticut Yankee."

In the first place, the management used flivvers, and motor-cycles all bearing announcement shields for a street parade. They dressed the riders in knights' garments and in the back seat of the flivver "Sir Boss" was imitated to perfection. This parade was enough in itself to "wake" up the city. But the Allens went further and tied up with stories, using a knight's armor and stills of the picture for a display in windows—all displays being surrounded by the goods being sold by the store owners.



Explanatory to the accompanying story concerning the exploitation stunt which Frank Leonard, Equity exploiteer, put over for "Where Is My Wandering Boy" when this picture played the Allen theatre, Cleveland, O.

Leonard Parades His Ballyhoo at Ball Park

BRINGING the attention of some thirty thousand baseball fans to "Where Is My Wandering Boy Tonight," was the accomplishment of Frank Leonard, Equity exploitation man, who aided the picture make a success of its run at the Allen Theatre, Cleveland, of which S. Barrett McCormick is managing director.

Leonard found his type, a plainly dressed, "motherly" character, and armed her with a valise, on which was printed inlarge letters, "Where Is My Wandering Boy To-night." She made her appearance on the field just before the start of the opening game of the season, when every eye in the densely crowded ball park was focused upon her and the valise she carried.

Probably no street ballyhoo would have afforded the publicity which was won by bringing the woman on the ball field and introducing her to such heroes of baseball as Ty Cobb and Tris Speaker. She was naturally the centre of all eyes from the moment she stepped on the turf until she disappeared in the grandstand.

This exploitation is considered all the more unusual because of the antipathy of the owners of the Cleveland club to allowing any outsider whatever on the field.

Australian Theatre Uses Ballyhoo for "The Lotus Eater"

From the Haymarket Theatre, Sydney, Australia, comes word of a novel street ballyhoo used to exploit "The Lotus Eater." Street signs and banners of any dimension being prohibited by local ordinance, the manager of the theatre evolved the unique device of a walking street advertisement that would attract attention.

A shabby, disheveled individual covered the streets chewing some romantic looking cud that was red in color and extremely liquid. He passed out cards that announced that a second gaze at his back would show just who he was. The sign read that he was "A Lotus Eater."

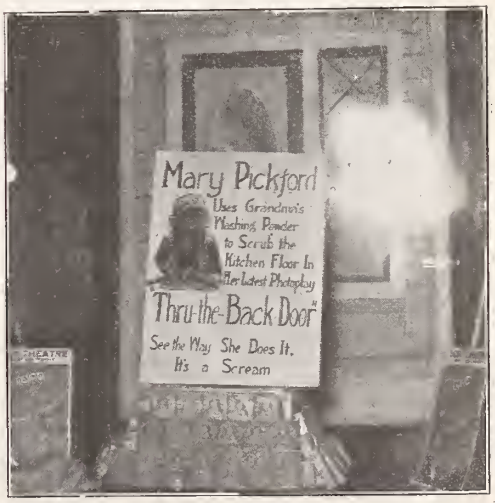
Three "I's" Work Overtime at the Colonial, Bluefield, Va.

Despite the fact that normal humanity is supposed to have only two eyes, there were three that worked overtime with the patrons of the Colonial Theatre, Bluefield, W. Va., in connection with the showing, exploitation and lobby display on "Tol'able David."

"Ingenious, Impressive, Inexpensive"—these were the three "I's" constantly applied to the display. In the heart of the Blue Ridge Region where the story of "Tol'able David" has a familiar ring, the management set to work to provide an attractive lobby without much cash to spend, a big time has it.

A small wooden house of the cabin type, some fir striplings, sand, rocks, and cutouts turned one corner of the lobby into a minature mountain setting. The rest of the space was adorned with cutouts from the posters which were also pasted on the windows of the entrances above the signs announcing the picture.

The display shows what can be accomplished for a very small outlay. It won a great deal of favorable comment and made new friends for the Colonial Theatre.



Window display on "Through the Back Door," arranged by Manager O'Donnell of the Best theatre, Pine Bluff, Ark.



This cut explains the prologue for "Man to Man" presented at the Central theatre, New York, by Managing Director A. J. Cobe.

Every New Baby Gets Birthday Present from Strand

All you have to do to get a pass to the Strand theatre, Holyoke, Mass., is to have a baby.

Once this simple procedure is gone through, the Adaskin Tilley Co., will give out the free admissions.

The Strand went to the city clerk and got a list of the recent births in town.

The leading furniture merchant was tied up for a window of cradles, carriages, perambulators, and hammocks, all occupied by life-size baby dolls.

Each was named after one of the newly-born youngsters and a card attached carried the name. Another card made known the offer of free seats to parents visiting the store and finding their baby's name in the window. The same announcement was made in a newspaper ad which further publicized "The Cradle" and the Strand theatre. The stunt went big.



This cut shows the lobby decorations on "Star Dust," used by the Strand theatre, Waco, Texas.

Catchy Lobby Catches Patrons for "Pay Day"

CATCHING patrons with a catchy lobby display was the exploitation method used by Manager James F. Clancy of Poli's Capitol theatre, Hartford, Conn., for the showing of "Pay Day." The attraction was advertised by a cashier's booth, similar to the ones used in the banks and restaurants. Behind the grating an impersonator of the star himself smiled benignly upon all passersby. He flashed thousands of dollars of imitation greenbacks; and when the smiling victim approached "Charlie" grinned back and passed out a "greenback," on the back of which was printed the announcement of the coming of "Pay Day." Manager Clancy adds this significant statement on the stunt:

"Although 10,000 of these notes were distributed in the theatre lobby there wasn't one left for the caretaker to sweep up after the house closed for the night, either in the theatre itself or in the lobby."

Swan's "Molly O" Ballyhoo Attracts Lot of Attention

She may have been nobody's daughter and not an especially flattering likeness of Mabel Normand as she strutted around on stilts with her little grip in one hand, but like the Pied Piper she had the crowds right behind her all the time.

This in brief describes a street ballyhoo on "Molly O" by Manager Hobart Swan of the Empress theatre, Kearney, Neb.

"She" came into town wearing the oldest gingham gown and lugging a grip marked "Molly O at the Empress." As a beauty aspirant she didn't win any prizes but as a ballyhoo artist she was in a class by herself. That's all there is to this exploitation yarn—there ain't no more.

Indianapolis Theatres Experiment with Radio Programs

Radio snatches intersperse the programs at the Circle and Loew's State theatres in Indianapolis. The Circle was the first theatre in the state to install a wireless receiving set. Governor Warren T. McCray listened in on the first night the outfit was in operation.

No special place for the radio numbers is provided on the program. Whenever the operator catches something particularly good the orchestra or organ are stopped and the magnavox switched on. The local theatres have regarded the experiment valuable, not so much from the standpoint of real entertainment as from the view that patrons recognize that the theatre is giving them the very last word in amusement.

Keith's vaudeville theatre broadcasted its acts through a sending station operated by the radio editor of a local newspaper for a time, but discontinued the stunt because of the nation-wide protest of performers.



This "Just Around the Corner" lobby front was arranged by Manager H. B. Clarke, of the Majestic theatre, Memphis, Tenn.



This highly original lobby display on "A Sailor Made Man" is the work of Manager F. K. O'Kelly, of the Main theatre, Uniontown, Pa.

Novel Lobby Display Used for "Too Much Wife"

As a lobby display on "Too Much Wife," Manager Ollie Brownlee of the Palace theatre, Muskogee, Texas, used a large piece of beaver board about four feet wide and twelve feet high. This was framed in as neat a frame as was possible and placed in the center of the lobby front. On the top of this sheet of beaver board were the words "Too Much Wife," and under this heading were pasted twelve bills from the leading dry goods stores and fashion shops.

On either side of this frame and all across the lobby front hung rolling pins and some other kitchen utensils.



Corner of the lobby of the Colonial theatre, Bluefield, W. Va., showing decorations on "Tol'able David."

Theatre Made Center for Employment Bureau

WHILE the Empire theatre, Syracuse, N. Y., was playing "The Rosary," Manager Morris Fitzer devised the idea of running an employment bureau in conjunction with the First National exploitation representative from Buffalo. An unemployment aid clerk was on duty in the lobby every afternoon and evening, and employers were asked to file their wants with him. Promising candidates were directed to positions. The stunt had been amply advertised and received a lot of gratuitous publicity in the newspapers that didn't do the Empire or "The Rosary" a bit of harm.

Patterson Appropriates Fine Site for "Pay Day" Poster

What could be a more appropriate site for a 24-sheet on "Pay Day" than a $1,000,000 bank?

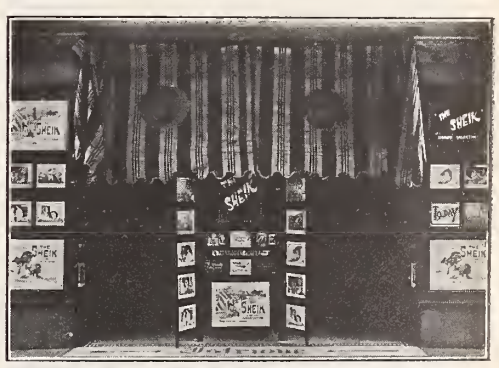
The new Atlanta Trust Building was being constructed and Willard Patterson, enterprising showman of the Metropolitan theatre, Atlanta, Ga., sold the officials of the construction company on the benefits of attracting attention by using the half built front for a poster display. "Pay Day" harmonized with the idea of a financial institution.

It was the first time in ten years that any attraction had been advertised on this space, representing as it did the most advantageous display space, except one, in the city. The building itself, a million dollar bank and office edifice, has aroused considerable attention and was a guaranty of attention for the display.

Although rain made Charlie look somewhat down on the heels after the first day, the poster was up and it was still a strong exploitation asset for the picture during the remaining six days.

Varied "Saturday Night" Campaign Put Over at Nashville

Nat Royster of Knickerbocker theatre, Nashville, Tenn., put on a varied campaign for "Saturday Night" with fine results. An artificial pool was built in the lobby, made of white board sides and glass bottom, on which waves were painted, and two small cut-outs placed of couples dancing in the water in bathing suits. On wires above the pool were hung many colored balloons and plenty of serpentine, also a swing with a life-size cut-out of a bathing beauty. The edge of the marquee was decorated with festive balloons and serpentine; also a dozen two-foot cut-outs of girls in diving pose. A bath tub with a single card added its hint of "Saturday Night." Three hundred one-sheets were plastered over town, also 2,000 banners reading, "Saturday Night Comes on Monday," many of the latter being pasted on sidewalks everywhere. Two thousand small cards reading "How About Saturday Night?" were distributed to the ladies in downtown stores and offices, with much amusement on the side—some laughingly agreeing to a date!



This lobby display for "The Sheik" is the work of Manager McDonald of the Istrione theatre, Jackson, Miss.



Lobby display on "Thunderclap" designed by the management of the Washington theatre, Dallas, Texas.

"Thunderclap" Display Is Pretentious

Washington Theatre, Dallas, Dolls Up Lobby With Atmospheric Front

ONE of the most pretentious lobby displays ever attempted at Dallas, Tex., was erected by the management of the Washington theatre during a recent engagement of "Thunderclap." Effective street work, window displays, newspaper advertisements and mailing campaigns rounded out the publicity devoted to the production.

The lobby display bears description because of its particularly clever design. Five feet from the rear wall of the lobby, in the center of which is the box-office, was erected a beaver-board fence ten feet high. Over the entire top in letters twelve inches in depth was the announcement: "Coney Island Jockey Club Park." At the left was a large opening labeled "To Grand Stand," and at the left another with the caption: "To Paddock." In order to get to the ticket window it was necessary for the patrons to enter through the grand stand entrance and in leaving the theatre to depart through the paddock entrance. In the center of the fence was a large and uniquely designed opening permitting the patrons to see that the box-office was in the rear. It was in the shape of a large horseshoe, in the center of which were two jockeys riding horses.

Ushers were attired as jockeys and added atmosphere to the bedecked lobby.

Into the streets there also fared a man dressed in jockey garb and riding a horse covered with a canvas blanket which declared in electric streaks of paint that "Thunderclap" was playing at the Washington theatre.

A mailing campaign of teaser letters and additional newspaper space were also used.

Surprising is the fact that by permitting sign painters to bid against each other for the construction of the special theatre front, the expense of the beaver-board display was less than $25.

Royster Editing Nashville Fan Magazine

NAT C. ROYSTER, of Atlanta, is now publicity director for Ludekum's chain of theatres at Nashville, Tenn. His first work was the establishment of the Knickerbocker Picture News, a live weekly, for the fans, which has contributed much to increased patronage and prestige. It is eight pages, on magazine, brightened with many pictures, plenty of fan dope, poems and contributions from readers. Much praise has come in to the editor, and Mr. Royster says the little journal has created for the theatre a fine family atmosphere.

Ballyhooing Improved by Use of Amplifier

A MAGNAVOX, equipped with a triple amplifier and installed on the roof of a three-story building in one of the busiest sections of San Francisco, was the magnet which materially aided the Rialto theatre during the showing of the "Queen of Sheba." With a man to speak through the instrument, announcements could be heard by people within a radius of three blocks.



This "Rent Free" lobby display was used by the Palace theatre, El Paso, Texas



W. E. Drumbar, manager of the Riviera theatre, Knoxville, is sponsor for this lobby front on "The Mistress of the World."

Ptak Lets Patrons Pick the Shows

E. A. Ptak, manager of the Lyceum Theatre, one of the newer elaborate motion picture theatres of Cleveland, is not complaining about the hard times, or poor business, or slim attendance, or any of the other prevalent ills to which the motion picture business is heir to at the present time. Ptak is doing well right along.

And there's a reason. Ptak has taken all the element of chance out of the business of catering to the public. Instead of gambling on a production, he bets on a sure thing. This is how he does it. In the foyer of the Lyceum Theatre there is a box. Into this box, the patrons of the theatre are asked to drop a slip of paper each week telling the management which of the big pictures that have had a down town run, they want to see. They tell Ptak what they want. Ptak gives it to them. He gets full houses, for the patrons are getting what they ask for.



Illustrating the accompanying story relative to the prologue for "Smilin' Through" presented by Managing Director Stolte, of the Des Moines theatre, Des Moines.

Stolte's Prologue for "Smilin' Through" Attractive

ONE of the most attractive prologues ever seen at the Des Moines theatre, Des, Moines, Iowa, according to its patrons, was produced for "Smilin' Through" by reproducing the set used in the garden scene of the picture. The quaint English brick wall and circling doorway won instant favor with the audiences, and the favorable impression was increased by the singer who appeared, clad in the costume of the "Moonyeen" of the picture. The song he sang was, of course, "Smilin' Through."

Puts Blinders on Newsboys as "Enchantment" Exploitation

El Paso (Texas) pedestrians had reason to believe the newspaper carriers of the city had weak eyes one day last week when to advertice "Enchantment" Manager J. M. E. Hart of the Palace theatre provided a pair of pink goggles for each newsboy in the city.

The goggles were tinted pink around the glass edge and left enough white space for the wearers to see clearly and without difficulty. On the rubber which kept the glasses closely fitted to the wearer, in the back, was a small pink printed sign which called attention to "Enchantment" and the Palace theatre.

Over a hundred pairs of goggles were provided and the youngsters who wore them were given passes to the show, which made them enthusiastic boosters for the play and brought business from new sources.

Winnipeg Theatre Builds Atmospheric Lobby Front

One of the finest lobby displays ever seen in Winnipeg, Manitoba, was the setting used by the Lyceum theatre to advertise "Without Benefit of Clergy," the attraction during the week of December 12. The front was built up to represent the entrance to a mosque of India

Paints Sidewalks at Midnight for "Come on Over"

David Adams, manager of the Auditorium theatre, Concord, N. H., aroused the curiosity of all residents of that city concerning "Come On Over" by having the title of the picture cut into a stencil and stenciling the title on the sidewalks.

Before announcing the booking of "Come On Over," and in the dead of night, Mr. Adams and his assistants started out through the town, and when morning came, nearly every person in town was confronted by the injunction, "Come On Over," stencilled on the pavement.

The next day Mr. Adams came out with his newspaper advertising and got the whole town to talking about the picture.



This is the way A. R. Lynch, of the Lyric theatre, Jackson, Tenn., exploited his recent showing of "Fool's Paradise."



Two highly artistic and attractive lobby displays for "Peacock Alley." Left—Front arranged for the recent showing at the Blackstone theatre, Pittsburgh, Pa. Right—Display which Fred Minton, manager of the Travis theatre, Sherman, Texas, originated during the run of this picture.

Hyman Institutes Revival Week

Brooklyn Mark Strand Tries Plan of Presenting Revivals

EDWARD L. HYMAN instituted a "Film Masterpiece Week" at the Brooklyn Mark Strand theatre with seven productions that proved themselves worthy of revival. Hyman knew that the features themselves would draw crowds to the doors of the Brooklyn Mark Strand, but to insure a continuous capacity business he mapped out a brilliant exploitation campaign that put the week over with a bang.

The pictures he played were John Barrymore in "Dr. Jekyll and Mr. Hyde," "Over the Hill," "The Inside of the Cup," "The Sheik," "Humoresque," "Broken Blossoms," and Douglas Fairbanks in "The Three Musketeers."

The first step in his campaign was to note just what type of people each production would attract. For instance, Jewish patrons would want to see Humoresque. So in addition to music store tie-ups he wrote letters to all jewish organizations in Brooklyn, telling them the story of "Humoresque" and also mentioning that there would be a prologue in which "Eli, Eli" would be sung.

School children presented a fertile field upon which to work. He wrote the schools, calling their attention to three or four of the pictures that would interest children.

He reminded them that school classes sing Dvorak's "Humoresque" with words that make the song a lullaby. He told them that every child has read Dumas' "The Three Musketeers" and Will Carlton's "Over the Hill."

Hyman offered special rates for school children that attended the matinee performance in a body.

The preliminary campaign of Hyman's brought the event to the notice of Brooklyn a month in advance of the actual happening.

The first thing was a film trailer in two parts that announced the coming event on one and listed the attractions on the other. This was used until one week before the showing of the first picture.

Then the trailer was changed to one in eight parts. The first trailer told of the coming event, the second told of the first attraction which was for Sunday, then there was one for Monday, and so on throughout the seven days.

This trailer was used as a whole until the day before the start of "Film Masterpiece Week." On the first day of the week that part of the trailer telling of Sunday's attraction was clipped off. Monday the Monday trailer was clipped off, Tuesday that day's film was clipped off and so on throughout the week until Friday when all that was left was the announcement of "The Three Musketeers" as Saturday's attraction.

Seasonal Tie-ups Interest Worcester Fans in "Penrod"

SEASONAL tie-ups were an effective means of interesting the population of Worcester, Mass., in the showing of "Penrod" at the New Park Theatre. The attraction had been advertised five days in advance, but to obtain a more direct contact with his public the manager of the theatre went to stores that were dealing in commodities especially appropriate to the Spring time.

The window of a store dealing in boys' Spring suits was plastered with posters of Wesley Barry and photographs from "Penrod." A sporting goods store close at hand was also utilized. This store was issuing a new line of baseball uniforms, and its close relations with Holy Cross College at Worcester brought a tie-up with Holy Cross baseball outfits and drew crowds to the window. Another tie-up was effected with a musical store and book shop, dealing with the latest popular song and the newest publishers' output.

"Bobbed Hair" Stunt Goes Good at Buffalo

AL BECKERICH, manager of the Loew State, Buffalo, is at it again. He showed "Bobbed Hair," recently and in connection with its presentation offered to admit free the first 100 girls with bobbed hair. The special ads inserted in the newspapers must have been seen by 1,000,000 bobbed headed ones, for there was a regular offensive of the short haired lassies at the Loew State portals to take advantage of the offer.



"Saturday Night" lobby front by Manager G. M. Phillips, of the Rialto theatre, Columbus, Ga.

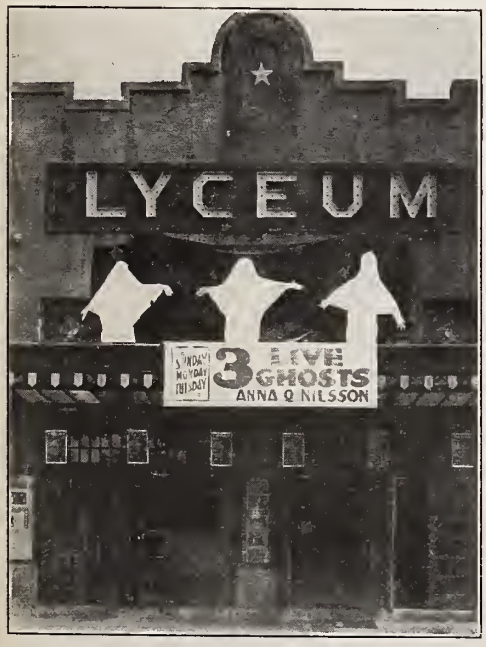


Two recent lobby displays used at the Standard theatre, Cleveland. Left—Display for "Man to Man." Right—Decorations on "Conflict."

Stage Money Heralds Used to Sell "Back Pay"

In exploiting "Back Pay," Manager Hart, of the Palace, El Paso, emphasized festivities of St. Patrick's day.

One thousand stage money heralds were distributed. These were printed in green and addressed to the sons and daughters of Erin, thereby hooking the opening of "Back Pay" on the 17th of March, with the newspaper advertising which heralded the fact that "All those present on St. Patrick's day would be presented with 'Back Pay.' Huge Shamrocks and natural Shamrocks decorated the lobby in honor of the national Irish holiday, while a special orchestra program was arranged of Irish airs."



This is the way Manager Leon Rosenblatt of the Lyceum theatre, Bayonne, exploited "Three Live Ghosts"

Ghosts Dance in Dead of Night

THREE really live ghosts were perched above the marquee of the Lyceum theatre, Bayonne, N. J., when manager Leon Rosenblatt played "Three Live Ghosts."

These phantoms had an eye in the middle of each forehead and the darn thing glared down all night long.

"Desert Sands" Help Miller Put Over "The Sheik"

Real "burning desert sands" (straight from the banks of the Savannah River, at Sand-Bar Ferry, three miles out of town), aided Manager Frank Miller to draw them in to his Rialto Theatre, Augusta, Ga., for a return engagement of "The Sheik."

The entire lobby of the Rialto was turned into an Arab tent, very much like those in the picture—broad red and white striped awnings, with a curtained door-way. The floor of the lobby was covered at least four inches, or more, deep, in "desert sand," which added an excellent touch of the realistic.

Outside the "tent," there wasn't a scrap of advertising paper, save, across the very top, a twenty-four sheet showing the Sheik capturing the English girl, and the words, big yellow letters on a dark blue back-ground, "The Sheik."

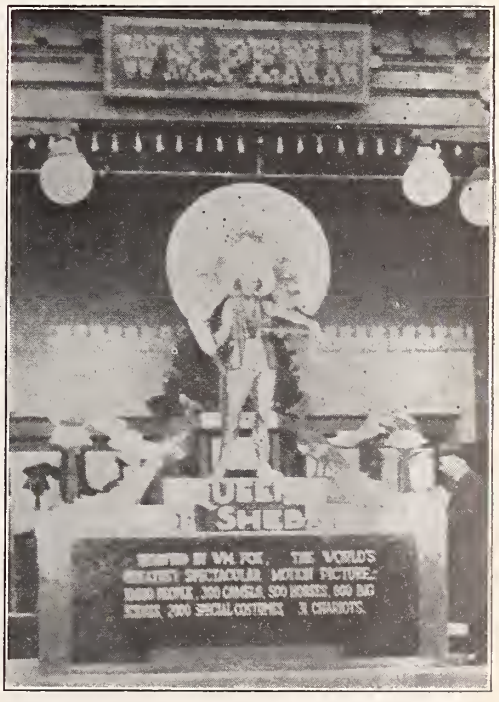
The advertising began ten days ahead of the showing, with three sheets posted all over town —something that is very seldom done in Augusta, and, therefore, doubly effective.

A week before the play date, a tie-up was effected with a local book-store and a most attractive window secured. This window was small, and the entire back of it was filled with an oil-painting of Agnes Ayres, in riding costume, sitting in the sand. Real sand was scattered over the floor of the window, and in this were posed half a dozen copies of the book, three in the paper jacket, three without. Several copies, open at interesting paragraphs, lay in the sand, and, at one side, was a good picture—a one-sheet of Rodolf Valentino, with the words, "The Sheik" under it, instead of the actor's own name.

"School Days" Contest Interests Toronto Public

An exploitation stunt that served to arouse the curiosity of the Toronto public was the placing of a four-line ad in the lost and found columns of the Toronto Evening Telegram. The ad read as follows: "Lost—A dog, answering to the name of Hippy; owner heartbroken, he's me pal, can't offer big reward, have nothing to offer. Return to 'Spec' Brown, Grand Opera House."

A two-page newspaper co-ooperative spread with the local merchants, the use of the Wes Barry cartoon strips, and a word contest based on a four-column "School Days" comic, keyed the Toronto public prior to and during the showing of the picture.



This lobby display on 'The Queen of Sheba" is by William Penn theatre, Chester, Pa.



Three attractive window displays of a large number secured for the showing of "Foolish Wives" at the Imperial theatre, San Francisco.

Kaliska's "Foolish Wives" Campaign

Rialto Theatre, Atlanta Exploitation Covers Every Angle Known to the Showman

MANAGER W. G. KALISKA of the Rialto Theatre, Atlanta, put "Foolish Wives" over in Atlanta with a bang, despite weather conditions, which after the first day, were rainy and bad. He did so much exploitation that it requires thoughtful analysis to put it all together into a coherent account.

When the express company advised Kaliska and the local Universal Exchange of the arrival of the film, they telephoned Chief of Police Beavers and through his co-operation secured a special squad of police to guard the transportation of the film to the Rialto from the express office. This got a neat story with a three column photographic illustration of Manager Kaliska signing the receipt for the picture in The Constitution under the heading "$1,000,000 Film Guarded by Police."

Then in addition to running a large ad in the movie section of all three Atlanta papers, Manager Kaliska put a "bug" in an ad solicitor's ear on The Journal and the solicitor secured a full page of advertising tie-ups from local women's shops.

Manager Kaliska put over some exploitation in all three Atlanta papers, and every one different in character. He secured the Georgian for a contest on a series of ten contest pictures showing "Foolish Wives of History." The series started off with Eve in the Garden, etc. Prizes were offered for the correct name of the Foolish Wife picturized each day. Cash prizes and also tickets to the Rialto were offered. A list of 29 Foolish Wives was given to aid contestants and a special prize was offered for the best suggestion for the 30th foolish wife.

In addition to this Mr. Kaliska carried an excellent lobby. The entire outside of the lobby was covered with beaver board, in black, with colored, life size cuts of the most prominent players painted on. Only small touches of color here and there relieved the heavy black which made for a very attractive lobby. On the marquise was a large beaver board cut out of the Monte Carlo square as shown in the picture. Colored paper covered the many windows and when the lights were turned on from behind the "Monte Carlo" could be seen for blocks away. Under this were cut outs of the words comprising "Foolish Wives." These were also covered with colored paper and lighted from behind.

Church Front for "Rosary" Used at Owensboro

ARCH BAMBERGER, Manager of the Empress theatre, Owensboro, Ky., pulled one of the best publicity stunts of his career as a showman on "The Rosary," building a very pretentious church front for his theatre, suggesting the church, which in part formed the setting for "The Rosary."

This front, he believes, was built at a cost of less than $12. The mask covered the whole exterior of the theatre, the storm front having been removed. It was built of beaver board and light paper stained to represent church windows used either side of the entrance, with electric lights back of them to give the effect at night.

Above the marquee had been placed a real church bell. This was rung during the twenty-minute intervals when the short reels were on, calling attention to the attraction inside. It gave the effect of ringing bells harmonizing with the display in front.

Mounted Movable Three Sheet Parades Waverly's Streets

AMOUNTED three-sheet, crowned with a cut-out of Fred Stone, and carried between two bicycles advertised "The Duke of Chimney Butte" to the residents of Waverly, Mass., for its run at the Strand theatre in that city. Waverly is a small suburb of Boston and the three-sheet made a tour of the main streets with very excellent results.

The entire cost of the ballyhoo was no more than $1.25.



This cut shows the lobby decorations for "A Sailor-Made Man" originated by Manager Harry Sullivan, of the Ambassador theatre, West Philadelphia.



These lobby decorations for "Boomerang Bill" are by Manager C. T. Lewis of the Lyric theatre, Connersville, Ind.

"Sheba" Hangers Decorate Houston Door Knobs

THE management of the Key Theatre, Houston, Texas, recently exploited "Queen of Sheba" in an unusually effective manner.

Using a two-column ad cut that measured about six inches in length, pictures of the Queen seated on her throne were printed on heavy cardboard. Perforations were made at the top of the cut-out, permitting them to be hung to door-knobs and telephones. Ten thousand were printed and distributed by a corps of boys, who were compensated for their services with free passes.

Thus, nearly every door-knob and telephone in the neighborhood of, and outlying districts near, the Key Theatre, were covered with "Sheba" cards.



Window display on "Forever" arranged by William Leeve, manager of the Strand theatre, Portland, Me., for his recent showing of this picture.

Live 'Gators Help Sell "Fool's Paradise"

Pedestrians who passed Gregory's Drug Store, Shenandoah, Pa., were amazed to find six snapping, biting alligators staring hungrily at them through the glass panes.

The crocodiles were shipped to Shenandoah to Manager Foster Seiwell of the Arcade Theatre to attract attention to his advertising for "Fool's Paradise."

In the window were two cards reading: Folks, if you will go to the Arcade Theatre and see "Fool's Paradise," the Paramount Picture, my father will get paid and we'll all eat.

(Signed) Al. E. Gator.

and:

You should see my father nearly chew up Conrad Nagel in "Fool's Paradise" at the Arcade Theatre. Al. E. Gator.

(Signed)

Later in the week when the weather got warmer, Mr. Seiwell hired six six-foot darkies to lead the reptiles around town. The stunt was the talk of Shenandoah. The newspapers thought so much of it they played the stories on the front page.

Only second in importance was the Dorothy Dalton contest involving a three-sided tie-up between the Shenandoah Herald, a local woman's wear shop, and the Arcade Theatre.

The Herald printed first page stories to the effect that surely in Shenandoah there was some one girl who was the double of the Paramount star. If so, let the candidates step forward. The winner would be awarded a complete outfit of clothes, undies, hose, stockings, etc., presented by the store. The award would be made by a representative of the Herald on the stage of the Arcade Theatre.

These stunts started a lot of talk which was appropriately stimulated by gobs of free publicity.

Huge Money Bags Used to Decorate Lobby

AS lobby exploitation for "Bought and Paid For," Manager De Sales Harrison of the Howard Theatre, Atlanta, used a very simple but yet effective lobby display. Huge money bags were cut out of compo board. In the centre of each was a huge dollar-mark cut out, leaving a hole. One of the bags was placed in front of the box office (nearly covering it) and the dollar-mark served as the place through which to sell the tickets.

Then on each side of the lobby he placed other bags. Behind the dollar-mark in these he placed posters of the stars. He also had these lighted from behind at night. These were inexpensive and carried out the general idea of the title excellently.



Exploitation for "A Sailor Made Man" used by the Belvedere theatre, Tuscaloosa, Ala.



Another adaptation of the "ambulance idea" in connection with "A Connecticut Yankee in King Arthur's Court," put over by the Washington theatre, Dallas, Texas

Watts' Exploitation for "My Boy"

Princess Theatre, Springfield, Ill., Campaign Complete in Every Detail

ALTHOUGH it rained every day during the week's engagement of "My Boy" at the Princess theatre, Springfield, Ill., W. W. Watts turned the seven days into one of the best weeks of the season. Several thousand tickets were sold by the Woman's Club, assisted by the school children, in which the club was given a percentage of the receipts.

In addition to this, a Jackie Coogan contest was held. The date was Friday night, which is always the poorest night of the week on a picture that is playing a week. The *State Journal*, Springfield's morning newspaper, solicited the merchants for prizes and space on a page layout, with great success. For giving a prize and taking an advertisement on the Jackie Coogan page the merchant was given a slide at the theatre all week gratis. The newspaper had no trouble in filling the space.

Prizes were a Jackie Coogan suit or topcoat, a boy's baseball uniform, a gold watch and chain, a baseball outfit, a pair of roller skates and numerous prizes of theatre tickets. Every contestant was admitted free on the night of the content and every boy that entered was given a consolation prize of theatre tickets. As a result, every boy was pleased, even though he did not win one of the big awards.

Seventy-five youngsters of all ages, including several girls, tripped on the stage when the contest started. Judges were selected from the leading clubs, and they viewed the contestants from the first row of the theatre. It was thirty minutes before the final decisions were made, and the audience enjoyed the whole affair immensely.

Manager Watts was highly elated with the success of the contest, the first of its kind ever inaugurated in the city. The merchants who co-operated were very much pleased with the publicity their stores received, and the mothers of the boys who won will be talking of their youngsters' talents years from now.

Minneapolis New Aster Takes On Sea-Going Front

THE NEW ASTER, Minneapolis, was the sea-goingest theatre in the State during the run of "Moran of the Lady Letty."

Manager Harold D. Barnes littered the place with life-preservers, canvas, anchors, old steering wheels, casks, lanterns.

The life-preservers were hung from the marque, where they attracted a lot of attention. The box-office was masked with old wall-board, and hung with both the life-preservers and fish-netting.

Inside there is a lengthwise rail dividing the lobby. This was used for a ship rail on which canvas and rope was hung, and casks and other junk stacked around. The entire floor was covered with board. The ticket-chopper was masked as a pilot and the attendant wore a slicker. There was also a miniature ship in the lobby to get the crowds.

Coach-and-Two Excites Elmirans' Interest

A FOURWHEEL buggy drawn by a pair of horses isn't enough to attract a lot of attention in an upstate New York town like Elmira, but that same buggy drawn by horses arranged in tandem fashion is something else again.

This is how Manager George Tooker of the Regent Theatre took an everyday buggy, plastered it with cards and banners for "Fool's Paradise" and got it over big at little expense. The arrangement of the horses one-before-the-other put the punch in it and caught the eye.

You don't have to hire a band to make the people look at your ballyhoo. Just turn an old idea inside out for a change, you will get the same effect.



This cut shows how Harold D. Barnes, manager of the New Aster theatre, Minneapolis, decorated his lobby for the showing of "Moran of the Lady Letty."



This cut illustrates the prologue number for "Smilin' Through" presented by Managing Director Plunkett of the New York Mark Strand theatre.

London, Ontario, Merchants Tie-up with Allen Theatre

A diversion from the usual form of advertising tie-up between a moving picture theatre and various merchants of a city was seen at London, Ontario, during the week of April 10, when eight local store proprietors co-operated with the Allen theatre in conducting an advertising stunt that brought business to all concerned. The special drive led off with a combination page in the local newspapers on which appeared the display advertisements of the merchants along with the regular announcement for the theatre. Each of the business houses offered theatre coupons with every purchase, the coupon being worth 25c. when presented at the box office of the theatre. A coupon was given in several stores with the purchase of articles to the value of 25c. or 50c., according to the arrangement made by the individual dealer. The firms in question paid a small portion of the cost.



This is the way May's Opera House exploited "Go and Get It."

Busy Bees Hold Forth in Rialto Lobby

WHEN "Wild Honey" was shown at the Rialto theatre in San Diego, Cal., recently the management had a touch of reality in their lobby display by showing a hive of wild bees which had been taken a day or two before by the county bee inspector at a suburban point. The bees were right on the job within their enclosure, and presented a novel exhibit for the public to view as they passed the picture house.

Winnipeg Theatre Ballyhoos "The Night Horseman"

Attractive lobby arrangements and effective street ballyhoo enhanced by an intensive mail and newspaper campaign, constituted the result-producing exploitation experienced by "The Night Horseman" recently at the hands of the management of the National theatre, Winnipeg, Canada.

The publicity was started with increased space being used in the dailies. Teaser advertisements characterized the first few days of newspaper announcement. Then a half page display in all the papers was used on the day prior to the opening.

A series of teaser post cards were sent at intervals of two days for a week before the engagement was scheduled for opening. The cards were sent only to a limited number of prospective patrons and thus the expense was held to a minimum.

Into the thoroughfares of the city was sent a horseman attired in the dress of a western cowboy. He rode a horse whose head and body were covered with canvas bearing the theatre's message. The head covering of the horse extended down to the bit and only allowed an opening for the eyes.

A cowboy in the streets of Winnipeg is an unusual sight and attracted its share of attention.

Attractive "One Arabian Night" Lobby Decorations Used at Dalles

It was the Empress theatre of Dalles, Ore., before "One Arabian Night" reached there. After that it became the Persian Gardens, because the manager did over his lobby front in attractive style with streamers hanging from the ceiling and foliage peeping in on every side so that it represented an artistic garden setting.



Hippodrome, New York, showing "A Barnyard Cavalier" display



Stunt used for "School Days" by Kinema theatre, Los Angeles

Ballyhoo and Quartette Numbers Sell "School Days"

To put over "School Days" at the Kinema theatre, Los Angeles, distribution of over 20,000 questionnaires, 300 keys were lost in all parts of the city, song shops were tied up with the "School Days" song, and a ballyhoo with a school room built on a large hayrack paraded through the city.

The questionnaires were distributed in every school in the city. The keys, attached to small cards containing on one side the words: "If found kindly return and receive reward," and on the other the names of "Wes" Barry and the theatre, were sent broadcast, and those who returned them were given free passes to the theatre. The benefit derived from this stunt was that every person admitted free talked about the picture and brought extra business at the box-office.

The song shops displayed the "School Days" song. In putting over the street ballyhoo the Kinema theatre built a school room on a large hay rack, and a quartette of singers arrayed in kid costumes sang the "School Days" song as the wagon paraded through the prominent thoroughfares of the city. A double-page co-operative spread was also secured, and through operative spread was also secured.

Novelty Post Cards Sells "My Boy" to Davenport Fans

GETTING a laugh out of his circular postcard was an exploitation medium that brought all the fans to see "My Boy" at the Garden Theatre, Davenport, Ia. The postcard used a stock cut of Jackie Coogan and copy drawn up in crude kid printing. It read: "The picture producer told me confidentshly that I'm the star, but my maw kolects my salary every week. 's a mystery to me. Jackie Coogan."

Carver Stirs Buffalo with the "Live Baby" Stunt

Sam Carver, manager of the Empire in Buffalo created quite a stir in that city recently when he advertised that a real, live, baby would be given free at the Saturday night show. The Humane society called up the police, as did many women's organizations, pastors, etc., protesting against the inhuman offer. One newspaper used a two column head on the protest side of it all and on Sunday a paper used a column story on page one—telling that the baby was a baby rabbit. Sam had planned to give away a little pig, but diminutive porker died before the date set for the "free baby" stunt and the rabbit was substituted.

Easter Season and "Game Chicken" Hook Up Well

For the showing of "A Game Chicken," Manager De Sales Harrison of the Howard theatre, Atlanta, made use of the Easter season to get up a real appropriate lobby, which also expressed the title of the picture.

A huge cut-out on compo board of a chicken half broken out of its shell covered the box office, with a cut-out in the center for the tickets.

Then in each corner of the lobby was a chicken yard, with a little white picketed fence, green grass and chickens. A large cut-out of a rooster was perched on the fence of each, crowing. In the chicken yard were several live rabbits, which added considerably to its effectiveness.

Another very attractive part of the Howard's program was a prologue billed as "La Poloma" and which was arranged by Enrico Ledde. The curtain rose on an outdoor Spanish scene, with a Spanish girl listening coquettishly to her cavalier, who was singing outside the wall, and as he sang climbed to its top. At the end of the song the girl did a Spanish dance. The little act served as an excellent prologue to the picture.



Left—Lobby display for "Polly of the Follies," by Saenger's Globe theatre, New Orleans. Right—Lobby front on "The Midnight Bell" used by Saenger's Trianon theatre, New Orleans.

PROGRAMS FOR THE WEEK OF APRIL 29 TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Musicale—Edna Baldwick, Concerto in D. Minor.
Scenic—Fourth episode of story of Bible, Prizma color titles.
Musical—Shadow Song from Dinorah, Helen Allyn, soprano, of the Berlin Opera.
Novelty—Ballet de Venice—Intermezzo; Jewels of the Madonna—Mlle. Gambarelli, premier daneuse, Alexander Oumansky, Doris Niles and Thalia Zanou.
Current Events—Capitol News.
Feature—The Glorious Adventure Lady Diana Manners.
Organ Solo—Melchiorre Mauro-Cottone, Organist.

Rivoli Theatre—
Overture—Orpheus in the Underworld.
Scenic—Voice of Gladness—Post Nature Picture.
Novelty—Carneval—Dance interpretation by Paul Oscard, Grace Eastman and Fred Burgstaller.
Current Events—Rivoli Pictorial.
Vocal—Ario from La Favorita—Ivan Dneproff, tenor.
Feature—Across the Continent—Wallace Reid.
Musical—Forge in the Forest.—Th. Michaelis—Rivoli Orchestra.
Comedy—The Little Rascal—Century—With Baby Peggy.

Rialto Theatre—
Overture—Sixth Hungarian Rhapsody—Franz Listz.
Current Events—Rialto Magazine.
Vocal—Tommy Lad—E. J. Margetson.
Feature—The Bachelor Daddy—Thomas Meighan.
Novelty—Pasquinade—Louis Gottschalk—Dance itnerlude by Marjorie Peterson.
Comedy—Max Fleisher—Out of the Inkwell.



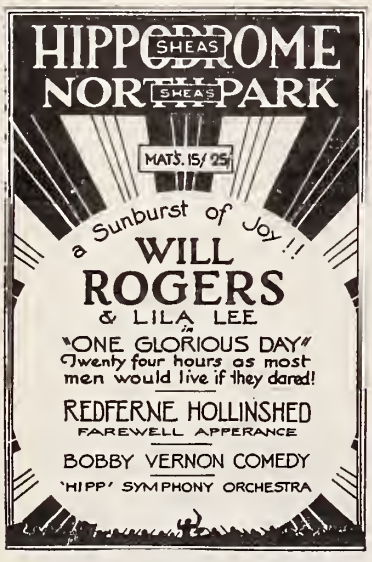
When "Under the Lash" was the attraction at the Alhambra, Milwaukee, Gloria Swanson fans were notified in this way.

Criterion—
Overture—Panamericana — Victor Herbert.
Current Events—Criterion Magazine.
Vocal—Mighty Lak' a Rose—Susan Ida Clough, mezzo soprano.
Novelty—The Resident Patient—From Adventures of Sherlock Holmes.
Special Number—Eccentric Fox Trot—Lillian Powell.
Feature—Reported Missing—Owen Moore.

LOS ANGELES

Clune's Theatre—
Current Events—Kinograms.
Organ Solo—By the Saphire Sea.
Feature—Isle of Zorda.

Symphony Theatre—
Current Events—Fox News.
Comedy—Peace and Quiet (Arrow) Scattergood Baines and Soothing Syrup.
Scenic—Monkeyland.
Novelty—Sawing a Lady in Two.
Next Week—Iron to Gold.



This Sunburst was arranged by the Hippodrome of Buffalo for Will Rogers' "One Glorious Day."

Grauman's Theatre—
Current Events—Pathe Weekly.
Organ—The Old Town Hall.
Comedy—Strombergs A Ladies' Man.
Novelty—Bull Montana and Chuck Riesner in Song and Chatter Act.
Feature—Across the Continent.

Rialto—
Second Week—Fine the Woman.

Mission—
Orphans of the Storm.

Superba—
Second Week—Man to Man.

Millers—
Twelfth Week—The Silent Call.

Kinema—
Second Week—Pay Day.

California—
Symphony Concert—The Fortune Teller—Forget Me Not—You Mon't Be Sorry.
Feature—The Shiek's Wife.
Novelty—Animated Cartoon—Tom and Jerry.
Comedy—Joseph Mattinglys.
Scenic—Land of Golden Dreams.
Current Events — International News—Goldwyn Sport Review—Topics of the Day.



The State Street, Chicago, features Seena Owen and Gladys Leslie in advertising "Sisters."

Loew's State—
Current Events — International News.
Feature—Love Never Dies.
Vaudeville—Five Acts.

Hillstreet—
Comedy—The Stork's Mistake.
Feature—Hills of Missing Men.
Current Events — Kinograms — Kineto Review.
Vaudeville—Five Acts.

ST. LOUIS

William Fox Liberty—
Overture—Liberty Concert Orchestra.
Fox News.
Feature—D. W. Griffith's "Orphans of the Storm."

New Grand Central and West End Lyric—
Overture—Dixie.
Current Events—News and Views—Topics of the Day.
Musical—Organ solo—Caprice Viennois.
Comedy—Charlie Chaplin in "Pay Day."
Feature—My Lady Friends.
Novelty—Aesop fable—The Wicked Cat.

Missouri Theatre—
Overture—Missouri Symphony Orchestra.
Current Events—Missouri News.
Musical—Organ Solo.
Comedy—One reel.
Missouri Songologue.



An out-of-the-ordinary design conceived by the Allen, Cleveland, for "The Wall Flower."

Daily—Feature Film.
The Miracle Man.
Male and Female.
Behold My Wife.
Dr. Jekyll and Mr. Hyde.
Don't Change Your Husband.
On With the Dance.
Old Wives for New.

New Capitol—
Overture.
Current Events—News and Views—Topics of the Day.
Organ Solo.
Comedy.
Feature—Mae Murray in "Peacock Alley."

Arsenal—
Overture.
Current Events—News Reels.
Mutt and Jeff Cartoon.
Comedy Reel.
Feature—Bought and Paid For.

DES MOINES

Des Moines Theatre—
Overture—Selections arranged by orchestra leader.
Comedy—Spooks.
Current Events — International—Topics of the Day.
Feature—Turn to the Right, with Alice Terry.
Next Week—Back Pay.

Strand Theatre—
News—Educational Kinograms.
Feature—Foolish Wives.
Special Music—"California" and "Don't Leave Me, Mammy."
Next Week—Foolish Wives.

Garden Theatre—
Travelogue—By the Side of the Road—Educational.
Feature—Three Live Ghosts.
Next Week—Little Lord Fauntleroy, with Mary Pickford.

Rialto—
Comedy—Pure and Simple, with Bobby Vernon.
Local News Feature—Chief of Police Hammond propelling auto by radio power.
Feature—The Shiek, with Rodolph Valentino.



In San Francisco the Imperial's advance advertising on "Turn to the Right."

INDIANAPOLIS

Loew's State Theatre—
Current Events—Pathe News.
Comedy—Spooks—Mermaid.
Musical Novelty—The Jazz Jamboree — Thirty entertainers billed in "A Hoosier Hodge Podge of Harmonious Hits."
Feature—Fascination.
Next Week—The Doll House.

Ohio Theatre—
Novelty—Movies of Maude George in local shopping tour.
Feature—Foolish Wives — Second Week.
Next Week—Same.

Circle Theatre—
Overture—Light Cavalry.
Scenic—And Women Must Weep.
Current Events—Kinograms.
Novelty—Topics of the Day.
Musical Feature—Piano band of sixteen young women playing eight pianos.
Prologue — Atmospheric introduction to feature.
Feature—Smilin' Through.
Next Week—Doubling for Romeo.

Colonial Theatre—
Current Events—Selznick News.
Aesop Fable—The Wolf in Sheep's Clothing.
Novelty—Movie Chats.
Feature—Reckless Youth.
Next Week—Beyond the Rainbow, and Eugene O'Brien personally.



Mark Twain's "Connecticut Yankee" was well displayed by the Garden theatre of Milwaukee.

SEATTLE

Coliseum—
Overture—Selections from Madame Sherry.
Current Events—Pathe and Kinograms.
Comedy—Assorted Heroes.
Features—Bride's Play.
Next Week—Smilin Through.

Columbia Theatre—
Second Week—Foolish Wives.
Next Week—When Dawn Came.

Strand Theatre—
Overture—Intermezzo from Cavalleria Rusticana.
Seenic—The Storm.
Feature—Orphans of the Storm.
Next Week—Orphans of the Storm.

Blue Mouse Theatre—
Overture—Angel Serenade.
Current Events—Fox News.
Comedy—Full of Pep.
Prologue—Baby Ivy Ward in Recitation of Poem in Feature.
Feature—Ten Nights in a Barroom.
Next Week—Four Horsemen of the Apocalypse.

Liberty Theatre—
Overture—Popular Medly.
Current Events—Liberty and Selznick News.
Comedy—Be Reasonable.
Feature—Frivolous Wives.
Next Week—Bell of Alaska.

Winter Garden—
Current Events — International News Weekly.
Novelty—Our Four Footed Helpers.
Feature—Fair Lady.
Next Week—French Heels.

BROOKLYN

Mark Strand Theatre—
Overture — Manon — Massenet — Mark Strand Orchestra, Alois Reiser, Conductor.
Vocal—O Paradiso, from Africana —Myerbeer — Georges Du-Franne, Tenor—Soloist sings from in front of the orchestra and is spotted in white from booth.
Brooklyn Mark Strand Topical Review.
Prologue—Smilin' Through, Penn —Gladys Rice, Soprano—The scene used here is taken from picture. It shows a garden of an old Irish house. An old man seated on a bench dreams as the soloist, dressed in old-fashioned bridal gown, sings "Smilin' Through."
Feature — Norma Talmadge in "Smilin' Through"—First National.
Comedy—Charlie Chaplin in "Pay Day"—First National.
Organ Solo—Song Without Words —Kinder.

BALTIMORE

Rivoli—
Overture — Slavonic Rhapsody — Friedmann.
Current Events — Rivoli News, Pathe News.
Feature—Smilin' Through—Norma Talmadge—Second Week.
Novelty—Round One of the Leather Pushers—Reginald Denny.

Century—
Overture—The Merry Wives of Windsor.
Current Events—Century News.
Novelty — Breezes from Century Roof.
Feature—Fascination — Mae Murray.
Comedy—A Dark Horse.

Academy—
Overture — Specially arranged to feature.
Feature—Orphans of the Storm—Second Week.

Boulevard—
Feature—The Soul of Man.

Garden—
Feature—The Last Trail—Rosemary Theby.

Parkway—
Overture—Souvenir.
Feature—The Heart Specialist—Mary Miles Minter.

Loew's Hippodrome—
Feature — Grand Larceny — Claire Windsor.

Strand—
Feature—Little Lord Fauntleroy—Mary Pickford—Second Week.

BUFFALO

Shea's Hippodrome—
Overture—Beautiful Galatea.
Vocal—Smilin' Through.
Feature—Smilin' Through—Norma Talmadge.
Comedy—On the Fire — Harold Lloyd—Reissue.
Current Events—Hippodrome Review.
Next Week—The Four Horsemen of the Apocalypse.

Loew's State—
Overture—Medley of Popular Airs.
Current Events—Pathe News.
Feature—Boomerang Bill — Lional Barrymore.
Comedy—Meet the Wife—Hallroom Boys.
Next Week—William S. Hart in "Travelin' On."

Lafayette Square—
Overture—Selections on organ by C. Sharpe Minor.
Current Events—Fox News.
Feature—Two Kinds of Women—Pauline Frederick.
Comedy—Snub Pollard.

Mark-Strand—
Overture—Irish Melodies.
Current Events—Kinograms.
Feature—The Man with Two Mothers—Mary Alden.
Comedy — Be Careful — Monty Blanks.
Speeial — Screen Snapshots and Eve's Leaves.
Next Week—A Question of Honor —Anita Stewart.

Palace—
Feature—Foolish Wives — Second run at popular prices.

Academy—
Feature — School Days — Wesley Barry.

CLEVELAND

State—
Overture—The Evolution of Dixie, by State Theatre Orchestra.
Current Events—Pathe News, Topics of the Day.
Cartoon—Mutt and Jeff in "Amid the Pyramids."
Comedy—Cops—Buster Keaton.
Feature—Bought and Paid For.
Specialty—Brown's Saxophone Six in all new program.
Added Attraction—The Sherwoods and Their Band.
Next Week—The Bachelor Daddy—Thomas Meighan.



The Isis theatre, Indianapolis newspaper display ad, for "Ten Nights in a Barroom."

Allen—
Overture—Selections from "Faust," featuring the overture with vocal solo, Thomas Wade Lane appearing as "Mephisto," and the Allen Chorus of thirty assisting.
Current Events—Allenette News Selections made by S. Barrett McCormick.
Comedy—The Love Egg—Louise Fazenda.
Feature—The Wall Flower.
Next Week—The Prodigal Judge.

Stillman—
Overture—Kamenoi Ostrwo, by Rubenstein, Homer Walters, director.
Current Events—Fox News.
Comedy—That's Fair Enough.
Feature — Fascination — Second Week.
Next Week—Smilin' Through.

Park—
Overture—Rigoletto—Maurice Spitalny, director.
Current Exents—Fox News.
Comedy — Laughing Gas — Chester Conklin.
Feature—The Song of Life.
Next Week— ? ?

Standard—
Current Events — International News.
Comedy—No Brains—With Harry Sweet—Century Comedy.
Feature—The Man Under Cover.



The design employed by Loew's State, Cleveland, for "Bought and Paid For."

PITTSBURGH

Olympic Theatre—
Current Events—Pathe News.
Feature—Bought and Paid For.
Novelty—Pathe News.
Comedy—Be Careful.
Next week—The Game Chicken.
Brown's Saxaphone Six Jazz Artists.

Grand Theatre—
Current Events—Grand News Weekly.
Feature—Smilin Through.
Comedy—Pay Day.
Novelty—Topics of the Day.
Next week—Trust Your Wife.
Too Much Business.

Loew's Lyceum Theatre—
Current Events—Loew's News Weekly.
Feature—The Golden Gift.
Comedy—After the Dough.
Next Week—The Right That Failed.



Here is an effective ad used by the Omaha Sun and Muse theatres in connection with Bebe Daniels' "A Game Chicken."

Cameraphone Theatre—
Current Events—Selznick News.
Feature—Beyond the Rainbow.
Comedy—Free and Easy.
Next week—Not announced.

Kenyon Theatre—
Current Events—International News.
Feature—The Queen of Sheba.
Next week—The Thunderclap.

State Theatre—
Current Events—Kinograms.
Feature—The Four Horsemen.
Next week—Not announced.

Regent Theatre—
Current Events—Kinograms.
Feature—Arabian Love.
Comedy—Hocus Pocus.
Next week—Queen of Sheba.

Savoy Theatre—
Current Events—Fox News.
Feature—Chasing the Moon.
Comedy—A Nick of Time Hero.
Next week—Not announced.

Blackstone Theatre—
Current Events—International News.
Feature—Arabian Love.
Comedy—Hocus Pocus.
Next week—Grand Larceny.

Liberty Theatre—
Current Events—International News.



"Ten Nights in a Barroom" was splendidly advertised by the Butterfly in Milwaukee.

Feature—Smilin Through.
Comedy—Free and Easy.
Next week—Not announced.

Alhambra and Garden Theatres—
The Three Musketeers.

Duquesne Theatre—
Current Events—Selznick News.
Feature—Ten Nights in a Barroom.
Next week—Not announced.

Aldine Theatre—
Current Events—Selznick News.
Feature—Over the Hill.
Next week—Not announced.

CHICAGO

Chicago Theatre—
Overture—Selection from Espanola.
Literary Digest.
Specialty—Sally.
News Weekly.
Organ Solo—Just a Little Love Song—Jesse Crawford at the organ.
Scenic.
Specialty—Carmen.
Feature—Mae Murray in "Fascination."
Comic Cartoon.
Coming Feature—Bachelor Daddy, featuring T. Meighan.

Roosevelt Theatre—
Prizma Color Picture—Snow Birds.
Organ Solo—Swanee River Moon—Stuart Barrie at organ.
International News.
Specialty—Walter Blaufus and orchestra playing selection from "Maytime."
Roosevelt Trio—Marie Sweet, Corrine Lewis and Stalney Deacon, singing "Love Is Here."
Feature—Bought and Paid For.
Epilogue—Miss Lewis and Mr. Deacon singing waltz from "Sometime."
Leather Pushers—Round 4.
Coming Feature—The Miracle Man—Paramount Week.

Randolph Theatre—
Organ Selections.
Comedy—Fair Enough.
Feature—The Sheik's Wife.
Coming Feature—Marion Davies in "Beauty's Worth."

Barbee's Theatre—
Overture—Down in Dixie.
Pictorial Review.
Comedy—Do You Take.
Feature—Ten Nights in a Bar Room—Second Week.
Specialty—John Lowell, star of feature picture, appearing in person.
Coming Feature—Four Horsemen of the Apocalypse.

Ziegfeld Theatre—
Comedy—Brownie to the Rescue.
International News.
Feature—The Isle of Zorda.
Coming Feature—Sacrifice.

Pantheon Theatre—
Overture—Martha.
Pantheon Topics and Travel.
Specialty—Violin and piano duet by Ferdinand Steindel and Ralph Ginberg.
Comedy—By Heck.
Specialty—Carl Matthews, tenor, singing selection from overture.
Prologue.
Feature—Fool's Paradise.
Coming Feature—Clara Kimball Young in "Charge It," and Harold Lloyd in "A Sailor Made Man."

Woodlawn Theatre—
Organ Solo—Selection—A. J. Gutow at the organ.
Woodlawn Screen Travels.
Pictorial Review.
Komic Kartoon—Invisable Ink.
Overture—Fantasia, Evolution of Dixie.
Feature—Fool's Paradise.
Coming Feature—Harold Lloyd in "A Sailor Made Man"—Elaine Hammerstein in "Reckless Youth."



Attractive display employed by Fox's Washington theatre, Detroit, for "Gypsy Passion."



The California theatre of Los Angeles attractively advertised "A Virgin Paradise."

MILWAUKEE

Merrill Theatre—
The Four Horsemen of the Apocalypse.

Alhambra Theatre—
Weekly—Pathe News, Topics.
Comedy—Torchy-Johnny Hines.
Song—"The Maids of Cadiz"—Sherry Louise Marshall, coloratura soprano.
Feature—Under the Lash—Gloria Swanson.

Butterfly Theatre—
Overture—Butterfly Orchestra.
Weekly—Fox News.
Burr Scenic Novelty.
Feature—Ten Nights in a Barroom.

Strand Theatre—
Feature—Smilin' Through—Norma Talmadge.
Prologue and special music.

Garden Theatre—
News—Travels.
Comedy—Educational.
Vocal soloists.
Feature—Mark Twain's Connecticut Yankee.



Attractive display ad used by Newman's theatre of Kansas City for Norma Talmadge in "Smilin' Through."

PHILADELPHIA

Stanley—
Scenic—William Cullen Bryant—Urban.
News—Fox and Pathe.
Comedy—Smiles.
Comedy — Angel Cake — Farce comedy.
Feature—The Seventh Day—Inspiration.
Demonstration of the Claviolux, or color organ, by its inventor, Thomas Wilfred.
Next week—The Good Provider—Paramount.

Stanton—
Feature—Where Is My Wandering Boy Tonight?
Next week unannounced.

Karlton—
Feature—Beauty's Worth — Paramount.
Next week unannounced.

Arcadia—
News—Pathe.
Comedy—High and Dizzy—Pathe.
Feature—The Cradle—Paramount.
Next week—Too Much Wife—Realart.

Regent—
Comedy—Amid the Pyramids—Fox.
Comedy—West Is West—Fox.
Feature—The Poor Relation—Goldwyn.
Next week—Sowing the Wind—Peerless.

Palace—
News and Topics—Pathe.
Feature—The Four Horsemen—Metro.
Next week — Wild Honey — Universal.

Victoria—
News—Pathe.
Comedy—The Bride and Gloom—Elec.
Feature—Iron to Gold—Fox.
Next week—Heedless Moths—Metro.

Capitol—
News—Kinograms.
Comedy—O Promise Me.
Scenic—The Lamplighter—Masterpiece.
Feature — The Sin of Martha Queen—Pathe.

MINNEAPOLIS

State Theatre—
Overture—Introduction to Act III "Lohengrin," Wagner, by Pallma and his band supreme.
Current Events—Topics of the Day.
Cartoon—Fclix at the Fair.
Vocal—Bendix Quartet in "Maytime."
Feature — Norma Talmadge in "Smilin' Through."

Garrick—
Feature—Theodora—Goldwyn.

Hennepin—
Feature—Shadows of the Sea, with Conway Tearle—Selznick.

Blue Mouse—
Feature—Orphans of the Storm—Fifth Week.

Lyric—
Feature—School Days, with Wesley Barry.



The Tivoli of San Francisco used this cut on "The Sheik's Wife"

KANSAS CITY

Liberty Theatre—
Overture—Radiant Love.
Current Events—Pathe News.
Organ Selections.
Comedy—Aesop's Fables.
Vocal—Dear Old School Days.
Feature — School Days — Wesley Barry—Second Week.
Next Week—Ten Nights in a Bar Room.

Dorie Theatre—
Current Events—International.
Comedy—Kill the News — Snub Pollard.
Organ Selections.
Feature — Mickey — Mabel Normand.
Next Week—School Days—Wesley Barry—Third Week.

Newman Theatre—
Overture — Second Hungarian Rhapsodic.
Current Events—Newman News and Views.
Organ Selections—Thomas Bruce and Henry Menn, organists.
Vocal—Emanuel List, basso, and Jean King, soprano.
Feature—Smilin' Through—Norma Talmadge.
Next Week—To be selected.

Royal Theatre—
Overture—Selections.
Current Events — Royal Screen Magazine.
Organ Selections.
Special Number—Personal Appearance of Walter Hiers.
Feature—Is Matrimony a Failure?
Next Week—The Sheik's Wife.

Twelfth Street Theatre—
Overture—Selections.
Current Events—Screen Magazine.
Organ Selections.
Short Subject—The Silent Vow—William Duncan.
Feature—The Mistress of the World—First Episode.
Next Week—The Mistress of the World—Continued.

CINCINNATI

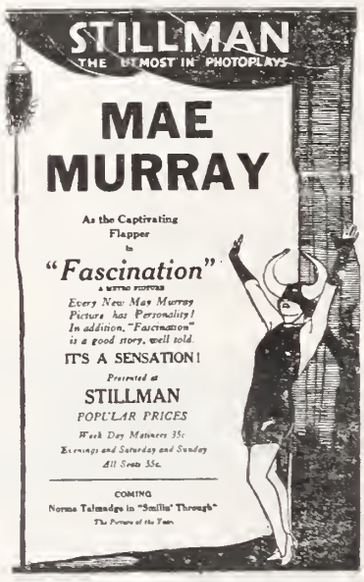
Walnut—
Current Events—Pathe News, Topics of the Day.
Feature—Fascination.
Next Week—Get Rich Quick Wallingford.

Strand—
Current Events—Pathe News, Topics of the Day.
Novelty Cartoon—Aesop's Fables—Pathe.
Feature—Smilin' Through—Second Week.
Next Week—Bought and Paid For.

Palace—
Current Events — International News, Topics of the Day.
Feature—The Case of Becky.

Lyric—
Current Events—Fox News.
Feature—Cardigan.
Next Week—Sisters.

Capitol—
Feature—Orphans of the Storm—Second Week.



Here's how the Stillman, Cleveland, advertised Mae Murray in "Fascination."

OMAHA

Strand Theatre—
Overture—Marriage of Figaro.
Current Events—Pathe News.
Novelty—And Women Must Weep.
Comedy—Torchy's Ghost.
Feature—The World's Champion—Wallace Reid—Paramount.

Moon Theatre—
Overture—Selected.
Current Events — International Weekly.
Feature—The Four Horsemen of the Apocalypse—Metro.

Rialto Theatre—
Overture—Selected.
Current Events—Kinograms.
Special—Prizma Pictures.
Feature—Little Lord Fauntleroy.

Sun Theatre—
Overture—Selected.
Comedy—The Show.
Feature—A Game Chicken.

World Theatre—
Current Events—Fathe News.
Pantages Vaudeville.
Feature—Come On Over.

ATLANTA

Howard Theatre—
Overture—William Tell—New Version.
Howard News and Views.
Scenic — Summer Nights — Special musical score.
Prologue—The Sunshine of Your Smile, with Nellie Sullivan and George McNulty.
Feature—Betty Compson in "The Green Temptation."

Metropolitan Theatre—
Overture—Metropolitan Orchestra.
Kinograms.
Comedy—Rambling Romeo—Educational.
Feature—Nazimova in "A Doll's House."

Rialto Theatre—
Overture—Special Music, Rialto Orchestra.
International News.
Feature—Foolish Wives — Second Week.

Strand Theatre—
Overture—Three o'Clock in the Morning—Billed as an illustrated organ overture.
Comedy—Larry Seamon in the "Saw Mill."
Feature — Pauline Frederick in "Two Kinds of Women."



Wallace Reid's "The World's Champion" display in the Omaha press

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

Her Husband's Trademark—
This feature staged a regular comeback at the box office, following Holy Week slump. (East.)

Big hit. Did big business for one week. Women liked it. (Middle West.)

A big hit. Held for second week. (Middle West.)

Seemed to please the audience. A good box office attraction. (Middle West.)

A Game Chicken—
Due to Lent Season nobody did anything last week, although I think this was a good box office attraction. (East.)

The Lane That Had No Turning—
A picture that shows off Theodore Kosloff at his best. Does not leave altogether a pleasant impression. Business not satisfactory, probably effected by Good Friday, etc. (Middle West.)

White and Unmarried—
Business fluctuating but pretty good on average. Shown on second run at reduced prices with Easter bunnies as gifts to the kiddies. (Middle West.)

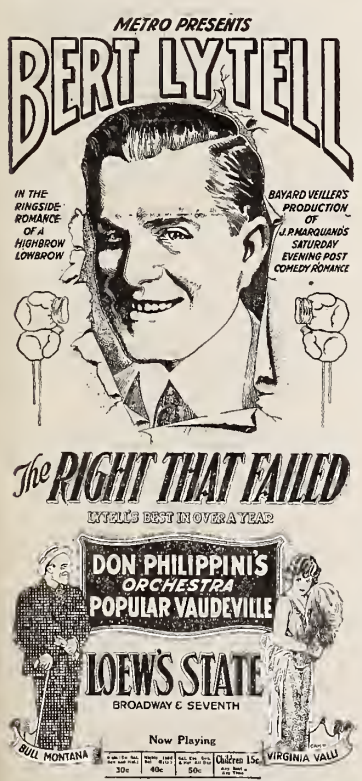
Through a Glass Window—
Fair with fair receipts. (East.)

Love's Boomerang—
An average picture, as far as drawing power is concerned, which did a fairly good business, despite strong competition. (Middle West.)

Bought and Paid For—
Drew well for a week. (Middle West.)

Very good picture generally speaking, as majority of patrons liked it. Nice crowds all week. (Middle West.)

Bride's Play—
Fine picture. Patrons were well satisfied. (West.)



The way "The Right That Failed" was advertised by Loew's State, Los Angeles.



A novel idea for newspaper cut, used by Belmont theatre, Philadelphia, advertising feature attraction, "School Days."

Across the Continent—
Great business on this one. Certainly was well liked. (West.)

Is Matrimony a Failure?—
Sparkling comedy lines made hit with patrons and picture went over excellently. Good receipts. (Middle West.)

FIRST NATIONAL

Smilin' Through—
We have never yet had a picture which has received as many favorable comments and about which the people have been so wildly enthusiastic. By all means the greatest thing Norma Talmadge has ever done, in the opinion both of the management and the patrons. (Middle West.)

Like a tonic to business.. Held over second week as it is one of the biggest hits of the year. (East.)

A big hit. Held for a second week. (Middle West.)

Polly of the Follies—
Feature with interesting story and strong appeal. Acting excellent. Played to good business. (Middle West.)

Connie always does well at this house and she attracted fine business on this one. (East.)

Pay Day—
Drew well for a week, Chaplin being exceptionally popular here. (Middle West.)

Not as entertaining as "The Kid." With added attraction it did big business for one week. (Middle West.)

The Barnstormer—
Punk. Had to be pulled on third day. (Middle West.)

The Lotus Eater—
Patrons liked it. Satisfactory from box office point of view. (Middle West.)

Tol'able David—
On second run did satisfactory business. Drew generally but especially liked by men. (Middle West.)

The Woman's Side—
Both picture and receipts just fair. (East.)

Mama's Affair—
Very mild, colorless attraction. Nothing to it. (Middle West.)

Peaceful Valley—
Delightful all the way through. Ray at his best. Large and satisfied audiences. (Middle West.)

UNIVERSAL

Foolish Wives—
Second week to good business. Picture well liked. (West.)

Going fairly good on second week. (Middle West.)

Man to Man—
Harry Carey has a steady following, which always assures at least a fair crowd. However, this one did a good business. (Middle West.)

Wild Honey—
Priscilla Dean again scores in this thrilling feature. Proved good box office attraction. (Middle West.)

What No Man Knows—
Business just fair although picture satisfactory. Star made good impression in this picture on some who were not before her boosters. (Middle West.)

Headin' West—
A western that went well in house which makes a rule of this type. Star well liked. (Middle West.)

The Bearcat—
Those who like excitement liked this picture a lot. Business fine. (Middle West.)

METRO

Fascination—
Fine production, brilliantly acted. Better business every day. (Middle West.)

Comment of patrons show it to be best liked play of the year. (Middle West.)

Four Horsemen of the Apocalypse—
Proved most attractive entertainment and drew well throughout week. Pleased generally. (Middle West.)

FOX

Connecticut Yankee—
Played to capacity houses for a week's run. Best attraction in some time. (Middle West.)

The Roof Tree—
Mediocre only and in saying this still give it many allowances. (East.)

Sky High—
No kick to register on the business this one did. Patrons hold star in high favor. (East.)

GOLDWYN

Head Over Heels—
Only fair feature but did good business as many curiosity seekers wanted to look at Mabel. (Middle West.)

Theodora—
Big pulling power. Went over big. (Middle West.)

Cabinet of Dr. Caligari—
Enthusiastically recommended by those who do not generally attend. Not for children. Business good toward last. (Middle West.)

AMERICAN RELEASING

Sisters—
Feature with interesting story and strong appeal. Acting excellent. Played to good business. (Middle West.)

UNITED ARTISTS

Fair Lady—
Fair production with fair box office value. (West..)

Little Lord Fauntleroy—
Did enough business first week to warrant second week engagement. (East.)

PATHE

Isle of Zorda—
Great picture. Went over fine. Biggest business in some time. (West.).

SELZNICK

A Man's Home—
A home picture a little different but not exaggerated. Generally liked. Business fair during last week of Lent. (Middle West.)

Good picture. Did big business. (Middle West.)

R-C PICTURES

Boy Crazy—
Funny and audiences liked it. Good business. (Middle West.)

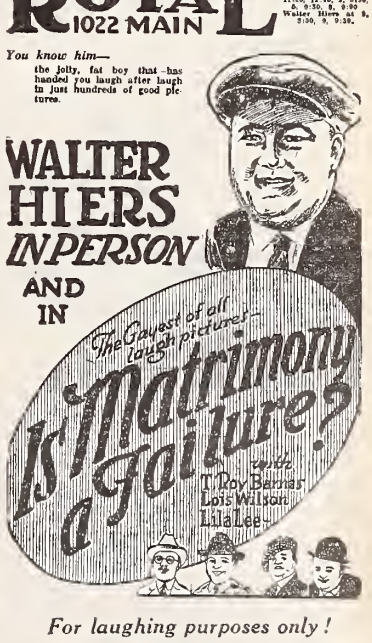
GRIFFITH

Orphans of the Storm—
Drew to an excellent business at popular prices. Held for a second week. (East.)

Going simply wonderfully. Held over second week. (East.)

Despite strong opposing attractions and adverse weather conditions early part of week broke all house records. Many patrons pronounced it Griffith's best production, surpassing "Birth of a Nation" and "Way Down East." Opened second week better than first. (Middle West.)

Fairly good picture with fair business. (West.)



The Kansas City Royal ran this ad on "Is matrimony a Failure?"

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE.

THE following members of the Illinois Motion Picture Theatre Owners are planning to attend the convention of the M. P. T. O. of America, which will be held in Washington May 8-12: Leo Bernstein, Julius Lamm, Joseph Hopp, Sam Rabinowitz, S. H. Selig, Louis Frank, W. W. Watts, John Silha, C. P. Lautenschlager and Sam Abrahams. W. D. Burford is planning to leave for the national capitol on May 2, where he, as a member of one of the national committees, has been called in advance of the convention. According to all indications this will be the greatest meeting ever held by exhibitors of the United States, and a program in keeping with its importance has been worked out. President Harding has been invited to personally address the convention, and other men occupying high governmental positions will be among the speakers.

More than three hundred and fifty attended the first Chicago trade showing of Select's "Reported Missing," which was held at Aryan Grotto on Friday, April 21. Among those on hand to view this Owen Moore's Special were such legitimate stars as Frank Bacon, Ina Claire, Arthur Byron, Mitzi and Will Rogers. Manager Eddie Silverman of Select's Chicago office anticipates that this will be one of the greatest hits of the year in Chicago territory and that it will duplicate the success which it is meeting in the East.

Joe Brandt was a Chicago visitor last week, having come to the Windy City after making stops at Detroit, Cleveland and other Central West motion picture centers. Mr. Brandt, in common with other independent producers who have recently visited this city, believes that the Fall will see the industry going full speed ahead once again, and is making his plans accordingly.

J. L. Friedman is planning to open a branch of his Celebrated Film exchange in Indianapolis. Louis B. Golden, at present in charge of a circuit of Indiana theatres, is to be manager.

Sam Berman, of the M. P. T. O. of America, was in Chicago over Sunday, coming here from Detroit and other Central West cities. Mr. Berman declared himself for Senator James J. Walker for the presidency of the M. P. T. O. of A.

Among the new offerings of Griever Productions, according to Si Griever, are the Prairie Pictures, Inc., two-reel westerns, the Chesboro five-reel western features and "O Mabel Behave," featuring Mable Normand and Owen Moore, which was purchased from the Awyon Film Company.



Baby Peggy in "The Little Rascal," Century Comedy, Universal release

C. C. Wallace has arrived from Washington, D. C., where he has been Famous Players-Lasky exchange manager, to become Chicago manager of this corporation. Mr. Wallace before assuming charge of the Washington branch represented Paramount at Indianapolis, so that he is familiar with Central West conditions.

Carl Leserman, son of Manager Leserman, of Universal's Chicago exchange, and a genuine "chip of the old block," has been promoted to salesman covering the key cities for Universal features in this territory. Young Leserman earned his advancement by building up the difficult territory along the Mississippi into a profitable district for his company.

Sol Fichtenberg, veteran States Street exhibitor, and Max Schwartz, well known on film row, have closed a long term lease for the Albany Park Theatre, a one thousand seat house which has been closed for four years, and will reopen it after spending approximately fifty thousand dollars on remodeling and putting in new equipment. It is the intention of Messrs. Fichtenberg and Schwartz to make it one of the most attractive outlying theatres in the city and no expense will be spared to bring it up to this standard. A fine organ, first-class seats, and other accessories will be installed during the next few weeks, and both interior and exterior of the house brought up to date in every respect.

O. B. Hullinger, who formerly worked for District Manager Stern, of Universal, out of the Pittsburgh exchange, has been added to the local Universal exchange's staff of salesmen.

Abe Stern passed through Chicago this week on his way to New York from the west coast, and will sail for Europe within a few days, where he expects to remain until August. Mr. Stern reports his comedies are meeting with great success in Los Angeles and other western cities and that he will continue to give production his personal attention as soon as he gets back from his tour across the Atlantic.

King Baggott and his entire company, of about thirty people, will pass through Chicago about May 10th on their way to shoot exteriors for "The Suburban Handicap," his forthcoming Universal feature. The shots will be made at Churchill Downs, outside of Louisville, which is one of the most famous and beautiful race courses in America, and familiar to all as the place where the Decoration Day Handicap is run annually.

A. Sigfried, a popular Decatur exhibitor, spent a few days in Chicago this week, making his final plans for a trip to Europe and announced that he expects to sail within a few days.

Ralph Crocker, popular Elgin exhibitor, confirms reports that he has purchased a lot adjacent to his present movie house and intends building a large motion picture theatre on the site. Mr. Crocker stated that he can see nothing but prosperity ahead of the industry when the Fall season opens up, and that although his old house will take care of the present business in Elgin comfortably, he is going to be prepared for a boom and is backing his judgment with a large amount of money required to erect a new and larger theatre. Optimism, backed by cash, is refreshing in these days when so many exhibitors are down in the mouth. More power to you, Mr. Crocker.

Harry Weiss, of Superior Screen Service, Inc., has returned from his first automobile trip of the season and reports business is better but the roads worse. He had difficulty in getting through in many places, the highways being under water.

Elgin, Illinois, is to have a moving picture theatre building boom. According to reports from that city, A. C. Muntz and Charles L. Garrison have purchased a site on Grove avenue and will build immediately. Ralph Proctor, popular owner of the Star, is said to have purchased an adjoining lot on which he proposes to build a large movie house.

The Barth theatre, at Carbondale, Illinois, has been taken over by Jean Dagle, who formerly operated houses at Murphysboro and Gillespie, Illinois.

The Palace theatre at Watseka, Illinois, is the latest house to be added to the Robertson & Schobe chain. This concern already owns over a dozen movie theatres in Indiana towns.

The motion picture theatre at Hoopeston, Illinois, which was recently closed up by D. S. Smith, its former owner, has been reopened by William McFerrin and renamed the McFerrin theatre.

Jack Willis will move his Filmcraft headquarters to 738 S. Wabash avenue, from the Eighth street office, where he has been located for the past year.

The work of renovating and redecorating the Colonial theatre at Logansport, Indiana, is practically completed and this house will again be opened in a few days after a month's shut-down.

OFFERINGS SALES PURCHASES

In the Independent Field

Conducted by CHESTER J. SMITH

Sault Ste. Marie Films Personnel Announced

AMONG the officers and directors of the Sault Ste. Marie Films, Limited, are President, Major P. B. Wilson, vice-president of the Spanish River Pulp and Paper Company; Vice-President, G. W. Goodwin, Crown Attorney; Secretary-Treasurer, F. J. Buchanan, broker; Directors: W. C. Franz, president Algoma Steel Corp.; J. D. Jones, general manager Algoma Steel Corp.; George Montgomery, vice-president and general manager Algoma Central and Hudson Bay Railway; James Lyons, president of the Board of Trade; John Hussey, president of the Hussey-Ferrier Company; Colonel C. H. L. Jones, general manager of the Spanish River Pulp and Paper Company, and Ernest Shipman, film producer.

This company has been organized for making pictures with a purpose—strong stories of outdoor life, with strong vital interest involved.

The first story to be produced will find its inspiration in Alan Sullivan's book, "The Rapids." No programme arrangements will be negotiated until after these pictures have been completed.

Weil Reports Conditions Brighter in Field

Joe Weil, special sales representative of the Export & Import Film Co., Inc., world distributors of Col. Selig's new serial, "The Jungle Goddess," has returned from a flying tour of the principal independent exchanges, having closed several contracts en route. Weil reports brightening conditions everywhere.

The majority of territories will release "The Jungle Goddess" September 1st. Sol Lesser's Exchange, All Star Feature Distributors, and Bobby North's N. Y. Federated Exchange plan to release the Selig picture this week.

Hippopotamus Figures in Selig Film

Col. Selig has succeeded in filming the first hippopotamus scenes ever incorporated in a motion picture story. Three hippopotami appear in the twelfth episode of "The Jungle Goddess," his latest serial which the Export & Import Film Co., Inc., is now selling on the independent market.

Selig has staged an exciting sequence in which Elinor Field on a crude raft, is swept down a jungle stream and is being chased by three hippos.



"Shorty Hamilton in his latest two-reel Western "Grit," which McGovern and Egler are releasing on state rights market.

Anderson Has Comedian

Stan Laurel, Who Came to America With Chaplin, Is Latest Star

A NEW English comedian is shortly to be introduced on the screen by Amalgamated Producing Company of Los Angeles, according to announcement made by G. M. Anderson, the head of this new organization producing on the west coast. The comedian is Stan Laurel, known for his work in numerous vaudeville engagements.

"In Stan Laurel I believe I have found a comedian who will prove as popular as Chaplin," Anderson said in speaking of his new comedies. "He is not an imitator of Chaplin, but is a graduate of the same school of experience as Chaplin. In fact, Laurel came to America with the same company of players as Chaplin and for a number of seasons played with the same 'Fred Karno's Night in an English Music Hall' troupe.

"This comedian, new in films, has an exceptional sense of humor and individuality and personality that registers on the screen, and will bring into film comedies mannerisms of Welshmen and Scotchmen so common in London. Laurel is a pantomimist of exceptional ability and in the three pictures in which he has worked he has adapted his technique to film possibilities in a manner that makes me believe his success is assured."

For five months G. M. Anderson has been giving his personal attention to the production of comedies starring Laurel. Three are now completely finished and titled "The Carpenter," "The Bootlegger" and "The Gardener." Other films in preparation are titled "Mixed Nuts," "The Miner" and "Make It Snappy." A releasing arrangement will shortly be announced by Anderson.

Minister Boosts Actors in "Movie Chats"

The forthcoming issue of the Official Urban Movie Chats begins with a foreword from the Rev. Henry R. Rose, minister of the Church of the Redeemer, Newark, N. J., saying:

"Actors are like the rest of us, neither any better nor any worse. The majority of them are men and women of character, as we are. Those I have known impressed me as intent on making their art serve the world."

Then the editor of the Movie Chats changes the subject to transportation, showing how chickens are shipped by the parcel post. Every day 50,000 chicks are shipped by the large hatcheries.

Physical culture is the succeeding subject and the demonstration exercise is the problem of reducing. It will interest nearly all women.

Toy-making is treated in the section devoted to Industry. Other topics are treated under the classification of Nature Study, Natural History, Fabrics and Fashions, Public Service and the Public Forum, which always concludes the Movie Chats.

C. B. C. Acquires New Studio in Hollywood

OWING to the increased scope of their program and the large amount of production in which they are now engaged, Harry Cohn, Joe Brandt, and Jack Cohn of the C. B. C. Films Sales Corporation, have just taken over a new studio in Los Angeles.

The move was necessitated owing to the fact that the new series of Percy and Ferdie Hallroom Boys Comedies are to be produced on a very elaborate scale next season. In addition to the new series of twenty-six two-reel Sunrise Comedies which Harry Cohn has already started producing, made larger quarters imperative.

"No Money to Guide Them" is the title that has been given the newest of the Percy and Ferdie Hallroom Boys Comedies.

Burr to Feature Hines in Six Comedies

An announcement that comes as a logical sequence to a product that has been universally acclaimed as among the best of its kind, was issued from the offices of C. C. Burr this week to the effect that Johnny Hines, star of the "Torchy" comedies, will be featured in six super comedies next year to be known as the Johnny Hines comedies, produced by Burr. For the past year Hines has been putting as much thought and energy into his "Torchy" characterization as is usually done in feature length attractions, with the result that "Torchy's Frame Up," "Torchy Takes a Chance," and "Torchy and Orange Blossoms" have found their way into the Strand, Criterion and Rialto theatres on Broadway.

Elk Exchange Takes Over Graphic for N. Y.

Close upon the announcement that C. Douglas Sanford has contracted to take over the Graphic Film Exchange of Atlanta for the territories of Florida, Alabama and North and South Carolina, comes word that Messrs. Berkowitz and Mills, owners of the Elk Photoplay Exchange at 729 Seventh avenue, N. Y. C., have just closed negotiations to take over the Graphic Film Exchange for Northern New Jersey and Northern New York state. Offices will be established at either Albany or Buffalo to take care of bookings in upper New York State.

Arrow Film Has Premier in New Orleans

Arthur C. Bromberg Attractions of New Orleans, Atlanta and Charlotte, who are handling practically the entire Arrow output in the territory which they control, sponsored an innovation in motion picture presentation when, by arrangement with Arrow, "Back to Yellow Jacket" was given its premier showing at the Lafayette theatre, New Orleans.

This is a radical departure from custom, in so far as it has been the habit of producers in the past to hold the premier presentation of important pictures in New York, Chicago, or Los Angeles.

"Back to Yellow Jacket" is a Ben Wilson production, starring Roy Stewart and Kathleen Kirkham.

Kineto's "Four Seasons" Is Repeater

"We played the picture three days and have so many calls for it that it is likely we will bring it back for three more the latter part of this month."

One of the theatres which recently played "The Four Seasons" with a success that was most happily surprising to the exhibitor, was the Hippodrome in Pottsville, Pa., under the management of Charles Haussmann, and the paragraph quoted above is from a letter written by him.

"The Four Seasons" is the four-reel Urban Popular Classic produced for the Kineto Company of America by Raymond L. Ditmars.



Scene from "I Am the Law," Edwin Carewe special released through Affiliated Distributors

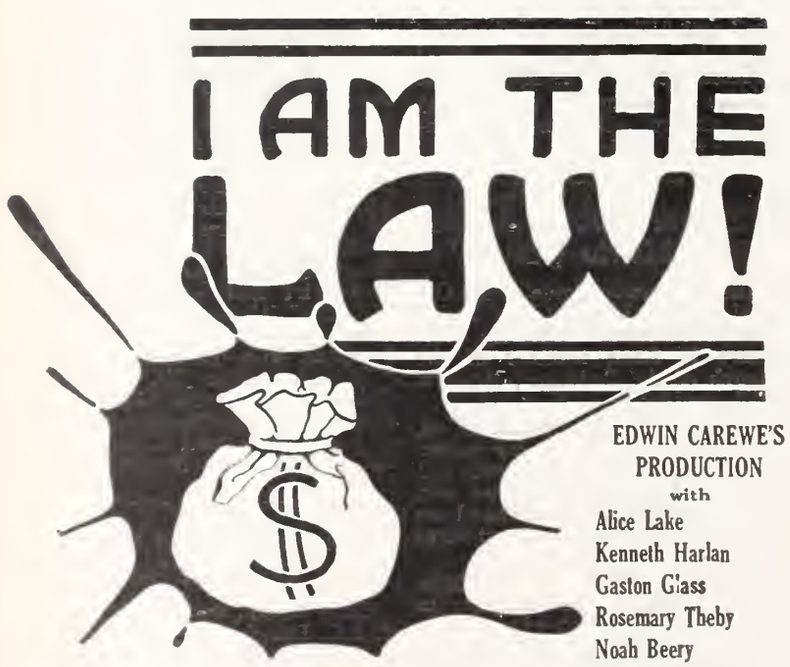
"I Am the Law" Selling Fast

Additional Territories Disposed of On Carewe's Independent Special

C. C. BURR, President of Affiliated Distributors, Inc., which is handling Edwin Carewe's independent special, "I Am the Law," announces that in addition to the entire foreign rights on the picture and eight territory rights in the United States which have already been sold, negotiations are now pending for the disposal of three more territories in this country.

Burr declares that in all his experience in the Independent Film Market, he has never had so many unsolicited inquiries from state right buyers regarding any picture as he has already received on "I Am the Law." He attributes this to the reputation which Eddie Carewe has as a director, also to the all-star cast used in the filming of the production.

On the strength of the director, cast and the Curwood story, several of the territories already disposed of were sold to buyers who had not seen a foot of the film. This was true of Gus Schlessinger, manager of the Foreign Department of Warner Brothers, Joe Skirboll at Pittsburg, J. F. Cubberly, of Minneapolis, Floyd Brown of the H. Lieber Company of Indianapolis, all Associated First National men in their respective territories, M. A. Klausner of the Mountain States Attractions and Louis Hyman of the All Star Features Company of San Francisco.



EDWIN CAREWE'S PRODUCTION
with
Alice Lake
Kenneth Harlan
Gaston Glass
Rosemary Theby
Noah Beery
Wallace Beery

The picture with as much thought and effort behind it as any legitimate play ever had.

Photoplay by Raymond L. Schrock, adapted from a story by

JAMES OLIVER CURWOOD

PRODUCED BY
EDWIN CAREWE
PICTURES CORPORATION
B. P. Fineman, Pr.; B. P. Zeldman, V.P.

DISTRIBUTED BY
AFFILIATED
DISTRIBUTORS, Inc.
C. C. BURR, Pres.

Foreign Rights—G. S. Schlesinger, Mgr.
c/o Warner Bros., 1600 Broadway, New York City

Foreign Territory Buys "The Jungle Goddess"

The Export & Import Film Co., Inc., has announced the sale of another block of foreign territory on Col. Selig's new wild animal serial, "The Jungle Goddess," of which they are world distributors. The latest contract to be closed disposes of the rights for German-Austria, Hungary, Czecho-Slovakia, Jugo-Slavia, Poland, Roumania, Bulgaria, Greece, and European and Asiatic Turkey.

Lyons' Comedies Nearing Completion for Arrow

A few days more of production work and Eddie Lyons will have completed his first series of two-reel comedies for Arrow Film Corporation and he will then leave for New York to spend a week or two with Dr. W. E. Schallenberger of Arrow. The most recently completed comedies are "Follow Me" and "All is Fair". Immediately upon his return Lyons will begin the making of a second series of twelve for distribution through Arrow.

Comedy production activities will not cease at the Lyons Studio during the absence of the comedian who is at the head of his own company for he has arranged for the distribution of another series of twelve two-reel comedies made under his personal supervision under the direction of Eugene La Rue and starring Bobby Dunn. This series will have a trade name of Mirth Quake Comedies and the first two are titled "Fresh Paint" and "Hands Up."

Robert McGowan, who was with Christie for several years, later scenario writer and director for Carter de Haven and Hal Roach, has been engaged by Lyons and will head the scenario department now being organized.

Torchy Comedies Playing First Run Houses

The Torchy Comedies produced by C. C. Burr are not only playing Broadway, but the prominence accorded them in the first run houses throughout the whole country augurs well for the popularity and pulling power of Johnny Hines' "Torchy" characterizations, according to announcement made at Mastodon Films, Inc., this week.

Close on the heels of Broadway showings of Torchy Comedies comes the announcement that the latest Torchy to be released under the title of "Torchy and Orange Blossoms" has been booked for an early showing at the Rialto. Within the space of two months' time the series of Torchy Comedies have found their way into Broadway's leading show houses every week.

Gerson Finishes Three Comedy Pictures

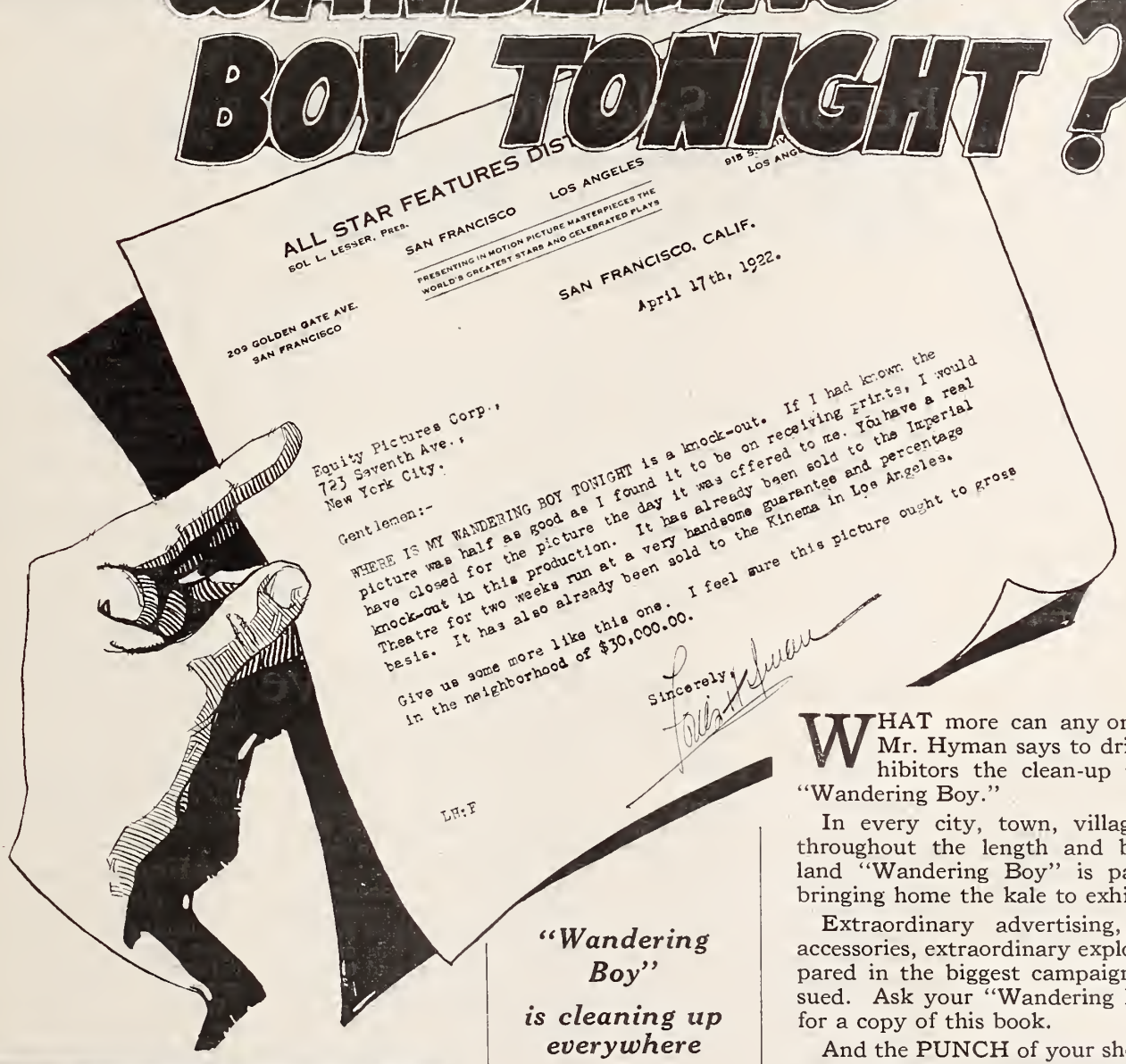
The first three of a series of twelve two-reel comedies featuring Dan Mason, former Skipper of the Toonerville Trolley Comedies, have been finished by the Paul Gerson Pictures Corporation in San Francisco and are ready for distribution.

The comedies, which were produced by Robert Eddy, director of the original Toonerville Trolley films, are rural characterizations and depict the life and times of an old-fashioned town called Plum Center. Mason is supported by Wilna Heyvey, who was featured with him in the Toonerville films.

The first three films, entitled: "Pop Tuttle's Clever Catch," "Pop Tuttle's Movie Queen," and "Pop Tuttle's Grass Widow," were made from stories written by Robert Eddy and A. H. Giebler

If you don't read another ad this year, read this one on

"WHERE IS MY WANDERING BOY TONIGHT?"



WHAT more can any one add to what Mr. Hyman says to drive home to exhibitors the clean-up possibilities on "Wandering Boy."

In every city, town, village and hamlet throughout the length and breadth of the land "Wandering Boy" is packing 'em in, bringing home the kale to exhibitors.

Extraordinary advertising, extraordinary accessories, extraordinary exploitation all prepared in the biggest campaign book ever issued. Ask your "Wandering Boy" exchange for a copy of this book.

And the PUNCH of your showing is—business grows bigger each succeeding night. Every audience sends back another BIGGER audience. If that's the kind of business you are after—Book "WHERE IS MY WANDERING BOY"—and do it now.

Equity Pictures Corp.

723–7th Ave., New York City

"Wandering Boy"

is cleaning up everywhere

Mr. Exhibitor: Have you shown it yet in your theatre?

BOOK NOW

Latest Buyers
CREOLE ENTERPRISES, INC.
1401 Tulane Ave.
New Orleans
States of
Louisiana and Mississippi

"White Hell" Ready for Buyers

Simultaneous with the finishing of "The Shadow Eater," second of the series being made by the Charles E. Bartlett Production Vice President Ronald Noble, in a flying trip to New York, announced that "White Hell," the first picture, was now ready for showing to state right buyers.

Jerry Abrams, sales manager of the concern who has been making his New York headquarters at the Bristol Hotel, expects to leave for an extended trip over the entire country next week, acquainting territorial buyers with the first production. He states that already more than seventy buyers have inquired as to the series.

Richard C. (Dick) Travers is the star of the first two pictures, with Muriel Kingston in the leading feminine role.

Production on the third picture, will shortly be begun. This is described as a pleasing outdoor romance from the pen of Bernard O'Donnell.

Representative of Polo Books Serial Abroad

In order to facilitate the sale of the European and Far Eastern territorial rights to "Cap'n Kidd," Eddie Polo's first independently produced chapter play, J. Pearson, a well known figure in foreign film circles has been dispatched to London by the Star Serial Corporation with a print of the first three chapters of the serial.

A cablegram received from Pearson this week indicated that steps looking to the successful distribution of the Polo chapter-play in the United Kingdom had been begun with one of the largest film renting companies operating in Great Britain.

From London, it is Pearson's plan to leave for Paris, Berlin, Brussels and other film centres on the Continent to arrange for European distribution.

Equity Manager to Take European Trip

Louis Baum, general manager and sales manager of Equity Pictures, will sail for Europe on May 2nd on a business tour that will take him to practically every country in Europe. Baum will be gone about two months, and expects to be able to make several important announcements concerning the future Equity Pictures upon his return.

Producers to Distribute Sunburst Pictures

The Producers Security Corporation, has just closed a contract with The Sunburst Pictures Corporation, to handle the distribution of this company's products.

Albert W. Plummer, President of the Sunburst Company, announces that the filming of "The Sands of Humanity" will start about May 10th.

Polo Serial to Be Ready Soon

Six Chapters Have Been Completed and Balance is Due Within Next Six Weeks

NOTWITHSTANDING the inclement weather, delays caused by illness and the usual mechanical troubles incidental to the production of a chapter play, "Capn'n Kidd," Eddie Polo's first independently produced serial is rounding rapidly into form, and according to a conservative estimate made by Joe Brandt this week, should be completed and be available for release throughout the country within the next six weeks.

Thus far six chapters of the serial have been completed, though fully fifty thousand feet of film have already been "shot," under the direction of J. P. MacGowan and Burton King.

In the Florida Everglades, where Polo and his company of players were working two weeks ago, more than twenty-five thousand feet of exteriors were photographed. A goodly portion of this film was used throughout many of the scenes in the six chapters now completed.

In order to facilitate production matters, a number of special scenes which are to be used exclusively in episodes eight, ten, thirteen, fourteen and fifteen were photographed and will, upon completion of the chapters in question, be assembled and placed in their continuity.

The first six chapters of "Cap'n Kidd" are said to contain more thrills per thousand feet than is to be found in the ordinary feature attraction. Polo's insistance on perfection of detail and story, together with the effective direction of Burton King, has been instrumental in making a chapter-play which is sure to rank among the season's finest cinematographic efforts.

Record Sales for Equity

Equity Picture Establishes Great Sales Record in Past Sixty Days

WITH the purchase of "Where is My Wandering Boy To-Night" by the Creole Amusement Company of New Orleans, which Equity Pictures announces this week, this B. F. Zeidman production has been sold for ninety per cent. of the United States in a period of approximately sixty days. The Creole Amusement Company, which is one of the enterprises of the Saenger Amusement Company, purchased the picture for the states of Louisiana and Mississippi, through its general manager, W. H. Gueringer. Louis Baum, general manager of Equity Pictures, acted for that company.

"Where Is My Wandering Boy" completed its run at the Criterion theatre, New York, near the end of February, and from that time to date, not only has a greater part of this country been sold on the feature, but the entire Continental Europe has been disposed of to Arthur Zeihm. The only remaining unsold states at the present time are Georgia, Florida, Alabama, Tennessee, District of Columbia, Maryland, Virginia, Delaware, South Illinois, Missouri and Kansas.

Equity believes it has created a sales record in its quick disposal of practically the entire film world in approximately two months. These purchases began immediately following the showing at the Criterion theatre, which ended on February 19th.

"Broken Shadows" Drive

Second National Current Release is in Line With Advertising Campaign

"BROKEN SHADOWS," the latest current release by Second National Pictures Corporation, is the motion picture version of a popular novel by Charles Garvice, entitled "Nance."

The title for the photodrama was chosen, according to officials of the concern, not only because it is more descriptive of the picture, but also because it is in line with the "shadow effects" advertising campaign now being conducted in the trade papers, based on the fact that motion pictures actually consist solely of shadows thrown on a lighted screen.

"Broken Shadows" is an Irish love story in which the course of true love is far from smooth, though the ending is said to be as happy as it is surprising. Tense situations and the qualities of humor, pathos and sustained suspense are claimed for the production in which Isobel Elsom, Mary Forbes, James Lindsay and Ivan Sampson are featured.

The hero is the handsome and generous hearted but rather happy-go-happy son of a genial Irish baronet caught in the toils of money lenders. There are said to be two highly interesting and altogether human villains, masculine and feminine, in the story, which, in picture, follows closely the theme and plot of the novel.

Exhibitors' Film Exchange Opens Offices

A new independent film exchange, under the title of the Consolidated Exhibitors Film Exchange, with offices at 729 Seventh avenue, has opened.

R. (Billy) Wilkerson will be in charge of this organization.



G. Camus, head of Mexico's biggest producing company, who is now in New York City on a business trip

Producer Is Here From Mexico With Films

G. Camus, head of the largest distributing firm in Mexico, and also with offices in New York City, is due for a visit in New York. Camus is the owner of the only studio and laboratory in Mexico and has produced five pictures, the rights to which he hopes to dispose of while in New York.

One of the Camus pictures, "With Wings Outspread" will be released through the Aywon Film Corporation. Others of the Camus productions are: "In The Farm" and "Carmen," both of which have been successful in Mexico.

Brandt Makes Sunrise Comedy Sales

Two important short reel sales were made this week by the C. B. C. Film Sales Corporation.

Joe Brandt, President of the Company, announces the signing of contracts whereby the SUNRISE COMEDIES be released through the Standard Film Service of Cleveland.

The Celebrated Players Film Corp. of Chicago has taken over the series of Star Ranch Westerns, and will handle them in the Indiana, Illinois and Winconsin territory.

Fox Houses Book "Wandering Boy"

Following its week's run at the Allen theatre, Cleveland, where it did excellent business for the entire seven days, the Equity production "Where Is My Wandering Boy?" has been booked by its territorial owners in the Washington theatre, Detroit, and at the Liberty theatre, St. Louis, for week runs. The picture will start in both houses on April 29th.

Both of these William Fox houses, it is reported, will take advantage of the exploitation talent which has been mustered by Equity. A great number of exploitation novelties in addition to the many which are listed in the press book have been prepared.

Live News From Producers

Conducted by EDMOND F. SUPPLE

Producers' Critics See "I Am the Law"

To satisfy themselves that "I Am the Law," the Edwin Carewe independent special, is as good as they think it is, C. C. Burr, president of Affiliated Distributors, Inc., which is handling the picture, Edwin Carewe, the director, "Bernie" Fineman, president of the Edwin Carewe Productions, Inc., and several critics from the White Way journeyed to Westfield, N. J., Saturday night to witness a showing of the picture before a regular movie audience.

The audience frequently applauded scenes during the showing and gave it a great hand at the close. Manager Flagg of the Playhouse was enthusiastic about it, as was everyone who journeyed over from the big city.

Exploitation Program Planned by Burr

A big program of publicity and exploitation is being planned by C. C. Burr, president of Affiliated Distributors, Inc., and his organization in connection with the Edwin Carewe independent special, "I Am the Law." Numerous exploitation stunts are being prepared to aid the exhibitor in putting over the picture, embracing several novel ones in addition to some which have been successfully tried before. The picture, it is said, lends itself admirably to such exploitation.

Variety Critic Praises "The Splendid Lie"

Sime Silverman, editor and publisher of VARIETY, praises "The Splendid Lie" as follows:

"It's a better picture in every way than three-quarters of the regular weekly releases playing any Broadway house.

"It has tremendous sentiment and a powerful holding story.

"Mr. Horan turned out a genuinely human tale, one that may be easily followed with interest, and a story that runs as smoothly in its direction as it has been written."

Universal Cowboy Star Starts New Series

Art Acord, Universal cowboy star, has begun a series of short action features of the West, which are aptly titled, "The Beloved Adventurer." The stories are being prepared by writers on the staff of William Lord Wright, short reel script editor at Universal City. Arthur Flaven is directing. Virginia Warwick has the leading feminine role in the first of the series.



A scene from "The Deuce of Spades," a First National attraction, starring Charles Ray

"Grandma's Boy" Goes Big

Four California Audiences Applaud Harold Lloyd Comedy at Pre-views

ALMOST lavish praise of "Grandma's Boy," Harold Lloyd's latest production for Associated Exhibitors, was given by four separate California audiences who have been privileged to see the picture in pre-views.

"Grandma's Boy," which is Mr. Lloyd's longest production, was declared by the exhibitors who saw it to be his very greatest, not even excepting "A Sailor-Made Man," which has proved one of the biggest box-office attractions of the last year. It is in five reels, was five months in the making and is a radical departure from any other picture ever attempted by this star.

"Grandma's Boy" had its first pre-view at William A. Howe's Glendale theatre, Glendale, Cal., where its reception was more cordial, according to all accounts, than ever marked the first showing of any other Lloyd offering. After a few changes had been made the picture was taken down to the Rosemary theatre in Ocean Park, Cal., where Manager Sands avowed he never had heard such a continuous outburst of laughter and enthusiasm as greeted it.

The third pre-view was held a few evenings later at Hoyt's, in Long Beach, which is a combination vaudeville-motion picture house. Upon the conclusion of the showing, the audience thundered its appreciation in calls for Mr. Lloyd, and not until Mr. Hoyt had appeared on the stage and explained that the star was not in the theatre would it permit the first vaudeville act to appear.

For the final pre-view "Grandma's Boy" was staged at the exclusive Wilshire theatre, Los Angeles, in one of the most fashionable sections of the West Coast. The reception of the picture there was quite as sincere and appreciative as that which had marked each of the previous showings as a distinctive triumph.

Kathleen Mayers Movie Rise Is Rapid

Never have youth and beauty been more happily combined, it is said, than in the petite person answering to the name of Kathleen Myers. She is the golden-haired sprite who is playing opposite Eddie Polo in "Cap'n Kidd," the popular serial star's first independently produced chapter play, the distribution of which is being arranged by the Star Serial Corporation.

Miss Myers has only been in pictures a short time. About two years ago she came to Los Angeles and presented a letter of introduction to Chester Bennett of the Vitagraph Studios. Here she was given an opportunity to appear in a comedy opposite Jimmy Aubrey. Her work in this film was of such decided merit that it was not long before she was playing opposite such stars as Chester Conklin, Neeley Edwards and Lloyd Hamilton.

Executor Orders Sale of Fischer Productions

Jans Productions, Inc., has been directed by Arthur K. Deutsch, executor of the estate of the late A. H. Fischer, to forthwith sell for the best obtainable cash price the two special productions, "Man and Woman" and "The Amazing Lovers," which were recently produced by A. H. Fischer Features, Inc.

The Jans Productions, Inc., have also been empowered by the executor to rent the studio and sell the laboratory at New Rochelle, and also to dispose of the 10 Robert W. Chambers stories, the motion picture rights of which Fischer owned.

First National Salesman Does Speedy Booking

Samuel Henley, a salesman of the Associated First National exchange at St. Louis, recently booked three theatres in Illinois for a solid month of First National attractions.

He stopped off at Lawrenceville, Ill., and within an hour had booked the Hurly-Hurly-Gould Circuit, operating houses at Lawrenceville, Bridgeport and Mt. Camel, for twenty-eight playing dates, with eighteen First National attractions.

Di Lorenzo on Coast, Sees Latest Production

Joe Di Lorenzo, president of Di Lorenzo, Inc., and distributors of the "Big Boy" Williams series produced by the Frederick Herbst Productions, has just arrived on the coast after an extensive sales trip that took in every principal exchange city across the continent.

Di Lorenzo, immediately upon his arrival looked at "The Trail of Hate," the second of the "Big Boy" Williams series of six feature productions, and wired back to the New York office that this western is an even better production than "Blaze Away," which received high praise from the trade press when it was shown about six weeks ago.

Final Titles Decided for Goldwyn Films

Goldwyn has decided to retain "Remembrance" as the title of the new Rupert Hughes photoplay, which the author himself has been directing, based upon one of his short stories with that title. Basil King's new photoplay will also retain the title of the novel, under which it has been recently finished and published in one of the big women's magazines—"The Dust Flower." Both these productions have been completed on the Coast.

Jess Robbins Editing "The Ladder Jinx"

With all necessary screen photography for his second production completed, Jess Robbins is now giving his attention to the editing of the miles of film exposed for the temporarily titled subject "The Ladder Jinx." In this work he has the enthusiastic aid of the co-author of the scenario, David Kirkland. It is expected the working print will be completed within ten days. The film play was suggested by the Edgar Franklin story "The Ladder Jinx." The cast includes Edward Horton, Tully Marshall, Colin Kenny, Otis Harlan and Margaret Landis.

Tiffany Productions Has New Comptroller

J. I. Angus was recently appointed Comptroller of the TIFFANY PRODUCTIONS, INC., by General Manager M. H. Hoffman. Angus was selected because of his past services with such representative film organizations as Famous Players, William Fox in Hollywood, Cal., and Robertson Cole Co. in New York.

The first duties of the new Tiffany Comptroller will be the reorganization of his department. Angus has specialized in motion picture accountancy and will install the most efficient systems of cost analysis and sales control.

Radio Controlled Auto New Movie Stunt

Archie L. Shepard is studying the possibility of using the radio in moving picture theatres. Shepard was the first to open a picture theatre in New York, the old Manhattan theatre, which is now torn down.

His first attempt in this idea is being carried out at the New York Hippodrome where he is presenting, with the cooperation of Charles Dillingham and Edward F. Glavin, inventor of radio, a radio controlled automobile. Glavin is demonstrating how an automobile or torpedo boat can be controlled from a distance.



Mabel Normand in "Head Over Heels," Goldwyn.

"Monte Cristo" Is Booked

Mack Sennett Signs William Fox Special to Open at the Mission

THE first contract involving any of the big special pictures produced by William Fox for next season has been signed by Mack Sennett, who has selected "Monte Cristo" as the attraction to follow D. W. Griffith's "Orphans of the Storm," now at his Mission theatre in Los Angeles.

"Monte Cristo," probably the most famous of all the Alexandre Dumas romances, offers a wealth of superb screen material. The Fox organization has spared no effort to make the film version of this classic a masterpiece.

Emmett J. Flynn, who so successfully directed for Fox "A Connecticut Yankee in King Arthur's Court," directed "Monte Cristo," and those who have seen this picture declare unreservedly that it is an even finer achievement than the Mark Twain production—which was selected by the National Board of Review as one of the best ten screen productions of the past year.

In filming "Monte Cristo" Mr. Flynn was fortunate in having the services of an all star cast, headed by John Gilbert. Among the well known players who were assembled to handle the many difficult roles were: Estelle Taylor, William V. Mong, Robert McKim, Ralph Cloninger, Harry Lonsdale, Al Filson, Albert Prisco, Virginia B. Faire, Gaston Glass, Francis MacDonald, Jack Cosgrove, George Siegmann, and Spottiswood Aitkens.

"Monte Cristo" was filmed at the Fox studios in Los Angeles, and the natural backgrounds used in the story are said to be particularly appropriate. A reproduction of a French seaport, as it was in the Napoleonic period, is said to be one of the finest bits of scenic construction in the history of motion pictures.

"Billy" Colvin Signed by Ernest Shipman

"Billy" Colvin who has recently returned from Italy with the negatives of "Sant Ilario," made in Rome under the direction of Henry Kolker, has given such satisfactory results as business manager of the Italo-American organization that Ernest Shipman has signed him to a long term contract as supervising manager of productions.

Mr. Colvin left Monday for Ottawa, Canada, to arrange business details in connection with Ottawa Film Productions, Ltd. "The Man from Glengarry" and "Glengarry School Days" will be the summer offerings of this Canadian producing unit. From Ottawa Mr. Colvin will go to Sault Ste Marie to arrange for the production of "The Rapids" in that city.

Name Paramount Blocks "Encore Week"

Hereafter Paramount will style each its block issues of previously released features "Encore Week" and each individual engagement "Encore Engagement." This was decided upon by S. R. Kent on the suggestion of Bill Johnson, assistant exploitation director of Southern Enterprises, Inc., who tried it out successfully at the Columbus, Ga., Theatre.

Exploitation Tie-Up on "When Romance Rides"

Grossett & Dunlap, who have just issued a new popular priced edition of Zane Grey's "Wildfire," upon which the Benjamin B. Hampton production, released by Goldwyn, "When Romance Rides" is based, are distributing 20,000 copies of a window card, exploiting the photoplay and their reprint of the novel, among the book dealers of the country for display in conjunction with the photoplay's exhibition.

Universal Prize Contest Draws Interest

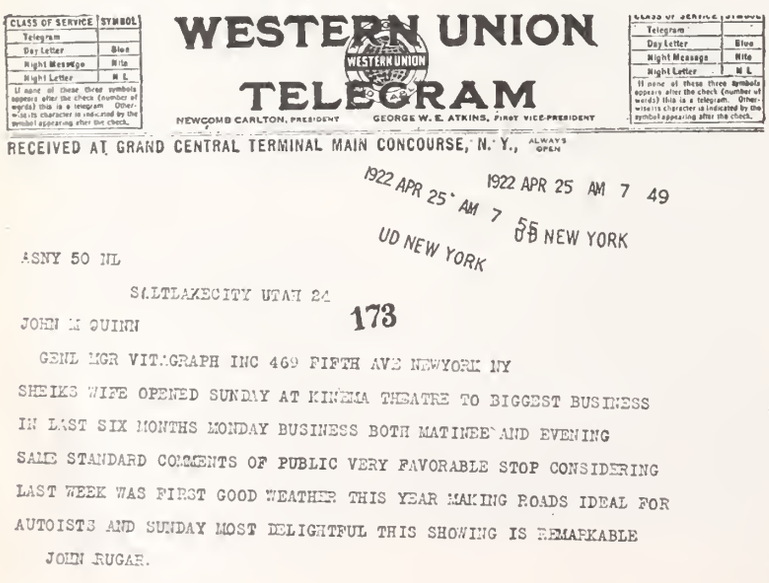
UNIVERSAL has awakened great interest in the exploitation of serials by its "Robinson Crusoe" prize contest, it is announced by Art Schmidt, Universal's general sales manager for short subjects. The first two weeks of the four months' contest have brought a flood of excellent exploitation material to the home office.

The prize winners for the first week of the $7,000 contest were: Otto L. Meister, manager of the Whitehouse Theatre, Milwaukee, Wis.; F. K. M. Plessner of the Susquehanna Theatre, Philadelphia, Pa.; A. P. Desmormeaux of the Strand Theatre, Madison, Wis., and Harry Holland of the Bishop Theatre, Bishop, Cal.

These four men submitted stunts and lobby displays of unusual appeal.



Arthur S. Friend of Distinctive Productions, whose stand for better pictures has attracted the attention of important daily newspapers throughout the country.



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Day Letter — Blue
Night Message — Nite
Night Letter — N L
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TELEGRAM
NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT GRAND CENTRAL TERMINAL MAIN CONCOURSE, N. Y., ALWAYS OPEN

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SHEIKS WIFE OPENED SUNDAY AT KINEMA THEATRE TO BIGGEST BUSINESS IN LAST SIX MONTHS MONDAY BUSINESS BOTH MATINEE AND EVENING SAME STANDARD COMMENTS OF PUBLIC VERY FAVORABLE STOP CONSIDERING LAST WEEK WAS FIRST GOOD WEATHER THIS YEAR MAKING ROADS IDEAL FOR AUTOISTS AND SUNDAY MOST DELIGHTFUL THIS SHOWING IS REMARKABLE

JOHN RUGAR.

Elaborate Plans for "To Have and to Hold"

The elaborate court of King James I, a reproduction of historic Jamestown in 1620, a fight between a pirate ship and a victim vessel, colorful properties and costumes galore—these are promised for "To Have and To Hold," the famous romantic story which George Fitzmaurice is soon to make as a Paramount picture.

Paramount is planning "To Have and To Hold" as a production of exceptional brilliance. Heading the cast are such noted players as Betty Compson, Bert Lytell and Theodore Roberts.

"The Sheik" in Record Run in Australia

"The Sheik," George Melford's Paramount special, is continuing its record-breaking run in Sydney, Australia, where it is enjoying the ninth week of record-breaking prosperity in the Globe Theatre, according to a cable received by E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation.

Additional prints have been necessitated to fill bookings made for the picture in other Australian cities.

Pathe to Distribute New "Screen Snapshots"

Under the specifications of a contract just made with Jack Cohn and Lewis Lewyn, Pathe will distribute a new series of "Screen Snapshots" of a quality and general interest calculated to give them the importance of a periodical Review devoted to the professional doings and personal activities of popular screen favorites.

The contract calls for 26 one-reelers, to be released one every two weeks, the date of the first release to be announced shortly.



Scene from "The Price of Youth," a Ben Wilson production starring Neva Gerber. It is an Arrow release

Arctic Natives in Pathe Film

"Nanook of the North" Was Filmed Wholly Under Arctic Conditions

IT is promised that motion picture patrons everywhere shortly will see a special feature of human life, love and struggle that is not only of absorbing popular interest but unique in the history of motion picture art.

This promise is made by Pathe in announcing that it has acquired world distribution rights of "Nanook of the North"—the only picture feature ever photographed wholly in Arctic conditions and dealing from beginning to end with the fascinating life-drama of native characters—men, women and children—whose existence has remained entirely independent of and oblivious to the forces of civilization.

"Nanook of the North" was produced for Revillon Freres by Robert J. Flaherty, leader of five Sir William Mackenzie expeditions into North Hudson Bay regions. During the ten years covered by these explorations Flaherty lived in intimate association with the small tribe of Eskimos who inhabit the upper East Coast of Hudson Bay and the extreme Northern point of Labrador known as the Ungava peninsula.

The real life hero of the picture, "Nanook of the North," is the leading man of the tribe who was the indispensable guide and faithful companion of Explorer Flaherty.

CHICAGO HERALD AND EXAMINER — *The Fastest Gro*

THE SHEIK'S WIFE SPECTACULAR ROMANCE

Vitagraph Picture at the Randolph Fully as Interesting as Its Predecessor, 'The Sheik.'

"THE SHEIK'S WIFE."
Produced by Vitagraph.
Shown at the Randolph.

BY OBSERVER.

A massive, spectacular romance is at the Randolph this week. "The Sheik's Wife"—one of the biggest French pictures we have had—a thriller that will make you suitors look quite drab. Personally, we are keen about cavemen—when they shave. We imagine Valentino discouraged more than one romancy male when he appeared as the Sheik. The Arab Prince is more bad news for the sterner sex. Girls, he's choice!

However, "The Sheik's Wife" is every bit as interesting as its famed and far-reaching predecessor, "The Sheik." There is a capital story based on the love of an English girl for an Arab Prince. A story that has every thrill an unusual combination like that can produce. The girl loves the dusky Arab, and plots and plans for his affection. That she eventually succeeds goes without saying.

"The Sheik's Wife" is one of this year's best caveman films. A temporary relief from the everyday drawing room dramas. A picture you will enjoy.

"My Old Kentucky Home" Has N. Y. Premiere

The first of the Pyramid Pictures, Ray C. Smallwood's production of Anthony Paul Kelly's original screen story, "My Old Kentucky Home," distributed by American Releasing Corporation, is being given its premiere presentation at Central Theatre, 47th and Broadway, New York, where it opened Sunday.

There's an all-star cast in "My Old Kentucky Home." Monte Blue adds laurel to his crown, aided by Betz and Billy Quirk, Miss Lucy Fox, Julia Swayne Gordon and Frank Currier.

Vignola Picture Taken Entirely Indoors

One of the most unusual features in the making of Cosmopolitan's "When Knighthood Was in Flower," by Robert G. Vignola, is the fact that not one of the scenes was taken out of doors, though many exterior sets are involved.

Pathe Names Releases for Week of May 7

THE Pathe home office announces its releases for the week of May 7th as follows: "Vengeance Is Mine," a Pathe Playlet starring Irene Castle; "Shot Into Space," the fifth episode of the Charles Hutchinson serial, "Go-Get-'Em Hutch"; "Follow the Crowd," a one-reel re-issue of the Harold Lloyd comedies; "The Eternal Triangle," an animated cartoon of the Aesop's Film Fables series; "Days of Old," a Hal Roach cemedy featuring "Snub" Pollard.

The Pathe Review No. 145 includes "The Thrill of the Race," a slow-motion study of the Columbia Varsity crew in action; "Basuto Bong-Bong," a glimpse of a home-brew party with the savages of South Africa; "There Was a Crooked Man," a camera cariature; and "The Real Skyscrapers," a Pathe color scenic of the Alpine regions.

Book Tie-Up for "Beyond the Rocks"

Coincident with the day and date showing of the Paramount picture, "Beyond the Rocks" starring Gloria Swanson on May 7 there will come from the presses of the Macauley Company a new illustrated edition of Elinor Glyn's book of that name.

A photograph of Gloria Swanson, done in three colors from a still from the Paramount picture directed by Sam Wood, adorns the cover of the book, which bears this imprint on the cover:

"Beyond the Rocks, by Elinor Glyn, who also supervised the Paramount picture starring Gloria Swanson, with Rodolph Valentino."

At Gimbels, Macy's and Stern Brothers in New York window displays have been arranged, and their book departments will advertise the Elinor Glyn book during the showing of the picture at the Rivoli Theatre the week of May 7.

Loew's State, Buffalo, Books Bruce Series

No straight scenic or adventure pictures have ever been run at Loew's State Theatre in Buffalo. However, the series of Wilderness Tales, in which Robert C. Bruce has combined outdoor dramas with beautiful scenic photography have been signed by this big theatre. The first of this series of single-reel pictures released by Educational ran at Loew's State during Educational Pictures Week.

Mrs. Carr and Children White House Guests

Mary Carr and the Carr children, who appeared in "Over the Hill," were guests on Easter Sunday at the White House, where they were received by the President and Mrs. Harding. Mrs. Carr's Easter gift to Mrs. Harding was a huge white rabbit of natural fur, made especially for the occasion by Louis Sherry, of New York.



"Vengeance is Mine" with Irene Castle—Pathe.

Mayer Travelaughs for Big Detroit Theatre

The Capitol Theatre of Detroit will follow the lead of the Capitol Theatre, New York, in showing the Hy Mayer Travelaughs, which are now being distributed by R-C Pictures Corporation. They are the first short subject that that company has ever released. The initial travelaugh is "Such Is Life in London's West End," which was issued on April 23. This will be followed every second week by another entertaining travel picture, the second being "Such Is Life in Volendam." There are fifteen subjects in the current series.

"Topics" Award Given at Convention

A feature of the Exhibitor's League Convention in Minneapolis was the presentation of the "Topics of the Day" check of $100 to E. W. Eichhorn, the winner of the prize for the best essay on better business. The presentation was held at the banquet. Mayor George E. Leach made the presentation speech and congratulated Mr. Eichhorn and complimented "Topics of the Day" on their enterprise in getting up a contest of this sort.

Taylor Joins Sales Staff of Associated

President Arthur S. Kane announced this week the apointment of C. A. ("Buck") Taylor, well known in the selling end of motion pictures, as sales representative of Associated Exhibitors in Washington, D. C. Taylor has been in the industry twelve years, having started as a shipping clerk with the old Pittsburgh Calcium Light & Film Company and rising to the position of manager of that concern.

Foreign Market Buys Hank Mann Comedies

D. J. Mountain, manager of Arrow's Foreign Department, announces that he has disposed of a series of Hank Mann two-reel comedies for Scandanavia to the Himalaya Film Company.

He reports many other foreign sales.

Pickford Film Under Way

Star Aims to Surpass Past Efforts in New "Tess of Storm Country"

OF the three productions now under way at the new Pickford-Fairbanks studio, Hollywood, only one so far has a name—"Tess of the Storm Country"—which Mary Pickford has selected as her next screen vehicle. Douglas Fairbanks is hard at work on his new picture, which promises to outdo anything he has yet made, but has not decided on a title, while Jack Pickford also is at work on a picture, which Miss Pickford is supervising; but it also is without a name.

Miss Pickford's "Tess of the Storm Country" was one of the first big photoplays ever made, and the original production is said to have been seen by more persons than any film ever produced. In fact, the original negative has been so worn by constant printing that one of the main reasons for Miss Pickford's making a new "Tess of the Storm Country" is to get another master negative.

"This story offers unlimited possibilities" said Miss Pickford recently, "and naturally many of the finer things were not developed in the first version because at that time we still were pioneers. I hope to make the new 'Tess' more perfect than anything yet offered the public on the screen."

In the re-filming of "Tess" all of the sub-titles that were overlooked before will be incorporated, besides bringing out all the perfection of production that has been made possible by the progress of the motion picture industry.

John S. Robertson will be seated in the director's chair and it is expected that his handling of "Tess" will represent the highest type of directorial work.

Tie-Ups Arranged by R-C

Exploitation Arrangements Made for Two R-C Pictures' Releases

AS a proof of its assertion that it intends to provide a big supply of exploitation material with each release, R-C Pictures Corporation announced a number of tie-ups on the feature, "The Sheik of Araby," a revival of the H. B. Warner picture, "The Man Who Turned White." In accordance with an arrangement with Watterson, Berlin and Snyder, this picture will be mentioned whenever "The Sheik of Araby," the song hit, is sung or played by the music publisher's song "pluggers," declares a statement from the R-C home office.

The second tie-up has been arranged with the Victor Talking Machine Company. This concern has agreed to notify all their agents in the United States, telling them of the release of the picture and ordering a tie-up with the local theatre at the time of the picture's showing, declares R-C. This possible tie-up is expected to provide exhibitors with exploitation possibilities, such as lobby and window displays, which will assure the widest publicity.

Likewise, unusual exploitation material has been provided the exhibitors on "Queen o' the Turf," a swift-moving race track drama which was released on April 16th. The novelties include attractive jockey caps and imitation money.

The exploitation department of R-C pictures, under the direction of Nat Rothstein, is now concentrating on future releases, and R-C promises that hereafter each R-C release will be backed by the utmost in novel exploitation.

Goldwyn Subjects Finished

Two Productions Completed; Prize Story Being Prepared for Filming

PHOTOGRAPHY on two productions was completed this week, and work is about to begin on three new pictures at the Goldwyn studios.

"Broken Chains," the winner of the Chicago Daily News-Goldwyn $10,000 prize scenario, will be given an elaborate production. The preliminary work has been begun. Carey Wilson has been assigned as supervising editor. The continuity is being prepared on it. The director has not yet been selected nor any member of the cast.

"Women Love Diamonds," the new Carey Wilson story, will go into production within a few days under the direction of E. Mason Hopper. This is a three-episode story of life in modern New York, the three stories concerning the same magnificent diamond and three women who possessed it.

Rupert Hughes is at work on a new scenario. He is a rapid and hard worker and expects to have it ready for production within a short time. No details are yet available concerning the plot.

Mr. Hughes this week completed the photography on "The Bitterness of Sweets," featuring Colleen Moore and Antonio Moreno. He is now editing the production as well as writing a new scenario.

Director E. Mason Hopper is putting the finishing touches on Peter B. Kyne's story, "Brothers Under Their Skins," in which Pat O'Malley, Helen Chadwick, Norman Kerry, Claire Windsor and Mae Busch have the leading roles.



Robert J. Flaherty, leader of northern expeditions, who filmed "Nanook of the North," a Pathe picture

Squirrels Star in New Comedy Pictures

The Lee-Bradford Corporation is offering through the independent market a very unique series of six one-reel comedies enacted entirely by squirrels. This series is being produced by Dr. Lillian Delger Powers, at her squirrel farm in Westchester County, New York.

Her collection is world famous and her tiny creatures have been gathered from all parts of the world. With infinite patience, she has taught her small pupils to do what seems almost the impossible.

In the first release of the series entitled "The Romance of Curly Squirrel," is shown the eternal triangle with the hero, heroine and the vampire. Cleverly worded titles by H. I. Phillips add greatly to the antics of these furry little animals.

Several territories have already been disposed of on this unique series of pictures and because of their being "different," it is believed that they will prove extremely popular in all classes of theatres.

Selznick's Releases for Month of May

THE program of Selznick releases for May, as announced for distribution through Select Exchanges, presents Elaine Hammerstein in "Evidence," Conway Tearle in "The Referee" and Norma Talmadge in a revival of "The Forbidden City." May 10, 20 and 30 are the respective release dates.

"Evidence" was created by George Archainbaud, under supervision of Myron Selznick, from the original story and scenario of Edward Montagne. Niles Welch again plays the male lead.

"The Referee" marks the conclusion of the Conway Tearle star series. The picture was created from the Red Book's story, "John McArdle, Referee," by Gerald Beaumont. Ralph Ince directed.

"The Forbidden City" is another Norma Talmadge revival. Of special interest to great numbers of theatregoers will be the appearance of Thomas Meighan as Miss Talmadge's leading man.

"East Is West" to Be Filmed in Orient

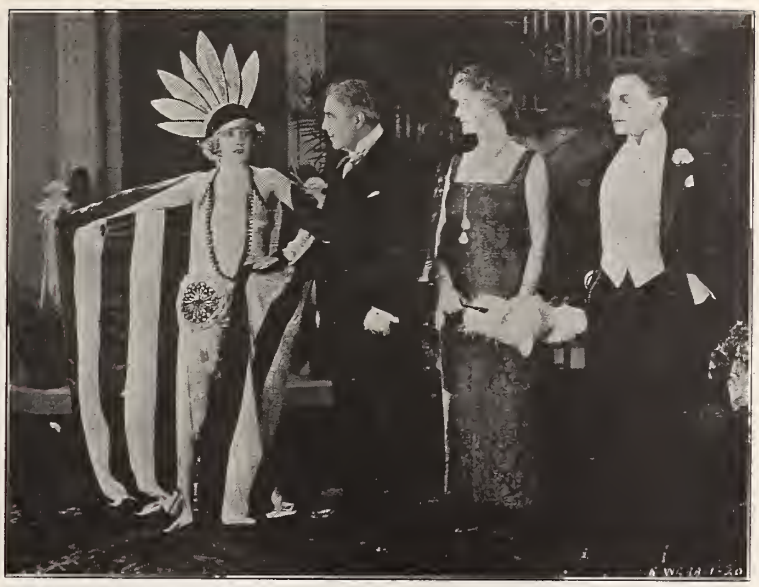
Constance Talmadge is scheduled to travel to the Far East during the making of her next First National production, "East Is West," the stage success in which Fay Bainter was starred.

Joseph Schenck has just secured the film rights to this play and Miss Talmadge soon will return to Hollywood, where the interiors for the picture will be made at the United Studio. With the completion of the interiors "Connie" will take her company to China, where scenes will be made, with Shanghai and a number of other Chinese cities and rivers as backgrounds. Sidney Franklin will direct.

Selznick Releases in Force on Broadway

The week of April 23 started auspiciously for Select exchange, with five Broadway screens showing Selznick attractions to the Sunday crowds. Of first importance was the Owen Moore opening in "Reported Missing" at the Criterion.

Under the same roof with the Criterion is Loew's New York theatre and roof theatre, where two screens displayed Eugene O'Brien in "Channing of the Northwest," while at Loew's Circle, up at Fifty-ninth street, the O'Brien picture was also featured. At the Stanley, just off Times square on Seventh avenue, Elaine Hammerstein was presented in "Reckless Youth."



Pearl White in a scene from "Without Fear"—William Fox production.

First National Studio News

Douglas MacLean on New Subject; Mayer Preparing for Production

THE starting of a new production, "The Sunshine Trail," with Douglas MacLean in the leading role, and the completion of a new Mack Sennett comedy, "Gymnasium Jim," are announced by First National's headquarters in a statement issued during the week. Louis B. Mayer is also reported to be preparing for the launching of several all-star producing companies, in addition to the John M. Stahl unit, which has just completed "One Clear Call," under the auspices of Louis B. Mayer.

Douglas MacLean has started work on his next comedy vehicle, "The Sunshine Trail," under the direction of James Horne. Among the members of the supporting cast in this First National picture are William Courtwright, Josephine Sedgwick, Barney Furey and 4-year-old Murial Frances Dana.

After three weeks of strenuous work, Billy Bevan and Roy del Ruth have completed what they consider to be one of the best efforts their combined talents have produced since Bevan began his starring career for Mack Sennett.

The new picture has been cut and titled "Gymnasium Jim," and will be shipped to New York immediately for distribution through the exchanges of the Associated First National Pictures.

Reports have it that the book files at the Louis B. Mayer studios are now being dusted off and sorted out, preparatory to a big spring production drive. Mr. Mayer at present holds the film rights to a number of popular novels by such famous authors as Harold MacGrath, James Oliver Curwood, Kathleen Norris and Frances Nimmo Greene, and also has options on two current stage successes.

Hugo Ballin Completes "Married People"

Hugo Ballin shot the last scene for the forthcoming Ballin-Hodkinson prize story, "Married People," last Thursday at the Biograph studios, and the negative is now in the cutting and titling stage. This is the production for which Mr. Ballin paid Nell Marie Dace, the Chicago stenographer, $1,000 for the story. It is a human interest drama of mother love and romance, with a theme which is said to be entirely original and new to the screen.

Hodkinson to Be Represented at Convention

The W. W. Hodkinson Corporation will be well represented at the forthcoming annual convention of the M. P. T. O. A. in Washington. The Hodkinson organization has one of the most prominent display booths in the Colliseum. In addition to this, plans are under way for a daily exploitation feature.

A six-room suite has been engaged at the Willard and on May 8 the Hodkinson home-office staff will descend on Washington in full force, headed by Mr. W. W. Hodkinson and including Advertising Manager Foster Gilroy, A. E. Smith, Jr., Warren W. Lewis and others.

Strong Cast in a "Fool There Was"

Here's the cast for William Fox's "A Fool There Was": Estelle Taylor will be seen in the role of "the woman"; Lewis Stone is "the fool"; Irene Rich, "the fool's wife"; Marjorie Daw, "the wife's sister"; Mahlon Hamilton, "the fools friend"; Wallace MsDonald, one of the vampire's victims; William V. Mong, "the fool's butler"; and little Muriel Frances Dana, aged four, the fool's little daughter. Emmett J. Flynn is directing the production.

Ray Films Notable for Brevity of Titles

The thirteen pictures made for First National by Charles Ray are notable for the unusual brevity in each sub-title and for an economy of sub-titles in each picture. About two hundred sub-titles appear in the average modern five-reeler, but the Ray features have averaged one hundred and twenty-seven. Whereas in most films a sub-title uses up eight feet of celluloid, the Ray average for these thirteen pictures has been 5.86.

E. H. Griffith Directed "Free Air"

In the review of "Free Air," published in the April 15th issue of MOTION PICTURE NEWS, Myron M. Stearns was credited with the direction of the picture. Edward H. Griffith asks for a correction of this statement, declaring that he and not Mr. Stern directed this production. Mr. Gallup, publicity director for Hodkinson, which is releasing "Free Air," confirms Mr. Griffith's claim.

Cast Roster Completed for "Manslaughter"

Jack Mower, Julia Faye, Edythe Chapman and James Neill have been added to the cast of Cecil B. DeMille's forthcoming production of "Manslaughter." With Thomas Meighan, Lettice Joy, Lois Wilson and John Miltern, members of the cast previously selected, they practically complete the roster.

CHICAGO EVENING AMERICAN MONDAY, APRIL 24, 1922.

FILM NEWS AND REVIEWS

'The Sheik's Wife' a Worthy Successor to 'The Sheik'

BY ROB REEL.

Perhaps I should not say "successor," since I stand in danger of being misunderstood. "The Sheik's Wife" is not an American play. It is a French production with a majority of English stars, and scenes taken in Arabia. There are few interiors compared to the vast number of desert scenes—the latter, I believe to be the loveliest and most striking I have ever seen.

This story begins as it should—at the beginning; that is, at the marriage of the Sheik to Estelle Graydon, an English beauty. They leave the half British town behind them and face the desert; Estelle happy in the paradise of innocence to which she is relegated. She cannot know that she is barred forever from the society of her own people; or that she shall never speak again to a white man unless she breaks a holy desert law.

In time, a child is born; and she believes without effort that her husband will keep his oath to her: not to take another wife so long as he should live.

But she counts without the law of the Arabians. The old Sheik admonishes his son to take a second wife. Estelle's husband objects, but—there is the holy law!

Strife sets in. Purposes cross and recross. The Occident wars with the Orient in the Sheik's household; and each misunderstands the other.

It seems that fiction and the drama must get around to the Orient every half dozen years or so. Just as there are fads for Alaskan plays, or Australian ones, or tales of desert islands. It is well for us that this is true. Variety is the spice of life, no doubt—particularly of the life of the imagination, which must feed to a great extent upon itself. That modern fiction should have chosen to make the Arabian Sheik the husband of an English beauty—why, then the touch of variety has been imparted and the world is glad there are Sheiks who can wed English girls!

Briefly, "The Sheik's Wife" is a picture of sense, of romance, of stirring contrast, and real meaning. The production is being shown this week at the Randolph.

Elinor Glyn Story Is Bought by Goldwyn

GOLDWYN Pictures Corporation announces the purchase of Elinor Glyn's famous story "Six Days" for the purposes of picturization.

Miss Glyn has been in conference with Goldwyn scenario editors on the screen adaptation and the details of her production. Several of the scenes will be taken in Paris, and Miss Glyn, who sailed Saturday, April 22 for Europe on the Olympic, will have an active hand in supervising the photography taken abroad.

A production of magnitude is contemplated for "Six Days." It will be among the Goldwyn fall releases.

Ray's Pictures Universally Popular

Figures compiled by the management of the Charles Ray Productions show that Charles Ray's pictures are about as popular among the movie fans of the larger cities as in the smaller towns and rural territory. A very small percentage favors the big towns, it is declared.

The wide extent of the Charles Ray popularity probably is due in great measure to the fact that his pictures all deal with American life of today as it is lived both in big city and the small town, and have in them that type of humor and pathos that are distinctly typical everywhere.

"Four Horsemen" Still in Big Demand

Indication that Metro's "The Four Horsemen of the Apocalypse," a Rex Ingram production, which has ben before the public now for more than a year, is increasing in popularity month by month, is found in the revelation this week by Metro Pictures Corporation, of the list of a single day's bookings. This list shows a total of forty-nine houses contracting for the screen version of Vicento Belasco Ibanez's novel, for a total period of one hundred and fifty-five days.

"The Four Horsemen of the Apocalypse" was first presented at the Lyric theatre, in New York, March 6, 1921.

"Fascination" Does Big Business at Capitol

Mae Murray, presented by Robert Z. Leonard in "Fascination," a Metro release, was the attraction at the Capitol theatre, in New York, the week beginning Easter Sunday, April 16.

From the opening of the doors of the playhouse the business done with this successor to Miss Murray's "Peacock Alley" was exceptional, and indications pointed to a threatening of the house record, set a few weeks ago by another Metro picture, Rex Ingram's production, "The Four Horsemen of the Apocalypse."



Scene from "One Clear Call," John M. Stahl production for First National release.

"Reported Missing" Opens

Given New York Premiere at Criterion After Advertising Drive

LEWIS J. SELZNICK'S production, "Reported Missing," with Owen Moore as the star, had its New York opening at the Criterion theatre Sunday, Apri 23, an event which, as later disclosed, proved to be the start of "a big week"—in a box-office sense.

The Criterion opening of "Reported Missing" was preceded by a week of carefully planned newspaper advertising and publicity campaign. The metropolitan newspapers carried a teaser campaign of more than usual interest, and the Sunday papers carried large space.

Newspaper comment on "Reported Missing" included the following:

"Let it be said here and now that as entertainment it is a howling success. For sheer foolery and rollicking comedy this film is a gem. . . . It is hilarious, irrepressible melodrama, when you are not chuckling at its amusing absurdities you are interested by its genuine thrills. It closely approaches a new altitude record for high speed action."—*Evening Mail.*

"If the title, 'Reported Missing,' doesn't excite you, you may be sure the picture will. . . . To miss it . . . . will be to forfeit an evening of genuine amusement."—*Morning Telegraph.*

"'Reported Missing'. . . misses nothing when it comes to entertainment. . . . There are so many laughs and so many thrills that the audience doesn't care when the central theme comes to the surface again."—*The Evening Telegram.*

"Five or six reels of slapstick is considerable, even if it is melodrama, but one certainly does not feel that 'Reported Missing' is too long. The comedy is excellent, and it has plenty of moments which furnish you with a good thrill."—*The New York Tribune.*

Metro Resumes Production

Engel Off for Hollywood to Make Viola Dana and Billie Dove Films

Resumption of production at the Hollywood studios of Metro Pictures Corporation will follow the arrival there of Joseph W. Engel, general manager of the studios. Engel left New York this week for the West Coast.

Officials of the Metro organization report the company in an ideal situation from the standpoint of releases. All pictures called for by the schedule up to September 1st are completed and merely awaiting their turn on the list. Such productions as are begun upon Engel's return to the studios will constitute the first few of the fall releases.

The plans of the producing department of Metro call for the making of a new Rex Ingram production, "Black Orchids"; for a Viola Dana special, and for the initial photoplay presenting Metro's new star, Miss Billy Dove. The titles of the two last named pictures have not as yet been announced by the company.

Before he left New York Engel made known that Rex Ingram's production of "The Prisoner of Zenda"—based on Edward Rose's stage version of Anthony Hope's novel—although finished several weeks ago, will not be available for booking until after September 1st.

Conan Doyle Sees Self in Test Screening

SIR ARTHUR CONAN DOYLE, author of "The Adventures of Sherlock Holmes," sitting in as a casual patron in a side-street film house in New York was one of the odd bits of human interest of a film sort that the week offered. The celebrity, readily acceded to the proposal of the Alexander Film Corporation, to pose before the camera for a trailer.

A test screening given last week gave the novelist a screen glimpse of himself, telling in a 30-word statement how he came to write the great detective tales.

Striking Flood Scenes in International

By reason of the courage and enterprise of one of its staff correspondents, the International News Reel contained the most complete and unusual scenes of the disastrous flood which recently devastated Beardstown, Irvington, Aldridge and other Illinois towns, following a cyclone and cloud-burst.

Norman W. Alley was the International News camera-man whose exceptional work is being praised by officials of the International News Reel Corporation. Not only did he obtain the best moving pictures of the flood scenes, but also beat the regular news reporters out of the flood zone with stories of the catastrophe.

The wreck and havoc of the flood are graphically shown in Alley's news reel pictures, which are included in International News No. 32, just released through Universal Exchanges.

R-C Special Booked by Big Houses

"Beyond the Rainbow," the William Christy Cabanne Production, released by R-C Pictures, was the fourth picture on the program of the Strand theatre, Cincinnati, Ohio, after that theatre had raised its admission prices to forty cents. The all-star R-C production followed "Peter Ibbetson," "A Fool's Paradise," and "The Four Horsemen."

This is another of the big bookings reported by R-C branch managers on "Beyond the Rainbow." Last week the feature played Phil Gleichman's Detroit Strand, being the first time this house has played other than a Paramount picture in the past three years, according to R-C's home-office.

John Miltern in Cecil DeMille Cast

John Miltern, well-known stage and screen character actor, will play an important role in Cecil B. DeMille's forthcoming screen adaptation of "Manslaughter," according to an announcement from Paramount production headquarters. Thomas Meighan, Leatrice Joy and Lois Wilson are the other members of the all-star cast named by Mr. DeMille to date.



NANOOK, THE ST'AR-HERO

REVILLON FRERES Presents

Nanook of the North

Produced by ROBERT J. FLAHERTY, F. R. G. S.

YOU have never seen, or dreamed of, a picture like this!
It is more dramatic than drama;
More human than humanity;
More exciting than a serial,
And very, very beautiful.
It is a picture that will rouse to enthusiasm the coldest audience you ever had!

Pathépicture
TRADE MARK

NANOOK *of the* NORTH



NANOOK ATTACKS THE BULL WALRUS

PRESENTING the remarkable Nanook, born actor and hero, in the true drama of his own life, assisted by his equally remarkable family, women and children, in a production of amazing beauty, startling novelty, constant thrill, and universal appeal.

Positively the most unique and meritorious attraction that has ever been offered to exhibitors.

Pathépicture

NANOOK *of the* NORTH



THE ESKIMO BELLE—NANOOK'S WIFE

A MASTERLY presentation of life, love, and the unending struggle for existence in the icy wastes of the actual Arctic.

See the tug of war between Nanook and a mighty wounded walrus; see the walrus' mate rush to the rescue; see the trip by dog team of Nanook and his family, in a howling blizzard, with a temperature of 50 degrees below zero.

See the struggle with a seal; see the thousand thrills of the daily battle with unbelievable cold and hunger!

Pathépicture
TRADE MARK

Nanook of the North



NANOOK SEES THE WALRUS HERD

MR. EXHIBITOR, LISTEN TO THE TRUTH!

"*NANOOK OF THE NORTH*" will do more to interest people in motion pictures than any picture you ever played. It will do more to kill criticism of motion pictures than ten thousand editorials. Properly advertised, it will bring people into your house who wouldn't go across the street to see the finest super-feature of the last two years.

It will be more talked of, on the street, in the home, than any entertainment that has ever been given in your community.

It will make you exhibitors rich, if you give it the attention and the advertising that it so eminently deserves.

It is *not* an "educational" or a "travel picture."

It is a great big epic, directed and produced in a land where no motion picture camera ever went before.

Just let people see the wonderful lobby display in the front of your house and you couldn't keep them out with shotguns.

IT IS A PICTURE THAT YOU *MUST* SEE, TO PROPERLY APPRECIATE.
SEE IT, AT THE NEAREST PATHE EXCHANGE

"Silent Call" Proves Record Breaker

REPORTS of records being broken by H. O. Davis's dog picture, "The Silent Call," have been submitted by the First National home-office. It is now completing its eleventh week at Miller's Theatre, Los Angeles, where it is said to have shown to more than 175,000 paid admissions. It is, in addition, reported to have played more performances than any other motion picture in a continuous run, and to have shown more times daily than any other great feature picture. Six hundred and sixteen showings in a run of eleven weeks and one day is the report made by First National on this production.

Producers of "The Silent Call" have already started a second production with "Strongheart," the wonder dog, as the featured player. The title is "Brawn of the North." Irene Rich and Leonard Shumway are appearing in the leading roles.

Beauty Novelty in Selznick News Reel

The Selzneck News Reel in its next twice-weekly release will inaugurate another novel achievement—getting nationally known creators of feminine lovliness to give their conceptions of pretty women. This unique feature will have for its first release Howard Chandler Christy, whose American Girl has adorned the front page of smart magazines. Mr. Christy has arranged with a mysterious young lady to pose for the Selznick News cameraman, and her identity at this writing is not known to the editors of the News Reel.

Charles Dana Gibson, James Montgomery Flagg, Florenz Ziegfeld will be asked to give their conceptions of facial beauty. Presidents of girls' colleges will each select one girl from these institutions of learning, as representing beauty. Well known novelists, W. L. George and Mary Roberts Rinehart, will attempt to select a type based along their creative theories of beauty.

"Silas Marner" Shown at Society Dance

"Silas Marner," the picturization of George Eliot's great novel, with Association Exhibitors has set for release April 30th, received the enthusiastic endorsement of a large company of representative New Yorkers at a separate dance at Hotel Plaza. The event was an invitation affair given by the American Committee for Devastated France, of which Miss Anne Morgan is the head, and the showing was made at the special request of the hostess and her associates. The company attending was composed of artists, educators, welfare workers, statesmen, judges, authors, dramatists and representatives of the "Four Hundred."



Scene from "The Man Who Married His Own Wife," with Frank Mayo. Universal picture.

Universal City Units Busy

Frank Mayo Finishes New Production; "Under Two Flags" on Way

PRODUCTION work at Universal City is proceeding at a fast pace, according to word from the Universal headquarters. Among the recently completed subjects are "Out of the Silent North," in which Frank Mayo is starred; and "The Black Bag," which presents Herbert Rawlinson as the star. Two new pictures now under way are "Under Two Flags," with Priscilla Dean in the stellar role; and "Trimmed and Burning," which is Hoot Gibson's new vehicle for Universal release.

"Out of the Silent North" is another North Woods story, written by Drago, in which Frank Mayo has Barbara Bedford as his leading woman. William Worthington directed this subject. Lionel Belmore, Frank Leigh, Harris Gordon, Christian J. Frank, Frank Lanning, Louis Rivera and Dick Lareno are among the supporting players. Much of the picture was taken at Truckee because of the late snows there.

"The Black Bag" is one of Louis Joseph Vance's mystery novels, produced as a Universal special attraction starring Herbert Rawlinson. Stuart Paton directed it. The supporting cast includes Virginia Valli, Bert Roach, Jack O'Brien, Charles L. King, Clara Beyers, Herbert Fortier, Lou Short, Dick Sutherland, and William DeVaull.

Stuart Holmes has been added to the cast of the Universal-Jewel production, "Under Two Flags," starring Priscilla Dean. Other prominent players supporting Miss Dean are James Kirkwood, John Davidson, Ethel Grey Terry, Burton Law, Sydney Franklin, Fred Cavens, W. H. Bainbridge, and Bobby Mack.

The cast has been completed for Hoot Gibson's current vehicle at Universal City, "Trimmed and Burning," a story of the Ozarks. Patsy Ruth Miller is playing opposite the star, while principal roles are filled by Fred Kohler, Dick Larene, R. Hugh Sutherland, Otto Hoffman and Alfred Hollingsworth. Harry Pollard is directing.

Vitagraph Special for May

"My Wild Irish Rose" Print in East; Advance Showing Given

THE finished print of "My Wild Irish Rose," Vitagraph's special production, which has been consuming all Director David Smith's energies for the past few months, arrived at the Vitagraph Brooklyn studios early this week. An advance showing for the sales and administrative forces was reported completely satisfactory.

At the Brooklyn studios, the final, finishing touches of titling, cutting and editing are being added to "My Wild Irish Rose" and the duplicate prints will be made in the Vitagraph laboratories. The release date for this production has been fixed for the middle of May.

Special advertising units are being prepared so that the exhibitors will have every assistance in putting the picture over. These consist of a large-size, two-color press sheet, a tasteful lobby display, a special herald and several other novelties.

The story of "My Wild Irish Rose" was adapted from the world-known stage play, "The Shaughraun." Its author is Dion Boucicault.

Shirley Mason at Work on New Picture

Shirley Mason has started work on a new picture at the Fox Hollywood studio under the direction of Harry Beaumont. It is called "Lights of the Desert," and is from a story by Gladys E. Johnson. Edward Bruns is Miss Mason's new leading man.

"The Trap" Premiere Set Back 2 Weeks

"THE TRAP," the Universal-Jewel production starring Lon Chaney, which was scheduled to have its premiere in the Central theatre, Broadway and Forty-seventh street, last Sunday, has been held back by Universal and will not be released for several weeks.

It is understood that "The Trap" will go into the Central theatre in two weeks or so, after the run of "My Old Kentucky Home," the Pyramid production which opened there Sunday in place of "The Trap." The urgent request of the releasing organization handling "My Old Kentucky Home" is said to have been readily accepted by Universal as a chance to hold back "The Trap" for two weeks or more.

This move fitted in with Universal's intention of making "The Trap" available for exhibitors during the midsummer months. It now is expected that the feature will be released about the first of June. Universal is reported to be enlarging its campaign for "The Trap."

Pathe Prepares Special Children Subjects

Following the success of semi-educational programs for young folks tried out in various representative theatres throughout the country, Pathe has now prepared special programs of short subjects selected for children.

The McKinley theatre in Canton, Ohio, was one of the first of the larger houses to attempt special children's matinees, and the experiment was a success. The Canton News, in an editorial, commended particularly Ruth Roland's new Pathe serial, "White Eagle," as a splendid offering for the young folks.

Harold Lloyd comedies, Major Jack Allen Animal Pictures, Bill and Bob Animal Pictures, Tom Santschi Westerners, Holman Day's pictures of the Timberlands, Pathe Screen Studies of animal life, the screen magazine—Pathe Review, Aesop's Film Fables in animated cartoons and "Snub" Pollard comedies are included in the selected programs.

Fox Gathers Stars for Many New Films

William Fox threatens to startle the industry with his pictures for the 1922-1923 season. With "Nero," "Monte Cristo," "A Fool There Was," "The Town That Forgot God," already announced, several others already in hand and others well under way, he has begun production on the West Coast of still another super and for this production has gathered together one of the finest casts of "big names" that has been seen in a long time.

No less a name than Tom Santchi heads the list and with him in this picture thus far are Tully Marshall, Virginia Valli, Bessie Love, George Hackathorne, Pat Moore, Dave Butler and Caroline Rankin.



Marshall Neilan, who has just signed contract to make future productions for Goldwyn.

Neilan Is Pleased Over Goldwyn Contract

Marshall Neilan sailed last Saturday on the Homeric and took with him his assistant director, cameraman, and production staff. Before sailing Mr. Neilan signed his contract with Goldwyn Pictures Corporation whereby he will produce his pictures in conjunction with the Goldwyn organization.

"My arrangement with Goldwyn is most satisfactory," said Neilan just before he left New York. "It gives me just the scope for my work that I have long wanted, and will place at my disposal production resources which guarantee the releasing of pictures of great dramatic dimensions."

The first Marshall Neilan release for Goldwyn will be in the early fall. Upon his return from Europe, Neilan will go straight to the Goldwyn Studios in Culver City, where he will take up active work on his portion of the lot.

Arctic Camera Expedition for Prizma

Earl W. Rossman, Prizma camera man, and Capt. F. E. Kleinschmidt, arctic explorer, left recently for a seven months hunting and exploration trip to Alaska, Siberia and Arctic regions north of Wrangell's Island. Mr. Rossman carries the regular black and white camera, high speed analysis of motion camera and a Prizma color camera, in order to make a complete record of the trip. A specially constructed yacht will carry the party from Seattle, Wash., to the Arctic regions where a motion picture record will be made of Polar bear, brown bear, seal, walrus, whales, native types, and the geological, astromical, and geographic phenomena of the Far North. The best of the color subjects secured will eventually be released on the regular Prizma color short subject service.

Last of Lloyd Hamilton Series Is Finished

The final picture starring Lloyd Hamilton in the current series of Mermaid Comedies has been completed and delivered to Educational for preparation for release. It is titled "Poor Boy!"

"Camisole," the trick dog, bred and trained by Hap Ward, the comedian, is a valuable assistant to Hamilton in this comedy.

Paramount's May Releases

Four Big Special Productions Included in List of Seven Features

FOUR big special productions, among them one from Cosmopolitan, are included in the list of seven features scheduled for release by Paramount in May.

Released on May 7 on day and date booking in more than 225 leading first-run theatres throughout the country, is Gloria Swanson in Elinor Glyn's "Beyond the Rocks," with Rudolph Valentino. This is a Sam Wood production and the author, Elinor Glyn, acted in a supervisory capacity.

On the same day is released "The Wife Trap," a UFA production directed by J. May.

Scheduled for the 14th is the Cosmopolitan production, "The Beauty Shop," with Raymond Hitchcock and an all-star cast. The list of players includes Montagu Love, Louise Fazenda, Billie B. Van, James J. Corbett, Marion and Madeline Fairbanks (the famous Fairbanks twins), Diana Allen, and Laurence Wheat. Doty Hobart adapted the picture from the original play by Channing Pollock and Rennold Wolf. Edward Dillon directed.

Also released the 14th is the special production, "North of the Rio Grande," with Jack Holt and Bebe Daniels. This is an adaptation by Will M. Ritchey of Vingie E. Roe's novel, "Val of Paradise," and was directed by Joseph Henabery.

The George Fitzmaurice special production, "The Man from Home," is scheduled for release the 21st. This production, adapted by Ouida Bergere from the famous play by Booth Tarkington and Harry Leon Wilson, was made in Italy, for the most part at the very location called for by the script. James Kirkwood, Anna Q. Nilsson, Norman Kerry, Dorothy Cumming and John Miltern are in the cast.

Agnes Ayres in "The Ordeal," an original screen story by W. Somerset Maugham, is also scheduled for the 21st. Beulah Marie Dix wrote the scenario and Paul Powell directed. Conrad Nagel is seen as Miss Ayres' leading man.

On May 28th comes Thomas Meighan in "The Bachelor Daddy," from a story by Edward Peple, author of "The Prince Chap." Olga Printzlau wrote the scenario and Alfred E. Green directed. Leatrice Joy plays opposite Mr. Meighan.

Educational Week Success

80 to 90 Per Cent of All Usable Film in Exchanges Were Kept Busy

THE extensive releasing schedule of Educational Film Exchanges, Inc., during the last year (the second full year of this organization as a national distributor) has almost doubled the amount of film available for booking through Educational Film Exchanges a year ago. With this much greater program to draw from early reports from Educational branches to the home office in New York on the progress of the second Educational Pictures Week, just ended, indicate that from eighty to ninety per cent of all useable film in the various exchanges was kept busy during the week.

These early reports, therefore, mean a much greater response from the exhibitors of the country during this particular week of recognition of the value of the short subject, than even the fine co-operation that kept virtually every reel of film in the exchanges working during the first Educational Pictures Week, a year ago.

Among the first of the final reports to be received are several showing up to 100 per cent of the film in various groups of pictures booked solid.

During this particular week, says the report from the Pittsburgh branch, "our two-reel comedy subjects were booked 90 per cent solid. Sketchografs by Julian Ollendorff were booked 100 per cent solid."

Educational Pictures were in the first run houses of every key city in the country, and in many of these cities were represented by one or more pictures in each of the first run theatres.

An especially fine showing was made in the increasingly large number of theatres which are confining their programs to short subjects. In Boston, for example, at the Star theatre, which follows the short subject policy, three Educational Pictures were on the program. They were a Punch Comedy, "Country Chickens," a Christie Comedy, "Saving Sister Susie," and a Robert C. Bruce Scenic Beautiful, "Voices of the Sea."

"The Battle of Jutland" and "How to Grow Thin" were in special demand.

Heavy Demand for "Yellow Men and Gold"

Goldwyn's new Gouverneur Morris adventure film, "Yellow Men and Gold," to be released in that corporation's fourth group of pictures for the present season, has already been booked for many first-run houses, announces the Goldwyn office.

Irvin V. Willat was engaged especially to direct this one production for Goldwyn and is reported to have done a magnificent job of it. He was given one of the ablest casts seen in any Goldwyn picture. Helene Chadwick and Richard Dix head the players; others are Rosemary Theby, Richard Tucker, Henry Barrows, William Carroll and Goro Kino.

"Sisters" Continues Run on Broadway

The only holdover picture at present on Broadway is the International Film Service Co.'s production, "Sisters," from the novel by Kathleen Norris. Seena Owen, Matt Moore and Gladys Leslie are featured, while Joe King has an important role.



Alice Calhoun in "The Girl in His Room"—Vitagraph.

Frisco Critics Praise "Orphans of Storm"

D. W. Griffith's latest photoplay, "Orphans of the Storm," made an immediate and tremendous hit with public and critics when this United Artists release was shown recently at the Strand theatre, San Francisco.

"In wealth of detail, in the mob scenes, in magnificence of both interior and exterior settings, and in costuming D. W. Griffith, in 'Orphans of the Storm' has achieved something that has not yet been equalled," said the critic for the Daily News.

"It is a masterpiece of motion picture art and production—absolutely—in all that the word implies," wrote Curran D. Swint, in the Call and Post. "The picture shows all the recklessness and extravagance of the King and the aristocrats of France as displayed at costly fetes and feasts."

"Mr. Griffith paints a lurid picture of the conditions leading up to the French revolution. He gives in one scene the lavish fetes and waste of the aristocrats and in the next the starving, struggling people," said the critic for the Bulletin. "The many little incidents that Griffith knows so well how to inject are all there."

Booking "Old Nest" for Mother's Day Bill

Exhibitors are reported to be taking up with eagerness Goldwyn's suggestion that they book Rupert Hughes' great picture of home, "The Old Nest," for a return showing during the week in which Mothers' Day falls—the week begins Sunday, May 14. Many exhibitors have already booked it for return dates for that week and many others have indicated that they want to run it again, according to word from the Goldwyn home office.

"Lonesome Corners" Has Thrills, Adventure

An outdoor story carrying romance, mystery, adventure and punch—this is said to be a description of "Lonesome Corners," the Edgar Jones production released by Playgoers Pictures, April 23rd. It was staged in its entirety in picturesque Maine.

Edgar Jones and Edna Sperl, whose previous pictures in which they won popularity included a number of other dramas of the north woods, play the leading roles.

Jessen's Studio News by Wire

UNITED STUDIOS

J. L. Fothingham will next produce "The Vengeance of the Deep," featuring Marguerite La Motte. The story is by A. B. Barringer and is laid in New York City and the South Sea Islands.

Marjorie Daw will be the lead for Owen Moore in a new production started this week under the direction of Victor Herman and still untitled.

Elaine Hammerstein is to make "Under Oath," by Edward J. Montagne, with George Archimbault directing.

Myron Selznick is giving his attention to the preparations for making three specials. The first will be a screen version of John Galsworthy's play, "Justice." The next will be "Rupert of Hentzau," by Sir Anthony Hope, and the third, "The Easiest Way," by Eugene Walters. Directors and all star casts have still to be selected.

Frank Lloyd will complete Jackie Coogan's play, "Oliver Twist," in two weeks.

While editing "Hurricane's Gal" Allen Holubar is selecting the next story to start in four weeks.

Millard Webb will be assistant for Sidney Franklin in producing "East Is West," with Constance Talmadge. Arrangements are being made for Miss Talmadge to leave for the Orient in June to complete this picture.

UNIVERSAL

William Desmond, star of "The Great Conspiracy," a serial history of Alaska, was injured last Tuesday when he was thrown forty feet into the Truckee River of floating ice. His shoulder was thrown out and he suffered a sprained ankle and many flesh wounds. The company has finished the snow country exteriors and returned to the studio.

Marie Prevost's next auto racing story is titled "They're Off," by Bernard Hyman, with Stuart Paton directing and Kenneth Harlan in the lead, and Philo McCullough in the cast.

Gladys Walton's next picture has been started. It is an Irish story titled "Top of the Mornin'" by Anne Caldwell, with Edward Laemmle directing his first feature.

King Baggott is casting "The Suburban." He goes to Kentucky for derby scenes.

William Worthington staged a fight with five hundred extras at the Vernon arena for "Afraid to Fight," starring Frank Mayo, with Al Kaufman and Tom Kennedy, former champion pugilists as principals.

Arthur Flaven is directing "The Beloved Adventurer" series of two-reel human out-of-door subjects, starring Art Acord.

Director Nat Ross, Reginald Denny and company will live in the San Bernardino mountains for two months to film exteriors of the series of two-reel mounted police subjects.

Hoot Gibson has finished "Trimmed and Burning."

Hobart Henley will direct "The Flirt," from the Booth Tarkington novel, with an all-star cast.

FOX

Harry Beaumont directing Shirley Mason began production on "The Light of the Desert." In the cast are Edward Burns, Alan Forrest, James Mason, Andre Tourneur, Josephine Crowell and Lillian Langdon.

Most of the Fox units are on location. Tom Mix, filming "The Gun Fanner," under the direction of Edward Sedgwick, is at Prescott, Arizona.

Dustin Farnum is finishing "Strange Idols" at Bear Lake. Reeves Eason is directing Buck Jones and company in the West at Chatsworth. The Al St. John unit is making water scenes at Balboa Beach. The Pee Wee Holmes unit is making a western comedy at Newhall. The Lupino Lane comedy company is working at the Lasky ranch.

Jerome Storm has finished "The Splendid Outcast," starring John Gilbert.

VITAGRAPH

David Smith is finishing "Blue Blood," starring Alice Calhoun. The complete cast is Warner Baxter, Victory Bateman, Lillian Lawrence, Jane Donnelly, Sadie Gordon, Charles Dudley, Lydia Titus and Frank Crane.

Albert E. Smith has purchased a Hollywood residence on Camino Tolmero.

ROBERTSON-COLE

The contract for Ethel Clayton to make six feature productions during the coming year has been signed. The Carter De Haven contract for twelve two-reel comedies during the year has also been confirmed.

The Harry Carey unit directed by Val Paul is on location near Saugus. The cast has not yet been fully selected.

LASKY

Director Alfred Green and Tom Meighan have gone to Brook, Indiana, to show George Ade his screen play, "Our Leading Citizen."

Cecil De Mille begins "Manslaughter" May 1. Alfred Green begins directing "The Ghost Breaker," starring Wallace Reid, May 8. Jack Cunningham is the writer of the screen version.

Milton Sills will play the lead and Casson Ferguson the villain in "Borderland," starring Agnes Ayres, under the direction of Paul Powell. The story is by Beulah Marie Dix.

The pearl fisheries scenes for "The Man Unconquerable," starring Jack Holt, are being made at Balboa Beach, under the direction of Joseph Henaberry. In the cast are Sylvia Breamer, Clarence Burton, Edwin Stevens and Jean De Briac. Julian Josephson wrote the screen play.

The Betty Compson Company, under the direction of Phil Rosen, is making "The Bonded Woman" at San Francisco. The cast includes Richard Dix, John Bowers, Ethel Wales, Farrell Macdonald.

George Fitzmaurice is beginning "To Have and to Hold," with Betty Compson, Bert Lytell and Theodore Kosloff playing the principal roles.

George Melford is beginning "Burning Sands," with Wanda Hawley, Milton Sills, Robert Cain, Winter Hall, Jacqueline Logan and Louise Dresser. Olga Printzlau adapted the screen play.

"The Old Homestead" will be filmed by James Cruze. Perley Sheehan, Frank Condon, Julian Josephson and Walter Woods prepared the script. The cast includes Theodore Roberts, T. Roy Barnes, Charles Ogle and Fritzie Ridgway.

Dorothy Dalton is back from New York and started work in "The Siren Call," under the direction of Irving Willatt. David Powell and Mitchell Lewis are among the principals. The story is by J. E. Nash and the screen play by Phillip Hurn.

The Roach Main Street, Los Angeles theatre has been reproduced as the principal set for the Snub Pollard theatrical comedy now being made, with Al Santell directing.



MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

CANADA

A number of the downtown moving picture theatres of Winnipeg, Manitoba, have made reductions in admission prices simultaneously. The Province and National theatres have made a reduction to 25 cents for the evening admission price and 20 cents for matinees. The Garrick theatre also recently reduced prices to 25 cents for evening shows and 15 cents for afternoons. Business has picked up at the respective theatres since the cut.

William Stroud, identified with his son, George Stroud, in theatre ownership and management in Hamilton, Ontario, died at Hamilton on April 18. The son, George, is now manager of both the Pantages and Savoy theatres. The deceased was an enthusiastic sportsman as well as showman, having been part owner of the famous trotting mare, Louie Gratton, and other horses and former proprietor of the Hamilton club in the International Baseball League.

M. J. Williamson of Winnipeg, Manitoba, has sold both the National and Arlington theatres of Winnipeg and gone to his old home at Belleville, Ontario, where he plans to go into business. Before leaving Winnipeg recently, Mr. Williamson sold the organ of the National theatre to the Broadway Baptist Church, Winnipeg. This instrument had been in use for about a year.

F. W. Crosbie of Winnipeg, Manitoba, formerly prominent in Canadian film exchange circles, is acquiring a theatre circuit in Western Canada. His latest purchase is that of the Royal theatre in Selkirk, Man. Crosbie also has theatre interests in Winnipeg.

The two English daily newspapers of Ottawa, Ontario, each had two page spreads for the Paramount Blue Ribbon Week which was recently conducted in the Canadian capital. The Journal offered prizes for the best short scenario while the Citizen gave prizes for essays on the popularity of Paramount stars.

The Majestic theatre in Halifax, N. S., has been re-opened under new management, those now behind the house being D. Sullivan and J. O'Connell, it is announced. The opening attraction was "Peacock Alley."

WESTERN NEW YORK

D. H. Finke has resigned as manager of the Bellevue, Niagara Falls, N. Y. Herman Lorence, formerly at the International and Orpheum, has succeeded him.

The Buffalo Motion Picture Operators' Union is going to hold a midnight benefit show, Saturday, May 6, in the Palace theatre, when some of the first pictures made will be shown and a couple of antique projection machines put on view in the lobby.

Manager John Amendola was host at a banquet in honor of his fellow exhibitors in Niagara Falls following the opening of the new Amendola theatre Saturday, April 15. A. C. Hayman, of the Cataract, acted as toastmaster.

Niagara Falls, Ont., has a new theatre. It is the Web, which cost $80,000 and has a seating capacity of 1,000.

The Sun theatre, Broadway, Buffalo, has closed. The Temple on William street in the same city, has changed its policy from pictures to stock.

E. O. Weinberg is expected back in Buffalo May 1 to resume the management of the Strand. He has been operating the Strand in Syracuse during the illness of Edgar Weill, who is now recovering rapidly.

George Williams, office manager of Niagara Pictures Corporation, Buffalo, on May 1 will take over the management of the Linden theatre in the Queen City. Nelson P. Barrett, an attorney, has purchased the house from Louis Benny. Mr. Williams will continue his work for Niagara.

The Criterion, Buffalo, it is reported, will soon reopen with stock. It is now being remodeled. It was formerly a picture house, operated by the Shea Amusement Company.

OKLAHOMA CITY

Twenty-five union stagehands and motion picture operators quit work at Muskogee, Okla., Monday morning of last week, alleging they could not agree with the proprietors of the local theatres on working conditions. Union officials say they have a contract with their employers that does not expire until next September.

When the proprietors asked for a new contract, the opposing sides deadlocked on working conditions, although a new wage scale was agreed upon. Sixty union musicians quit work at the theatres last week, alleging the proprietors sought to substitute a new contract in violation of the one then in existence.

J. S. White, owner of the Whiteway theatre at Marlow, Okla., has bought the Pastime theatre at that place, and as business does not justify the operation of two shows in Marlow, the Pastime theatre will be closed.

The Blizzard Sales Company at Oklahoma City has moved to 509 West 8th street, with E. O. Kirkland as manager.

Mr. Oldsmith, Associated Exhibitors' representative for Pathe at Oklahoma City visited in Dallas, Texas, last week, combining business with pleasure.

Wesley Barry was an Oklahoma City visitor April 13th. He made personal appearances at both the Empress and the New Folly theatres and drew immense crowds. A parade in the afternoon in his honor was headed by the local Boy Scouts.

A. H. McLaughlin, manager of the Criterion theatre at Oklahoma City, visited in Dallas, Texas, last week.

The Palace theatre at Oklahoma City has reduced admission prices to 10 and 20 cents for matinees and 10, 20 and 30 cents for evening performances.

The Lyric theatre at Oklahoma City has been dark for the past week with no opening date announced.

ST. LOUIS

The Shubert-Jefferson and the American theatres, the local dramatic houses, closed for the season Saturday, April 22, much earlier than usual. Last year the Shubert-Jefferson finished the year on May 7 while the American extended its season to May 14.

Fire caused by a lightning bolt destroyed the Wilsonville theatre, Dorchester, Ill., on Monday, April 17. Eli Gori, owner, plans to rebuild. The theatre seated 360 persons.

Spyros Skouras, Missouri franchise holder for Association First National, attended the First National gathering at French Lick, Ind.

J. S. Woody, Select general manager, also was there, giving a private showing of "Reported Missing." Floyd Lewis, local Select manager, announces the picture will be ready for release May 1.

Sam Werner of the United Film Exchange, plans to make "Mother Eternal" the first big Graphic release in this territory. He has the Eastern Missouri and Southern Illinois rights to the picture.

Mayor Henry W. Kiel was presented with a handsome silver loving cup at the annual mask ball of the St. Louis F. I. L. M. Club at Arcadia Dance Hall on April 21. His Honor has always been fair to the moving picture interests and has many friends in the industry here. He also acted as one of the judges of the bath girls beauty contest, a feature of the ball. Three girls were awarded prizes.

George Ware, former assistant to John A. Steinson, has been promoted to manager of the St. Louis Vitagraph office. He has named E. H. Brient, former local manager for Robertson-Cole as his assistant.

Steinson has been made manager of the Chicago office, succeeding W. C. Brimmer.

INDIANAPOLIS

Billy Sunday said in a revival meeting at Richmond, Ind., he had been offered $1,000,000 by a photoplay company to go into the movies but declined. He did not name the company.

Mrs. Charles Davidson of Indianapolis was named chairman of the pictures committee of the Indiana Board of Photoplay Indorsers by the executive board last week. The indorsers are fighting for indorsement as opposed to censorship.

That people would stay home too late of evenings to come downtown, thereby injuring the theatrical business was one of the reasons given by Mayor Samuel Lewis Shank for vetoing the daylight saving ordinance passed by the city council. Local exhibitors are opposed to the ordinance. The council is expected to try to pass it over the veto but it is doubtful if enough votes can be mustered. Gustave G. Schmidt of the Central Amusement Company, and president of the Motion Picture Theatre Owners of Indiana, was in the council last year and played a leading part in preventing passage of a similar ordinance then.

The Seventh District Federation of Women's Clubs, comprising Indianapolis organizations, last week went on record opposing release of any "Fatty" Arbuckle films and sent an expression of their views to Will H. Hays.

Arthur S. Marriott, James Vine, Rudolph Weiler, Herbert Levin and Paul A. Krueger are directors of the Lake View Amusement Company of Michigan City, Indiana, incorporated with $50,000 capital.

The Alhambra Theatre Corporation, an Illinois concern, qualified to do business in Indiana at the secretary of state's office last week and named Hiram G. Miller of Rochester as Indiana agent. Capital represented in Indiana is $40,000.

Eugene O'Brien is at the Colonial in person this week.

CLEVELAND

Following the announcement that Phil Selznick has withdrawn from the Phil Selznick Productions of Cleveland, comes the statement that the exchange will continue to be operated under the old name. At least until all contracts are played up. What will happen then is still an unsettled question. Paul Wintner, who was associated with Phil Selznick in the exchange, has taken over its management, and will continue to see that all contracts are fulfilled.

"Fascination," Mae Murray's latest release, playing at the Stillman theatre last week, did so well that it is being played a second week. Tentative arrangements have been made for a three weeks run.

Leo Selznick, brother of Phil, and office manager of the Phil Selznick Productions under his brother's regime, is at present in St. Vincent's Hospital where he went to undergo a slight operation.

B. C. Steele, with a large reputation as a successful exhibitor, has decided to learn the film business from the inside out. So he's joined up with the Educational Film Company of Ohio, and is going around the state showing other exhibitors how to put over their Educational pictures, instead of doing it himself as he did at the Lakewood, Lucier and Capitol theatres, all three of which theatres he was actively interested in.

SAN DIEGO

James McKillop, at one time concert master of the Kansas City Symphony orchestra, and who has also been connected with musical affairs in Denver, Colo., has been engaged as concert master of the orchestra at the Cabrillo theatre.

The Palace theatre, Louis Stutz, manager, was the first local house to put on a "Fatty" Arbuckle film, following the acquittal of the comedy star on the manslaughter charge against him at San Francisco. The film used was "Back Stage," and the patrons of the house gave it a big hand at each showing.

Von Stroheim's feature picture, "Foolish Wives," was given its first showing here at the Plaza, beginning April 15th, and Manager Russell Rogers had to post some of his door staff ontside to keep the crowd lined up for each show.

THE SOUTHEAST

H. M. Lyon, formerly with First National in the Carolinas, is now covering the Atlanta territory for the same concern.

Robertson-Cole has the distinction of being the first exchange in Atlanta to install a radio set. It was installed by P. H. Savin.

Dave Leonard of Lexington, N. C., is planning to open a show under a tent for the summer, calling it Leonard's Summer Show.

W. P. Lee will soon open the Delecto theatre, Bridgeport, Ala., which was formerly owned by J. R. Ellis.

Lillian "Billie" Dove, former Ziegfeld Follies girl, proved to be a tremendous hit the first three days of last week at Loew's Grand, Atlanta, and the last three at Loew's Bijou, Birmingham, when she appeared there in person.

W. G. Carter is adding three new houses to the number operated by the Princess Amusement Co. of Greenville, Tenn. They are the Lyric, Louden; the Jefferson, Jefferson City and the Blnemouse, Jonesboro, Tenn.

Picture League Endorses Screen Snapshots

That the campaign being waged by Screen Snapshots to keep before the public the proper angle on the life of screen players and counteract newspaper sensationalism is taking effect, is evidenced this week by the fact that Screen Snapshots No. 22 is specially endorsed among "better pictures" by the National Motion Picture League.

Action Stills from Releases of the Week



Thomas Meighan in "The Bachelor Daddy," released by Paramount.



Wallace Reid in "Across the Continent" —Paramount.



Eugene O'Brien in "Channing of the Northwest"—Selznick.



Ethel Clayton in "For the Defense"— Paramount.



"The Prisoner of Zenda" (Metro)

Reviews of Latest Short Subject Releases

"Thrills and Spills"
(Lyman Howe Library—Educational—One Reel)

THIS interesting study from the Lyman H. Howe library depicts a series of fearless riding stunts executed by a body of soldiers whose uniforms suggest that they might belong to the Italian army. The horses are trained to overcome any obstacle. They slide down perpendicular cliffs, jump over chasms, leap over water barriers and cover the ground in such skillful manner as to indicate that they have had years of training. The reel next introduces some motor car racing with the entries suggesting that they are competing for the French grand prix. Horseshoe and hairpin turns are negotiated and the contestants take some nasty spills. In fact as many as eight cars turn turtle and according to the gathering of a crowd, one of the drivers must have been killed or seriously hurt. "Thrills and Spills" is crammed with exciting action. There is no doubt it will make spectators gasp with suspense.—*LAURENCE REID.*

"The Skipper's Policy"
(Toonerville Comedy-Educational — Two Reels)

"THE Toonerville Trolley that meets all the trains." This expression which has served as a foundation for Fontaine Fox's quaint cartoons, has been animated in such a shape that the followers of the artist will appreciate the fine effort made to humanize the picturesque skipper and his queer contraption which carries the commuters from the station. Making a story around the figure and his property calls for some imagination.

"The Skipper's Policy" concerns politics with a villain scheming to get control of the traction interests, force the skipper out and run things to suit himself. For comedy relief a foolish janitor flits around making love to his pretty stenographer. The powerful Katrinka is also in the picture, but she is not so true to the artist's cenception as is the skipper played by Dan Mason. The comedy carries on a scheme of frenzied finance with the janitor being hired to have his flivver hit by the trolley. But the good people in the story frustrate the villain's plans. A desperado holds up the car but the skipper registers bravery and saves the purses of the passengers. As a reward he is nominated for mayor.

The comedy is not filled with silly hokum, nor does it rely upon an assortment of gags. It charms through its well constructed story, the titling by Ralph Spence, the atmosphere and local color.—*LAURENCE REID.*

"Matching Wits"
(Western Drama-Universal)

THE Northwest Mounted formula is used for this western featuring Art Acord, who lives up to the conventions of characterization and plot. The action calls for some hazardous riding and a few risky stunts and the player, being accomplished in the school of serials, negotiates the incidents with ease. The villains are a band of rum smugglers and the Mounted is determined to capture them. The suspense is well measured out and builds to a satisfactory climax introducing the escape of the ringleader and the abduction of the heroine played by Laura La Plante. One of the highlights features the use of heliograph signals on the part of the smugglers. The western is up to standard and certain a snappy little filler. Length two reels.—*LAURENCE REID.*

"A Golf Insect"
(Star—Universal—One Reel)

NO more adaptable comedian could be found than Roy Atwell for the title role of this comedy. Every gesture, every mannerism suggests a golf fiend. The idea concerns a champion who has never held a club in his hands. He has told everyone what a wonderful player he is and a time arrives when he is forced to show his skill. The incident leads him through some amusing gags—most of which have been used before—until he finds himself in a pit which he has dug in trying to drive the ball. Rather than face the embarassment sure to result ovér his faking qualities, he hires an auto to chase him off the links, but to his surprise discovers that he has really made a nifty drive. Hence he wishes to continue the game. The car, however, pursues him over the green and catches him at the 19th hole.—*LAURENCE REID.*

"Torchy's Hold-Up"
(C. C. Burr-Educational)

TWO reels of fun often saves an otherwise weak program, or accentuates the enjoyment of an exceptional one. If, with a view to strengthen your program, this mistaken idea of humor will not help any. And if only to lengthen an otherwise good bill, don't spoil it. There is nothing at all amusing about the ambitions of Torchy to become a deputy police officer. Doesn't even lead to situations invented for laughs and is offensive. It is just as easy to make people laugh, if sneezing is funny, when characters are permitted to keep on their clothing. And there is nothing particularly humorous in any one's display of sickness at the stomach. Except for the refreshing youth and appeal of Dorothy Mackaill, who plays opposite Mr. Hines, this comedy would be better out of the series, hiding from the censors.—*LILLIAN GALE.*

Official Urban Movie Chat No. 13
(M. P. T. O. A.-Hodkinson—One Reel)

STARTS off with view of Samuel Gompers in the midst of delivering some information straight from the shoulder to the American public. The sub-titles quote what he is saying in part, with some pertinent information, the subjects.

The manufacture of steel requires men to work in furnaces that the camera only can comfortably describe.

What is a manatee? It is a sea-cow, if difficult to capture, make the best of a hopeless bargain when finally prevented from wandering at will.

Follows a chic reporter claiming an interview with Miss Marguerite Walz, teacher of social etiquette and poise. Most well bred women know instinctively the teachings, but being reminded of them is amusing and shows the visiting girl off to advantage.

Concluding with scenes in the Great Outdoors, showing the Snake River, a stream flowing through the Box Canyon in Idaho. No. 13 is a lucky one reel, which will possibly claim the attention of thousands.—*LILLIAN GALE.*

Bridges of New York
(Kineto Review-Urban—One Reel)

EVERY bridge of importance which has to do with connecting Manhattan with Brooklyn, thereby joining the territory covered by "Greater New York" is shown in this review of bridges. They are all present unless it is "the bridge of sighs" and they have posed accommodatingly in cross sections, as well as in the act of their noteworthy stunts, which make them famous. There is some historical value to the reel, the Brooklyn Bridge built by John A. Roebling in 1883 at a cost of eleven million dollars, and others that imitate the giant link. Entrances and approaches to the bridges form interesting views and while bridges all look alike to the passer-by, the screen treatise proves there is a wide and distinct difference in the species. Educational.—*LILLIAN GALE.*

"The Rich Cat and the Poor Cat"
(Aesop's Fables—Pathe—2/3 Reel)

MR. AESOP advises that "we must make friends in prosperity if we would have their help in adversity." This moral is used by Paul Terry as the background of his latest animated cartoon. The idea shows a lean and a fat cat. The latter lives in the lap of luxury, while the lean one has barely enough food to feed her crying children. The mistress of the house, noticing that the fat cat has become too lazy to catch mice, gives her the air. As a result the fat cat is forced to beg, but as she in former days refused aid to the lean cat she in turn is given the cold shoulder. The strip is up to standard, carries a healthy chuckle and points a moral sure to be appreciated.—*LAURENCE REID.*

"The White Messenger"
(Universal Western—Two Reels)

THE Cyclone Smith series of westerns is again introduced here with Eddie Polo as the star. It follows conventional lines, with the heroine and her paralyzed father about to be ejected from their home but for the timely aid of Cyclone. The hero punishes the home robbers. The following action shows the girl kidnapped. But a clue develops which brings about her rescue. She has sent her horse with her handkerchief in the harness. When a fight in the village hotel follows, the excitement brings back the lost speech to the old man, who tells about the forged deed to his property and produces the missing document giving them clear title to the land. The action is characteristic of the western, and while it is familiar, there are doubtless many who will enjoy it. For one thing, it keeps moving.—*LAURENCE REID*

"Felix All at Sea"
(M. J. Winkler—One Reel)

No wonder Felix, the cat, was "all at sea" when he found himself aboard a sea-going schooner and discovered the crew busy transporting intoxicating liquor to shore, via fishing lines, a fisherman the receiving station.

And Felix, being a cat, one drawn by the famous pen of Pat Sullivan, could be chased for a spy, get the crew busy running over the vessel trying to catch him, while Felix busied himself loading a raft with the coveted wet goods, and made a getaway.

One of the cleverest, most amusing and fastest action animated cartoons ever offered for the screen.—*LILLIAN GALE.*

Reviews of the Latest Features

Conducted by LAURENCE REID

"Fascination"

(Tiffany-Metro—7,940 Feet)

(Reviewed by Lillian Gale)

ANOTHER "sure-fire" hit, is "Fascination," holding its own as a well constructed photoplay, keeping the star, Mae Murray, in line for continued popularity and proving her ability as a dramatic actress on the steady increase.

Surrounded with a well balanced cast, under the direction of Robert Z. Leonard, "Fascination" may be safely recommended to form a line to the ticket booth and to please an expectant audience.

The story, obviously designed for the star, is a fitting vehicle, offering Miss Murray an opportunity to don one of her characteristic costumes and indulge freely in the Terpsichorean art.

Beginning with the family group, a well-to-do Spaniard, his two motherless children, we find them living in America where the indulgent father has made enough money to satisfy even their exaggerated extravagances. The girl, of "flapper" age, fascinated by New York amusements and fashions, spends a purposeless sort of existence, devoting her time principally to modern dancing. The boy, a clever sub-title, introduced as having been "raised on a bottle," clings to the habit, but shows the perpetual effect of a liquid refreshment stronger than milk.

From Spain there has come the father's sister. She finds American modes of living shocking and in her opinion subject to severe revision. An opportunity to drive home her unpopular argument results in convincing her brother that his daughter should really be exported to Spain, where, in an atmosphere of discipline she would be forced to curb her notions as inheritance of the American mother. Unwilling, the father agrees, explaining to his daughter that the family tendency to impulse must be lived down, and extracting her promise to adjust herself to the aunt's plan, for a while.

Next, we discover Dolores unhappily attempting to live up to her promise. But along comes Carnival time, and, fascinated by the gala preparations, she slips away from solitary confinement on bread and water, out into the gay streets of Madrid, finally deciding to attend the great bull fight.

Caritta, famed enemy of the maddened animal scores another killing, attracting the admiration of the Spanish-American heiress, followed by a series of exciting events.

When the father, brother and American fiance arrive in Spain, they are informed by the disagreeable aunt that Dolores has run away. Forming a searching party, and separating in a pouring rain, the three men are led into thrilling experiences, and here is involved a convenient counter-plot which supplies suspense and action in the kind of melodrama the public tend to criticize, but is just as certain to patronise.

These scenes calling for interiors of a Spanish rendevouz where the girl, only intent upon a frolic has gone with Caritta, evolves thrilling situations and calls forth the histrionic laurels of such players as Helen Ware, Charles Lane, Robert Frazer and the inimitable star.

The Cast

Dolores De Lisa.....Mae Murray
Carlos de Lisa, her brother.....Creighton Hale
Eduardo de Lisa, her father.....Charles Lane
The Maequesa de Lisa, her aunt.....Emily Fitzroy
Carrita, a Toreador.....Robert W. Frazer
Ralph Kellogg, an American.....Vincent Coleman
The Count de Morera.....Courtenay Foote
Parola, a dancer.....Helen Ware
Nema.....Francis Puglin

By Edmund Goulding. Directed by Robert Z. Leonard. Photographed by Oliver P. Marsh.

The Story—American born, daughter of Spanish gentleman, whose marriage to an American displeased his family, develops impulsive habit of indulging in dancing until late hours. Sister of Spanish gentleman interferes, induces father to send daughter to Spain under her supervision. Girl, restless, in shackles of unhappiness, joins in revel of Carnival merrymakers, meets a matador and as a result, gets the family in a squabble over her disappearance. Her prank leads to dangerous encounters, involving her father, brother and American fiance. She is finally cured of a "fascination" for an over-dose of gay life.

Classification—Rather spectacular, but comedy-drama, incorporating adventure and modern society customs in both America and Spain. Plenty of action, sufficient romance and a story that necessitated lavish production, with timely appeal.

Production Highlights—Scene of bull fight, rush of maddened animal at matador. Predicament of girl when she recognizes her father as victim of plot and brave attempt to intercede for and save him. Thrilling moment matador visits house of Spanish gentleman intent upon his life, carrying suspense until daughter arrives. Mae Murray's dance to command attention of matador, to whom she is temporarily attracted.

Exploitation Angles—Numerous. The bull fight, showing the actual encounter in the arena. The Carnival celebration in Spain. Mae Murray's artistic dancing and becoming costumes. Will stand any amount of sensational exploitation.

"My Old Kentucky Home"

Pyramid—Amer. Releasing Corp.—Seven Reels

(Reviewed by Laurence Reid)

WITH a title familiar to everyone who has reached the age of reason—with this title attached to a story containing the same homespun qualities—the same heart touches as Stephen Foster's celebrated classic, there is no question that it carries a tremendous box-office value. Looking at it from its various departments and summing it up under the name of entertainment there is no gainsaying the fact that it will attract the passerby. Once in his seat he will find it rich in heart interest, appealing sentiment, a note of balancing pathos, contrasting humor and fitting romance—all of which have been blended into a story which will please nine persons out of ten, the lone exception being that individual who says "Try and please me."

Anthony Paul Kelly's pattern may be familiar but so perfectly blended are the ingredients that the obvious note never intrudes. Director Smallwood has seen to it that adventure lurks in every scene. The incident is charged with the humanities which conquer because pathos and humor are admirably commingled. His locations are ideal—a true setting for such a homespun story, and he has seemingly gone to extreme length in giving it the proper touches of local color and atmosphere. The old Kentucky home harbors an indulgent mother and her son who, when he leaves its sheltering roof, is compromised into spending two years at Sing Sing. The plot revolves upon his effort to keep his sweetheart and mother in ignorance of his prison experience. This is the mother love note. The melodramatic incident finds expression in a crook determined to win the girl by fair means or foul. And his threatening gesture compels the youth to stand aside or suffer those he loves to learn his secret.

The comedy moments of which there are plenty, reveal a couple of race horse trainers who are willing to stoop to crime to carry them by. The hero who has picked up their friendship during his absence from the old manse invites them down to train his horse for the Kentucky Derby. Which is the opportunity to flash some effective melodrama concerning the favorite steed. The race is packed with a thrill, and the youth's horse wins by a neck. The director has staged this scene with all the proper atmosphere, using the camera to catch the intimate incident. The picture carries a reality in its ship, train and race track scenes—there being little of the studio stamp upon it. All in all "My Old Kentucky Home" is well done in every particular. The cast has been wisely selected. Each player interprets his or her part with keen understanding; Matthew Betz, in particular, asserting his personality in the most colorful fashion.

The Cast

Dick Goodloe.....Monte Blue
Mrs. Goodloe.....Julia Swayne Gordon
Con Arnold.....Arthur Carewe
Virginia Sanders.....Sigrid Holmquist
Steve McKenna.....Matthew Betz
Loney Smith.....Billy Quirk
"Calamity Jane".....Lucy Fox
Colonel Sanders.....Frank Currier
Nitro.....Tom Blake
Monahan.....Pat Hartigan

By Anthony Paul Kelly. Directed by Ray C. Smallwood. Photographed by Michael Joyce and Ollie Leach. Produced by Pyramid Pictures, Inc.

The Story: Youth leaves his southern home to make his way in the world and being victimized is sent to prison for two years. Upon his release he finds sympathy with a couple of "sharpers" who tide him over. Returning home he is soon on the road to happiness with his sweetheart, when a shadow from the past flits across the horizon and brings him much sorrow. Story develops a horse race with one of his crooked pals riding the steed to first place. The villain is caught in a trap and romance triumphs.

Classification: Melodramatic story balanced with several favorite ingredients, such as a thrilling horse race, romance, sentiment and pathos. Carries homespun qualities.

Production Highlights: The careful production showing genuineness of locations and incident such as train, boat and race track scenes. The good lighting. The thrill of the race, the charming atmosphere, the work of a competent cast and a skillful director.

Exploitation Angles: This title should prove a big winner and if properly exploited in papers, giving plenty of space to racetrack atmosphere, should collect a crowd. Ads featuring a horseshoe design would help. These could also be used for throwaways. Great prologue opportunities to cash in on atmospheric touches—with old time southern songs being used.

"Channing of the Northwest"

Selznick—Five Reels

(Reviewed by Laurence Reid)

MAKE way for the Mounted hero! The redcoat goes after his man but fails to bring him in because love stands in the way. Thus the officer is held up to the light in a posture which will win instant sympathy. As the title indicates, the spectator is not in for a surprise with this feature. It follows the regulation pattern in outline of plot, theme and characterization, although here and there are some incidental touches which freshen it up considerably. Mounted stories have come and gone, and will ever continue to find expression in the future. There cannot be any variation. If they are done well that is all one can expect.

"Channing of the Northwest" happens to be produced with an eye to detail and with plenty of atmosphere to provide a correct

setting. The background of mountains, the snow country, the types and interiors lend a picturesque touch to the story—a story which revolves around the capture of a desperate band of smugglers by Channing, an officer more or less held up to ridicule even by his associates because of his polite manner. There is a youthful renegade, played with commendable spirit by Gladden James, who is reckless enough to flirt with danger by encouraging the hatred of the Mounted. The hero rides into the picture and starts the conflict through his kindliness toward the girl, who, until the officer inspired the love spark, was contented after a fashion in offering her heart to the young bandit. The mother instinct is strong in her. She regards the renegade as a weakling and spurns him, but when he becomes involved in a murder it is the girl who aids him in escaping. And the Mountie through respect for her solicitation allows him to make a getaway.

The picture contains some adequate local color. The honky-tonk is the principal scene of action, the rest of the plot taking the important figures to the girl's cabin and over the roads. Ralph Ince has assembled some marvelous exteriors. The cast is entirely efficient, with Eugene O'Brien's study of the Mountie, colorful enough to be placed alongside of others who have played the part. Norma Shearer lends a fragrant charm and emotional capabilities of a high order to the role of the heroine. It is a simple and obvious story on an old theme. And because it is well done it should excite interest for those who never tire of the Mounted.

The Cast

Channing ..... Eugene O'Brien
Sport McCool ..... Pat Hartigan
Jean Driscoll ..... Norma Shearer
Her father ..... James Seeley
Jim Franey ..... Gladden James

By Edward J. Montagne. Directed by Ralph Ince. Produced by Selznick.

The Story: Mountie helps girl in distress and she falls in love with him, giving up her affection for youthful renegade. Latter is involved in murder, but the girl helps him to escape, and officer, because of sympathy for her, does not attempt to capture him.

Classification: Northwest Mounted melodrama carrying regulation romance and action, adventure and sentiment.

Production Highlights: Wonderful backgrounds revealing picturesque long shots. Good direction. Work of Norma Shearer as leading woman. Scene when girl helps youth to escape and Mountie refuses to pursue him. Scene when officer enters saloon, to arrest youth.

Exploitation Angles: This is a Mounted story and your crowd is certainly familiar with them. Title explains everything. Should be campaigned for Eugene O'Brien's popularity. Atmospheric lobby display and prologue will help.

"The Bachelor Daddy"

Paramount—Six Reels

(Reviewed by Lillian Gale)

IF your patrons are in the throes of "grouch," resulting from disappointment in recent attractions, lose no time in booking "The Bachelor Daddy," sure cure for the complaint that "pictures are not as good as they used to be." As an example to sustain argument that the story is the most important requisite of a motion picture, "The Bachelor Daddy" stands every chance to score. In any event, given a corking story, splendid cast and competent cinematographers, Director Alfred Green has turned out a winner. Especially commendable is the handling of the juvenile players. They appear to have taken direction like "old timers," although it is possible Mr. Green had troubles even such as do not appear in connection with the play.

Human interest picture-plays, enjoying a wave of popularity, rank at the top from a box office standpoint. Go the limit on this. It pulls at the heart strings and simultaneously holds enjoyable suspense.

Thomas Meighan, in the title role, is delightful. Cast as Richard Chester, self-made millionaire, he has been captured by a designing mother of a society girl with more beauty than greater feminine qualities. Engagement announced, ambitious mother urges setting the day when a message from silver mines which made Chester rich, is received. His old friend, now superintendent, relates happenings threatening heavy losses, account of invasion of bandits. He strongly advises Chester, in order to protect his interests to come at once.

Arrived, Chester and his attorney who accompanies him, find the situation precarious. Before time to arrange for protection, bandits approach in full force. Defending Chester, superintendent, father of five motherless children is killed. Upon his death bed, Chester promises to care for the orphaned quintette.

The trip back to New York, caring for newly acquired family alone (attorney missing train) tries patience and endurance of handsome foster-father, victim of laughable social errors on part of the children. But when the fiance objects to their remaining in Chester's luxurious home, despite destruction, he finds parting with them severe hardship.

Chester's stenographer, secretly in love with him, in sympathy for his predicament offers to adopt smallest child, too young to send away. When baby falls ill visiting Chester, bride-to-be misunderstands stenographer's presence. Chester escapes, engagement broken, outcome, children re-installed. Contrast between two women bring Chester to realization that he had been in love with stenographer all the while. Happy family gathering.

It would necessitate a personality such as Thomas Meighan's to hold his own as star in a race for honors with the junior players. Support includes Leatrice Joy appealing as stenographer and Laurance Wheat, astray from the legitimate stage, his valuable training and ability as an actor, much in evidence.

The Cast

Richard Chester ..... Thomas Meighan
Sally Lockwood ..... Leatrice Joy
Ethel McVae ..... Maude Wayne
Mrs. McVae ..... Adele Farrington
Joe Pelton ..... J. F. McDonald
Charles Henley ..... Laurance Wheat
Nita ..... Charlotte Jackson
Buddie ..... Barbara Maier
Toodles ..... Bruce Guerin
David }
Donald } ..... DeBriac Twins

By Edward Peples. Scenario by Olga Pintzlau. Directed by Alfred Green. Photographed by Gilbert Warrenton and William Marshall. Produced by Famous Players-Lasky.

The Story: Engaged to marry society girl, wealthy young New Yorker called to silver mine source of his income. In battle to protect him, the superintendent, friend and pal, is killed, leaving five motherless children. Fiance objects to foster-parenting them. Stenographer comes to rescue, offers to adopt baby. Others sent to schools. Contrast between two women brings happiness to one with a heart, and broken engagement for one who preferred lap dog to baby.

Classification: Cross between society comedy-drama and western melodrama. Incorporates life as it is lived in luxurious city style and of the workers, who make millionaires possible. Humorous predicament of single man caring for five small children.

Production Highlights: Battle between Americans and Mexicans in protecting silver mine from invasion. Children traveling east with new foster-father on Pullman, their pranks getting him in difficulties. Scene where haughty society girl resents presence of stenographer in millionaire's home, where she has come to mother sick baby. Children's innocent destruction of costly books, wrecking library.

"Devil-Dog Dawson"

Ben Wilson Production-Arrow Film Corporation—5 Reels

(Reviewed by Charles Street)

HERE'S a Western with a bit of gunplay, a little love, somewhat of a surprise ending and a rather threadbare plot handled in a fairly competent manner. Jack Hoxie, who plays the lead, demonstrates his prowess at downing villains, would-be heroes, and everyone who steps in his way. Without a tremble he impresses on all his invincibility with a happy-go-lucky air that lures grownup lovers of the type and the kiddies.

Hoxie packs a shipload of action into this release and there is always something arising to hold interest. Close attention on the part of spectators is imperative if no development is to be missed. The hero cuts deep into the stirring qualities of fearlessness in the role of a sheriff sworn to lay low a mysterious bandit pestering the town. After running from A to Z the stock in trade, including horseback riding and daring deeds, he terminates his chase successfully and wins the heroine. Warnings to leave town and a death message sent with white and red beans as the medium afford an idea out of the rut.

Direction, while generally good, strikes a few snags. Photography is passable in the main. Helen Rosson loses much effectiveness in certain poses as the heroine.

The Cast

Devil-Dog Dawson ..... Jack Hoxie
Sheriff Kane ..... Arthur Macklay
Mesquite Kane, his daughter ..... Helen Rosson
Buddy Davis, mystery bandit ..... Wilbur McCough
Widow Larsen, bandit's pal ..... Evelyn Selbie

Story by Carl Coolidge. Direction by King Grey and William Dyer. Photography by Louis Breslow. Produced under personal direction of Ben Wilson.

The Story—Swooping into a town especially to rid it of a troublesome highwayman, Dawson forcibly overpowers sheriff and assumes office. Ignoring warning of former sheriff's friends to leave, he ultimately is accused of being the robber and a tar and feather party is made ready for him. The sheriff's daughter, retained as deputy, helps in the unmasking of the bandit, who turns out to be Dawson's rival for her love. The widow in the town is found to have directed the robberies.

Classification—Ripe Western melodrama, with an infallible hero.

Production Highlights—Comic developments such as Dawson giving drunken man mud bath. Miss Kane pulling Dawson's boots from thicket during man hunt. Pursuit of bandit on horseback. Holdup of paymaster. Dawson strung up by bandit. Bandit's attack on heroine.

Exploitation Angles—Dawson lassoing sheriff. Eye in Widow Larsen's home. Receipt of warning notes and beans by Dawson. Hand dropping note through window into cell. Dawson's escape by fire from bandit's noose.

Drawing Powers—Average material for theatres with patronage liking Westerns.

"Squire Phin"

San Antonio Pictures Corporation—Producer's Security Corporation—5000 Feet

(Reviewed by Charles Street)

DEPICTING rural life in its quintessence, "Squire Phin" is calculated to delight even the most rabid reformer. It deals mainly with a touching tenderness idolizing the love of a village lawyer for the daughter of the town treasurer. Macklyn Arbuckle's portrayal of the charming character is done with a highly creditable touch.

As an indulgent, politically wise, ever-helping counsellor, who preaches and practices an all-gracious "live and let live," the lawyer stands ace high with his townsfolk. Yet, a wilful, reckless younger brother incurs the enmity of the old town treasurer, who tries to even the score by opposing the romance of his daughter and the lawyer. The return of the prodigal brother starts anew the smoldering feud between the older men. Simple, but strikingly realistic love scenes, acrimonious conduct among the country folk,

and powerful clashes between the principals in a political fight, are blended together in developing a climax that carries happiness to all without jarring the sensibilities of spectators.

An adaptation of the stage success, "Squire Phin," is executed with an eye centered almost exclusively on the acting of the characters. About the photography there is nothing to be commended or condemned. The same applies to direction, with regard in particular to scenic arrangements. The work of the old judge, the prodigal brother and the heroine is praiseworthy.

The Cast

Phineas Look, "Squire Phin".....Macklyn Arbuckle
Hiram Look, his brother.....
Judge Willard, town treasurer.....
Sylvena Willard, his daughter.....
Captain Silas, son of the judge.....
Rissy Mayo, bride.....
Watson Mayo, her husband.....
Lee Braddish, town dandy.....
Micajah Dunham, townsman.....
Mrs. Micajah Dunham, jealous wife.....
Badger Summer, townsman.....
Captain Bodfish, master of schooner.....

Story by Holman F. Day. Directed by Leo Wharton and Robin H. Townley. Photographed by John E. Holbrook.

The Story—"Hime" Look's return as a circus man to Palermo rekindles hatreds which his brother, "Squire Phin," is waiting patiently to die so he could marry his love. Following fresh encounters that open old wounds, "Hime," out to defeat Judge Willard for treasurership, injects the judge's wrongful use of town funds into the fight. Realizing his brother's election spells bankruptcy for the town, "Squire Phin," for the girl's sake, supports the judge's candidacy and in winning effects a truce whereby he claims his bride.

Classification — Comedy-drama playing to forefront love theme, carrying proverbial "happy ending" that is well tuned.

Production Highlights — "Hime's" return. Torch and band parade for election. "Hime" using pitchfork on Captain Silas. Comedy relief screened in "Squire Phin's" office. The squire throwing overboard Captain Bodfish and rescuing girls. Pursuit of circus wagon and squire by Bodfish and men.

Exploitation Angles—Leading characters in various poses. Judge Willard carried over lawn wall by "Hime." Scenes of Miss Willard's presence reacting on the squire. The squire sending Braddish, the dandy, sprawling from store porch. Election scenes. Brothers nominating treasurer. Citizens repudiating "Hime."

Drawing Power—Novelty for big houses in cities, striking well among crowded populations especially. Laughs and few tears for country sections and among audiences recognizing type of characters shown.

"The Broken Silence"

Pine Tree Pictures-Arrow—5800 Feet

(Reviewed by Lillian Gale)

AMONG other popular stories of the great Canadian Northwest, there has been none of greater interest value, complete with realistic detail, than "The Broken Silence." The camera has accurately delivered a worth-while description of snow-covered trails in the Canadian forests, native habitats and Government barracks. In fact, the photography is exceptional, a number of scenes in a driving snowstorm remarkable. Favorable comment may also be made of the interior lightings, most of them difficult to maintain in lamplighted cabin atmosphere and withal, retain visible, the intense action.

While for screen drama the original has been necessarily altered in places, the adaptation has been cleverly worked out to improve the story for motion picture purpose and has not interfered, unwelcomely, with the main theme.

In the beginning, mystery enshrouds the reason why Jeanne Marat, plainly in love with Cameron Bruce, an officer of the Royal Mounted, refuses to become his wife. Her brother, who co-inhabits the log cabin, tells the officer that Jeanne is his wife, not his sister. Resigned to a hopeless situation, the officer ceases his attentions, while the log cabin dwellers make preparations for a sudden disappearance, to follow a mysterious murder of the barracks inspector.

Meantime, the inspector is confessing to the priest of his great crime, twenty years before, when he had endeavored to force his unwelcome attentions upon a young wife, mother of two, a boy and an infant daughter. Failing in health, he confesses to the father, that he murdered a young husband, cruelly drove the mother to suicide rather than submit to illegal and distasteful relations, leaving the boy and a baby to look out for themselves.

While reciting the tragedy, the inspector is shot, and later brother and sister are missing. Then the officer in love with the girl is assigned to run them down. Follows a chase over a long trail, a snowstorm covering the tracks of the fugitives. The girl, knowing her brother to have sworn vengeance, believes he shot the inspector. The boy believes she did, so each claim the crime for the protection of the other, when their escape is cut off.

At the last moment the actual murderer confesses, first telling the story of how he discovered the orphans, raised them to hate their father and mother's murderer, but finally committed the crime himself, rather than have either of them found guilty. There are many thrilling moments in "The Broken Silence," played by a capable cast, Zena Keefe in the dual role of the young mother and the daughter grown up, giving a very satisfactory performance.

Jeanne.....Zena Keefe
Bruce Cameron.....Robert Elliott
Inspector Brandt.....J. Barney Sherry
Pierre Marat.....Jack Hopkins
Indian Joe.....Jack Drumier
The Padre.....James Milady
Jacques Beauvais.....Roy Gordon
Marie Beauvais.....Gypsy O'Brien
Logue.....Dorothy Allen
White Eagle.....Tod Griffen
Pierre Beauvais.....Master Joseph DePew
Orderly.....William Fisher

By James Oliver Curwood. Adaptation by Thomas F. Fallon. Directed by Dell Henderson. Photographed by ————. Produced by Pine Tree Pictures Corporation.

The Story—Canadian Northwest locale, girl and brother intent upon revenging murder of their mother and father, years before. Living in settlement awaiting opportunity, object of their hate is Inspector of Barracks. He is mysteriously murdered, girl claims guilt to shield her brother. Young man claims guilt to save his sister. Neither of them did it. Murderer confesses, girl then at liberty to marry officer of Royal Mounted.

Classification—Rural drama, laid in Canada, treats upon hatred of orphaned brother and sister and justification of their planned revenge upon murderer of their parents. Young Canadian officer in love with girl. Told she is wife instead of sister of her companion. Death of human obstruction to future happiness of younger generation, clears situation. Out-of-doors picture. Snow covered exteriors, realistic snow storm.

Production Highlights—Escape of couple in sled drawn by dogs and pursuit of Royal Mounted Police Officer, his choice between love and duty. Fight scene between young mother and man who has murdered her husband with hope of forcing her to his will. Her suicide rather than submit!

Exploitation Angles—Hatred and its unwelcome effects disclosed. Whether or not murder, in the case of two children intent on revenging their parents' death, is justified. Choice between love and duty.

"The Gray Dawn"

Benj. B. Hampton-Hodkinson—5600 Feet

(Reviewed by Laurence Reid)

BENJAMIN B. HAMPTON'S production of "The Gray Dawn," suggested by the novel of the same name by Stewart Edward White, is an interesting account of San Francisco life during the period of 1856—when the gold rush over with, the lawless elements gained control of the city government and brought on a conflict with the Vigilantes. Having never read the book we cannot say how faithful is the adaptation, but it shows evidence of being genuine in its characterization and atmosphere.

The picture is melodramatic to the core, although it carries an appealing romance for its background. Mr. Hampton has spent money in his sets and in gathering the necessary local color. In addition he has assembled a large cast, selected, so it seems to us, with an eye to its adaptability. No better choice could have been made than intrusting to Robert McKim, the role of the lawless leader. This gifted character actor looks the part and acts it with admirable poise. The players, garbed in picturesque attire, lend a color to the production, even though most of them are overshadowed by McKim's sterling performance. Really the plot is a forerunner of the modern political stories and because it takes the spectator back to a period which was colorful it radiates a glamour aside from its melodramatic interest.

The district attorney is in love with a girl who is coveted by the lawless politician. And the incident unfolds considerable conflict. From the opening reel one sees some violent action. The city marshal is "framed" and the authorities seem powerless to place their hands on the murderer. The Vigilantes are aroused to duty. And things begin to hum. Hampton's street sets are rich in local color. Vivid is the scene when the determined defenders of law and order stamp out the rebellion and hang the culprits. The girl's innocent brother is condemned but a last minute confession wrung from the henchman through Oriental cruelty saves him. Eventually the ringleader is caught as he is about to sail for Mexico. McKim and Gantvoort stage a picturesque fight in the water and the latter wins. There are a few loopholes in the machinations of the villain. It seemed to us as if he didn't cover his tracks like the modern politicians. However this has nothing to do with the story interest which keeps the spectator at attention throughout.

The Cast

Milton Keith.....Carl Gantvoort
Nan Bennett.....Claire Adams
Ben Sansome.....Robert McKim
Calhoun Bennett.....George Hackathorne
Krafft.....Snitz Edwards
Casey.....Stanton Heck
Charles Cora.....Omar Whitehead
Mrs. Benett.....Claire McDowell
Mimi Morrell.....Maude Wayne
Mr. Morrell.....J. Gunnis Davis
Sam.....Zack Williams
Mammy.....Grace Marvin
Ned Coleman.....Charles Arling
King of William.....Harvey Clark
Marshal Richardson.....Charles Thurston
Chinaman.....Marc Robbins
Bill Collector.....Charles B. Murphy

By Stewart Edward White. Scenario by E. Richard Schayer and Marie Jenney Howe. Directed by Benj. B. Hampton, Charles Rush, James Townsend, David Hampton. Photographed by Gus Peterson, Friend Baker.

The Story: 1856 period of San Francisco history when city was in grip of lawless element. Political faction attempts to control government, the ringleader asserting his personality in several shady deeds. Hero is unable to use his power as district attorney. Vigilantes take action and hang the guilty, although an innocent boy nearly loses his life.

"For the Defense"

Paramount—Six Reels

(Reviewed by Lillian Gale)

SOCIETY drama of mediocre appeal, story entirely too light to do justice to star whose abilities rank at the top, such as identified with Ethel Clayton. Strengthened with a good cast in support of Miss Clayton, under adequate direction, the picture will please, normally, though photography is not above average.

In the role of Anne Woodstock, concert singer whose voice has taken temporary leave of absence, Miss Clayton is interesting, as usual, her natural poise and individuality not easily clouded, even with a lightweight story.

Between Anne and prosecuting attorney, is an understanding. The lawyer, eager to make Anne his wife, would have formal engagement announced. Anne prefers, however, to

reclaim her singing voice.

Other treatments having failed, Anne seeks Hindu physician and hypnotist, whose success in preying upon the imaginations of foolish women, is making him rich. While under his treatment, Anne's voice naturally revives, but believing the Hindu responsible for the return of a voice which had never been gone, she becomes one of his numerous faithful followers.

Meantime, prosecuting attorney, unaware that Anne has consulted Hindu, is making an investigation which will lead to his arrest and conviction for fraud. A young girl Anne has asked the Hindu to employ, one Anne saved from severe prison sentence, is a victim of the Hindu's thieving, the girl's faith in Anne making it possible, her devotion pathetic.

Upon learning that Anne has been consulting the hypnotist, her fiance extracts her promise never to see him again, although Anne's belief in the Hindu is not altered. When, employed in bringing justice to bear, the prosecuting attorney is obliged to cancel an engagement with Anne before she sails for Europe, the singer, in pique, complies with the Hindu's coincidental request to permit him to see her once more before she goes.

That night, Kasimir is murdered. Anne, leaving without reading an account of it, accidentally becomes informed while in Europe, finding Jennie accused. Anne having been cared for by Jennie on the fatal night, can prove an alibi. Upon her arrival, when the trial is nearing an end, Anne's protests only involve her and fail to help Jennie.

Finally, in jealous rage, Kasimir's attendant and housekeeper, confesses to the murder, proving the other two girls innocent.

There is nothing particularly new about this picture. It will tend to please a class of women interested in fortune telling, palmistry, etc., its shallowness saved only by Ethel Clayton's dramatic skill, and a cast worthy of better material.

The Cast

Anne Woodstock ..... Ethel Clayton
Christopher Armstrong ..... Vernon Steel
Jennie Dunn ..... ZaSu Pitts
Dr. Joseph Kasimir ..... Bertram Grassby
"Smith" ..... Maym Kelso
Signora Bartoni ..... Sylvia Ashton
Cousin Selma ..... Mabel Van Buren

By Elmer Rice. Scenario by Beulah Marie Dix. Directed by Paul Powell. Produced by Famous Players-Lasky.

Story: About concert singer's loss of voice leading her into dangerous contact with Hindu physician and hypnotist. Murder, for which servant girl, innocent of crime, is tried and found guilty. Singer's attempt to save girl involves herself. Confession of woman mad with jealous hatred clears both inocent suspects.

Classification: Society melodrama. Romance between young prosecuting attorney and beautiful concert singer, interrupted by loss of singer's voice and contact with Hindu hypnotist's infatuation for girl. Involves crime, pinning evidence on two innocent women.

Production Highlights: Scene in courtroom when singer returns from abroad, hoping to clear evidence against innocent girl accused of murder. Miss Clayton's fine acting when she believes that she, in spell of hypnotist, may have done the murder. Confession of the guilty woman.

"The Glorious Adventure"

J. Stuart Blackton—Seven Reels

(Reviewed by Laurence Reid)

IT was only a question of time before some director would conceive the idea of using the Prizma effects or some other natural color scheme for a feature picture. J. Stuart Blackton's unique innovation is certain to arouse a deal of comment. Taking a swash-buckling story based around the court intrigue of Charles II, he has realized that such effects could be more expressive in such a period when milady and the gentleman in waiting, and brigands bold stamped their personalities in song and story. It is such a marked departure—this natural color scheme—that people will flock out of curiosity to see it. From this argument it is worth a booking.

Certainly high class houses who cater to a discriminate clientele will add prestige to their showmanship by capitalizing its conspicuous high-light. Experimentation must be made before all pictures are made with a natural color process. But it is a feather in Blackton's cap that he, at least, has shown the way. While the figures are in movement their faces are almost indistinguishable. It is as if the colors merged too readily, leaving the spectator in a maze guessing their identities. Particularly is this noticeable in the long shots. The close-ups compensate for making the effort as the players in repose bring out the desired effect. We are speaking of actual movement. The costumes are always in harmony—colorful and picturesque. And the colors are held. Not so much success seems to have been made in bringing forth cerises, pinks, blues, oranges and yellows. Red and green are dominant and the former color, if one may be excused for using a vulgarism, splashes the other effects too readily. For instance it often shows a man's arm or a woman's neck a deep carmine.

"The Glorious Adventure" is a tapestry—a mural decoration. Its story is of less consequence because the natural color design is really the motif. However, through it all runs a fantastic tale of the days when knights were bold. And despite the tendency to pay attention to the colors and losing the story interest as a result, one becomes transported. Mr. Blackton has directed long enough to know something of situation and climax incident and emphasis. He tells us of a band of rogues who seek to compromise the fair heroine, cheating her at the gaming table and carrying on an intrigue in the best Cromwellian manner. Quaint humor accompanies the dramatic scene when she pledges herself to marry a murderer awaiting execution following a custom when a wife's gambling debts fell upon the head of a condemned husband. So he reaches a thrilling climax and the color scheme is vividly presented when London burns. The criminal is a medieval "Hairy Ape"—a veritable cave-man. He tosses the royal lover into a caldron of flames and is shocked to discover his victim much alive the next moment. So he actually rescues him and the fair lady from the cathedral, the roof of which is pouring molten lead about them. The continuity is not of the best and the plot is not easy to follow owing to the confusion of introducing a vast number of characters, who are ever appearing up to the final reel.

The picture is interpreted by a British cast of players some of whom look like living Rembrandts or Gainsboroughs. Lady Diana Manners appeared too much in repose. Perhaps she seemed so to us on account of Lois Sturt's animated "Nell Gwynn." All in all "The Glorious Adventure" carries an opulence and richness of background that makes it a distinctive achievement. The vivid silks and satins, frills and furbelows—and the fire certainly offer a feast for the eye.

The Cast

Lady Beatrice Fair ..... Lady Diana Manners
Hugh Argyle ..... Gerald Lawrence
Stephanie Dangerfield ..... Alice Crawford
Walter Roderick ..... Cecil Humphreys
King Charles II ..... William Luff
Samuel Pepys ..... Lennox Pawle
Catherine of Braganza ..... Rosalie Heath
Nell Gwynn ..... The Hon. Lois Sturt
Barbara Castlemaine ..... Elizabeth Beerbohm
Rosemary ..... Flora Le Breton
Bulfinch ..... Victor McLaglan
Thomas Unwin ..... Rudolph de Cordova
Duchess of Moreland ..... Gertrude Sterroll
Humpty ..... Fred Wright
Lady Beatrice (as a child) ..... Violet Virginia Blackton
Solomon Eagle ..... Tom Heselwood

Directed and Produced by J. Stuart Blackton.

The Story—Treats of intrigue and adventure during reign of Charles II. A band of rogues seek to compromise a fair lady of the court, cheating her at the gaming table. Heavy in debt she follows the custom by pledging herself to a murderer who assumes her obligations upon marriage. She is rescued by him when London burns.

Classification—Unique innovation of natural color process for story of adventure, intrigue and romance during period when knights were bold.

"Across the Continent"

Paramount—Five Reels

(Reviewed by Laurence Reid)

BYRON MORGAN has been so successful in giving Wallace Reid snappy stories written around racing cars and gasoline, that another effort in this direction was to be expected. "Across the Continent" places the star and Theodore Roberts in another picture which is based upon speed. Heretofore they have been found as the sponsors of high class cars. In this tale Roberts is a manufacturer of the "tin lizzie," the "flivver," the "road louse." Everyone will recognize that Henry of Detroit has his inning here. Everyone will notice that Reid and Roberts must have a disagreement because the former dotes on speed and classy cars, while the latter is content to turn out his product certain in the belief that it takes the owner to his destination without engine trouble.

Back of this conflict revolves a romance between the daughter of a rival manufacturer and the hero. It isn't Roberts this time who poses as the father of the girl. The picture does not release much action until the transcontinental road race is introduced. Up to this point the spectator sees some incidental by-play which releases some humor, but not as much as is expected after remembering "Too Much Speed," and "Excuse My Dust." Reid, tired of working in his father's factory and angry over the old man's order that he should drive a flivver, starts on a journey with the rival manufacturer and his daughter to Los Angeles. The first shaft of humor arrives when the car is stalled in the desert and is towed into town by one of father's tin can products. News reaches the hero that his dad has entered a car to beat the record of the rival machine. He also learns that the girl's father is not afraid to stoop to desperate measures to keep the record safe.

Thus to the punch scene when Reid steps into the flivver and gradually overhauls his rivals in the cross country race. This bit of action is interspersed with a tourist train which carries the rival manufacturers to the coast. It isn't until a cloudburst occurs that the flivver shows its mettle. It is a better mud car—also a better hill climber. The long shots here are quite picturesque. Result? The hero wins. Theodore Roberts really walks away with the picture, although he has few opportunities to flash his capital humor. The star takes things easy in his role. In fact, to be frank, he displays very little spirit and the close-ups which featured him in the past are quite eliminated here. "Across the Continent" is a good box-office bet. The exploitation possibilities are great.

The Cast

Jimmy Dent ..... Wallace Reid
Louise Fowler ..... Mary MacLaren
John Dent ..... Theodore Roberts
Lorraine Tyler ..... Betty Francisco
Dutton Tyler ..... Walter Long
Scott Tyler ..... Lucien Littlefield
Art Roget ..... Jack Herbert
Irishman ..... Guy Oliver
Tom Brice ..... Sidney D'Albrook

By Byron Morgan. Scenario by Byron Morgan. Directed by Philip E. Rosen. Produced by Famous Players.

The Story—Treats of flivver manufacturer's son who rebels against parental influence and leaves employment. Finds romance with rival car manufacturer's daughter—and takes a motor hike across country with her and relatives. Youth learns that her father maintains his cross-country record through desperate measures whenever any other manufacturer attempts to lower it. Enters a race and wins against many obstacles.

Classification—Another of star's automobile stories in which he excels. Carries plenty of adventure and speed. Also romance.

Production Highlights—Fine work of Theodore Roberts. The genuineness of the scenes across country, particularly aboard the train. The excitement of the race, the landscapes. The comedy when flivver tows in high-priced car.

r exploitation, chief among which are the ito dealers in towns of presentation. Linking) with smaller cars will stimulate a deal of terest. Staging a road race, or ballyhooing e idea by means of theatre attendant imitating eid in a racing car with picture placarded on e hood of machine will excite attention. Also ar should be mentioned. Tell them it is nother auto story.

Drawing Power—Will draw in every class of ouse. Star's popularity sees to that. Also fact at it is a speed story written around a flivver.

The Man Who Married His Own Wife"

Universal—4313 Feet

(Reviewed by Laurence Reid)

THERE is released in the forepart of this picture as vivid a line of action as has arted a serial off to big returns. The scene the bounding deep with a storm-tossed hooner buffeted about by the angry waves. he skipper is a brutal type and his orders are sually emphasized by a strong right arm and closed fist. The director has balanced his tion so that some excellent miniature ef-cts are shown in conjunction with some enuine shots. The storm, the sinking of the oat after its collision with a yacht which rries the heroine—gives the spectator a eat in picturesque action. It is great stuff. But like the storm that eventually subsides e story loses its punch, and thereafter be-omes a fantastic melodrama revolving ound a marital misunderstanding. When e two boats sink beneath the waves, the bsequent shot reveals a raft with the skip-er, a mate, and the girl aboard. The next ard from them is in a subtitle which says at the hero a few years later, has emerged a wealthy shipowner. It is a distinct shock see Frank Mayo disfigured as a result of e collision on the high seas. And he has ot done justice to his face in the make-up. he close-up of a putty nose shows the man-er in which it is placed into position. And a lse beard does not add to his appearance. ealizing that his wife is losing interest in m and self-conscious over his injury he aves home ostensibly to kill himself but in ality goes East to undergo an operation to ake himself attractive in his wife's eyes.

The plot becomes quite involved because it uches upon an Enoch Arden vein and pre-nts him living a dual life. Confident that e can win back his wife he returns to San rancisco. But finds her madly in love with young philanderer, although she respects is memory. He has "faked" a suicide, leav-ng his "widow" his big shipping business. o he drops into his old offices and the enographer recognizes him. And the other an also learns his identity. The climax nows the villain attempting to kill him on a achting cruise and meeting his just reward. he story is unusual, but so highly improb-ble that it will be accepted as fiction and othing else. Its originality however, will ppeal to many screengoers.

The Cast

sper Marsden (John Morton)	Frank Mayo
lsie Haynes	Sylvia Breamer
uriel Blythe	Marie Crisp
dge Lawrence	Howard Crampton
reddie Needham	Francis MacDonald
hn Marsden	Joe Girard

By John Fleming Wilson and Mary Ashe Miller. cenario by George Hively. Directed by Stuart aton. Photographed by Arthur Reeves. Produced by Universal.

The Story—California shipmaster saves beau-ful girl during a shipwreck, and later marries er. He becomes a wealthy shipowner but loses e love of his wife. He thinks it is because of is scarred face. Staging a fake suicide he isappears to undergo plastic surgery. Return-ng West he makes love to his wife all over gain and finally wins her away from a schem ng philanderer.

Classification—Fantastic melodrama of orig-nal idea, the forepart of story revealing vivid ea scenes. Develops into marital misunder-tanding. Much melodrama.

Production Highlights—These are mostly con-ined in forepart of action when sea scenes are shown. The miniature effects, the storm at sea, the rescue of the heroine, the other effects are highly picturesque.

Exploitation Angles—This suggests a teaser campaign along such lines as "Could you leave your wife, return unrecognized and win her all over again?" Played up for its novel idea, title and crisp melodrama will stimulate patronage.

Drawing Power—Good picture for neighborhood houses. Will be enjoyed in houses where vivid action is wanted. Suitable for any house featuring a daily change of program.

"The Prisoner of Zenda"

Metro—Eight Reels

(Reviewed by Laurence Reid)

ANTHONY HOPE'S celebrated book of a period when mythical kingdoms were much in vogue has reached the screen with all the glamour of an old-world atmosphere, the intrigue, romance and adventure as are found upon the printed page. Readers of the novel who have given play to their imaginations will not find anything amiss in this Rex Ingram production. And it far surpasses the stage version in its appeal to the senses. While the story has been screened before, it was done in a day when even the silversheet showed its limitations. Seeing it now sort of reveals the fact that the idea was presented before the camera was ready for it. It bears all the earmarks of a million-dollar production. One has only to see the stupendous sets, the manufactured streets, the hundreds of players, the thousand-and-one details to appreciate its costliness.

A story carrying plot and counterplot, it reveals painstaking care upon the part of the director and the scenarist in bringing out the spirit of the original and making it a production sure to be placed as one of the real features of the year. What if it is costume drama? What if its central theme has been used a score of times? The point is it is Hope's story transferred to the screen with all the picturesque color and atmosphere. This tale of a mythical kingdom, a dissipated king betrothed to a charming princess, his scheming brother who plans a coup d'etat in an attempt to seize the throne, and a titled Englishman, in whose veins flows the royal blood of the ruler because of an ancestral scandal, offers the utmost in adventure and intrigue.

While you can see the plot building to its ultimate conclusion it is filled with so many romantic interludes, so many hazardous exploits which carry mystery and suspense—that you are held at strict attention. If Mr. Ingram is to be criticized it is in permitting some irrelevent humor to intrude. One of the officer's subordinates is allowed too much latitude in stressing some music-hall brand of comedy. It is out of place in a story of this kind.

However, there is so much to the credit side in the way of interesting scenes, action, mystery, intrigue and romance, and the acting is so capable in the hands of Lewis Stone, Stuart Holmes, Lois Lee, Alice Terry and Robert Edeson, that you are transported for the time being. Edeson, in particular, has caught an inspiration in his role of the military aide. He is a Bismarck to the life.

The Cast

Rudolf Rassendyll / King Rudolf	Lewis Stone
Princess Flavia	Alice Terry
Colonel Sapt	Robert Edeson
Duke Michael (Black Michael)	Stuart Holmes
Rupert of Hentzau	Ramon Samanyogos
Antoinette de Mauban	Barbara La Marr
Count Von Tarlenheim	Malcolm McGregor
Marshall Von Strakencz	Edward Connelly
Countess Helga	Lois Lee

By Anthony Hope. Stage Version by Edward Rose. Scenario by Mary O'Hara. Directed by Rex Ingram. Photographed by John F. Seitz. Produced by Metro.

The Story—King of Ruritania awaits coronation. His brother plans a coup d'etat in attempt to seize throne. The king accepts his brother's invitation to spend interval at hunting lodge in Zenda. His companions meet titled Englishman who is related to royal household. The resemblance is so strong that he assumes the king's identity when latter is spirited away. Adventure follows with pseudo ruler falling in love with princess and taking her back to England when King regains his throne and the brother is killed.

Classification—Mythical kingdom adventure-romance charged with melodramatic intrigue. Plenty of color, romance and atmosphere. A costume picture of a story highly popular some few years ago among booklovers and theatre-goers.

Production Highlights — Marvelous details. Colorful atmosphere. Painstaking care to make scenes correct. Work of large and competent cast headed by Lewis Stone. Edeson fine as military adviser of the Bismarck type. Scene of moated castle. Fights and duels. Ballroom scene. Coronation scene.

Exploitation Angles—Story and play so well known that picture should draw among older classes. Needs exploitation for younger set. Played up for direction by Ingram will bring a crowd. Mention the cast.

"The Wolverine"

(Spencer-Associated Photoplays—5 Reels)

(Reviewed by Pearl Gaddis)

HERE is a production that proves, once and for all, that a Western feature can have a good story, characters who behave like human beings, and still pack a punch. It is a screen adaptation of a popular Western novel—none other than B. M. Bower's "The Ranch at the Wolverine," in which this writer created one of his best-loved characters, "Billy Louise"—the girl who was christened Wilhelmina Louise, whose mother called her Louise, whose father called her Bill—and in whom the "Louise" nature was continually at battle with the "Bill" part. To her credit be it said that Helen Gibson makes the screen "Billy Louise" almost, if not quite, as appealing a character as the author drew her.

The settings—95 per cent. of them exteriors, are marvelous. There are great rolling plains, wonderful hill views and some snow stuff at the end of the pictures that gives quite a bit of strength to the picture as a whole.

Jack Connolly is very good as "Ward Warren"—he has caught splendidly the lovable, happy-go-lucky good humor of a Bower hero, and he makes this character stand out in one's memory as seldom happens with the usual Western. Leo Maloney, the trustworthy, is, as usual, entirely adequate as the villain—and Ann Shafer, who at one time was one of the most dependable character actresses on the screen, gives an excellent portrayal of the dumb, stricken "Marthy."

A thoroughly enjoyable Western, that should be popular.

The Cast

Wilhelmina Louise McDonald, otherwise Billy Louise	Helen Gibson
Ward Warren, the Stranger	Jack Connolly
Marthy Meilke	Ann Shafer
Jase, Marthy's husband	Gus Saville
Charlie Fox	Leo Maloney
Buck Olney	Ivor McFadden

From the book, "The Ranch at the Wolverine," by B. M. Bower. Adaptation and continuity by Helen Van Upp. Directed by William Bertram. Photographed by S. S. Norton. Technical Director, Clyde Roe. Produced by Spencer Photoplays. Released by Associated Photoplay.

The Story—Tells of the struggles of Billy Louise to fill her dad's shoes, in managing the ranch, and taking care of her mother, after her father's death. A gang of rustlers, among whom is her ranch-hand, Peter Howling Dog, an Indian. The Stranger (Ward Warren) fresh from a year's imprisonment for cattle rustling, comes into the hills in the hope of "getting" Buck Olney, the man who railroaded him. Buck, Charlie Fox and the Indian plan to rid themselves of Ward by "framing" him—but he turns the tables on them. Charlie and Buck fight, and Buck is killed. Ward, with a broken leg, is nursed back to health by Billy Louise—and there is a romance.

Classification—Straight-away Western.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

DECEMBER

Feature	Star	Distributed By	Length	Reviewed
Cameron of the Royal Mounted	Special Cast	Hodkinson		Jan. 21
Crossing Trails	Pete Morrison	Assoc. Photoplays	5 reels	Feb. 25
Exit the Vamp	Ethel Clayton	Famous Players	5 reels	Feb. 4
Fire Eater, The	Hoot Gibson	Universal	5 reels	Jan. 7
First Love	Constance Binney	Realart	5 reels	Jan. 28
Flower of the North	Henry B. Walthall	Vitagraph	7 reels	Jan. 28
Hail the Woman	Special Cast	First National		Jan. 14
Last Payment, The	Pola Negri	Famous Players		Jan. 28
Lucky Carson	Earle Williams	Vitagraph	5 reels	Jan. 14
Making the Grade	David Butler		5 reels	Jan. 14
Man Who Paid, The	Special Cast	Produc. Sec.-S. R.		Apr. 1
Marry the Poor Girl	Carter De Haven	Asso. Ex.	5 reels	Mar. 18
Morals	May McAvoy	Realart		Jan. 14
My Boy	Jackie Coogan	First National	5 reels	Jan. 7
No Defense	William Duncan	Vitagraph	6 reels	Jan. 28
Power Within, The	Special Cast	Pathe		Jan. 28
Ruse of the Rattler, The	J. P. MacGowan	Asso. Ex.	5 reels	Feb. 4
Sea Lion, The	Hobart Bosworth	First National		Jan. 21
Sin Flood, The	Special Cast	Goldwyn		Jan. 21
Virginia Courtship, A	May McAvoy	Realart	5 reels	Feb. 4

JANUARY

Feature	Star	Distributed By	Length	Reviewed
Across the Dead Line	Frank Mayo	Universal	5 reels	Jan. 14
Any Wife	Pearl White	Fox		Feb. 18
Barnstormer, The	Charles Ray	First National	5 reels	Mar. 4
Beautiful Liar, The	Kath. MacDonald	First National		Feb. 25
Billy Jim	Fred Stone	R-C Pictures	5 reels	Feb. 18
Bride's Play, The	Marion Davies	Paramount		Jan. 28
Determination	Special Cast	U. S. Pic. Corp.-S. R.	6 reels	Jan. 21
Don't Get Personal	Marie Prevost	Universal	11 reels	Jan. 14
Doubling for Romeo	Will Rogers	Goldwyn	5 reels	Nov. 5
Foolish Wives	Special Cast	Universal	7 reels	Dec. 24
Fountain of Youth	Special Cast	Graphic-S. R.	6 reels	Jan. 21
Fourteenth Lover, The	Viola Dana	Metro	5 reels	Dec. 3
French Heels		Hodkinson	5 reels	Feb. 4
Gleam O' Dawn	John Gilbert	Fox	5 reels	Jan. 14
The Guttersnipe	Gladys Walton	Universal	5 reels	Jan. 7
Half Breed, The				
Handle with Care	Grace Darmond	Assoc. Exhib.	6 reels	Feb. 11
Heart's Haven		Hampton-Hodkinson		
His Nibs	Charles (Chic) Sale	Exceptional	5 reels	Oct. 22
Jungle Adventures		Exceptional	4 reels	Oct. 1
Just Around the Corner		Paramount	6 reels	Jan. 14
Lane That Had No Turning, The	Agnes Ayres	Paramount	6 reels	Jan. 21
Law and the Woman, The	Betty Compson	Paramount		Jan. 28
Little Eva Ascends	Gareth Hughes	Metro	5 reels	Dec. 3
Little Minister, The	Alice Calhoun	Vitagraph	6 reels	Dec. 31
Love's Redemption	Norma Talmadge	First National	5 reels	Jan. 21
Miss Lulu Bett	Special Cast	Paramount		Dec. 31
Nancy from Nowhere	Bebe Daniels	Paramount	5 reels	Feb. 11
Oh Mabel, Behave		Aywon-S. R.	5 reels	
Orphans of the Storm	Special Cast	D. W. Griffith		Jan. 14
Peacock Alley	Mae Murray	Metro	6 reels	Nov. 24
Penrod	Wesley Barry	First National	5 reels	Feb. 25
Prejudice	Zena Keefe	Arista-S. R.		Feb. 4
Prince There Was, A	Thomas Meighan	Paramount	5 reels	Nov. 26
Received Payment	Corinne Griffith	Vitagraph	5 reels	Jan. 21
Reckless Chances	J. P. McGowan	Assoc. Exhib	5 reels	Feb. 4
Rent Free	Wallace Reid	Paramount	5 reels	Jan. 6
Roof Tree, The	William Russell	Fox	5 reels	Jan. 6
Shadows of the Sea	Conway Tearle	Selznick	5 reels	Jan. 14
Shattered Dreams	Miss du Point	Universal	5 reels	Dec. 24
Should a Wife Work?	Special Cast	J. W. Film-S. R.	5 reels	Feb. 18
Sky High	Tom Mix	Fox	5 reels	Dec. 31
Slippery McGee	Special Cast			
Star Dust	Hope Hampton	First National	6 reels	Dec. 31
Ten Nights in a Barroom	Special Cast	Arrow-S. R.		Feb. 4
Three Live Ghosts	Special Cast	Paramount		Jan. 14
Tillie	Mary Miles Minter	Paramount	5 reels	Feb. 25
Too Much Married	Mary Anderson	Assoc. Photoplays	5 reels	Feb. 25
Too Much Wife	Wanda Hawley	Paramount	5 reels	Jan. 28
Trailin'	Tom Mix	Fox	7 reels	Dec. 10
Turn to the Right	Special Cast	Metro		Jan. 21
Two Kinds of Women	Pauline Frederick	R-C Pictures	5 reels	Dec. 24
Unfoldment, The		Assoc. Exhib	6 reels	Feb. 25
The Unknown	Richard Talmadge	Goldstone-S. R.	5 reels	
Vendetta	Pola Negri	Commonwealth		Dec. 31
White Hands	Hobart Bosworth	Wid Gunning	7 reels	Feb. 11
Wife Against Wife	Special Cast	First National	6 reels	Mar. 11
Why Announce Your Marriage?	E. Hammerstein	Selznick		Feb. 4
Winning with Wits	Barbara Bedford	Fox	5 reels	Jan. 21

FEBRUARY

Feature	Star	Distributed By	Length	Reviewed
Able Minded Lady, The	H. B. Walthall	Pacific-S. R.	5 reels	Feb. 11
Across the Border	Big Boy Williams	Aywon-S. R.	5 reels	Feb. 11
Ashes	Special Cast	East Coast Prod.-S.R.	5 reels	Apr. 1
At the Sign of the Jack O'Lantern	Special Cast	Hodkinson	6 reels	Jan. 28
Back Pay	Special Cast	Paramount	6 reels	Feb. 4
Beyond the Rainbow	Special Cast	Robertson-Cole	5 reels	Mar. 4
Boomerang Bill	Lionel Barrymore	Famous Players	6 reels	Feb. 18
Broadway Peacock, The	Pearl White	Fox	5 reels	Feb. 25
Call From the Wild, The		Pacific-S. R.	5 reels	
Call of Home, The	Special Cast	Robertson-Cole	5 reels	Jan. 28
Cave Girl, The		First National	5 reels	Mar. 4
Chasing the Moon	Tom Mix	Fox	5 reels	Feb. 18
David and Jonathan	Madge Titheridge	Second Nat.-S. R.	6 reels	
Diamond Carlisle	Clark-Cornelius		5 reels	
Doll's House, A	Nazimova	United Artists		Feb. 25
Double Stakes	Gladys Brockwell	Pacific-S. R.	5 reels	
Forest King, The		Pacific-S. R.	5 reels	Mar. 25
Game Chicken, A	Bebe Daniels	Paramount	5 reels	Mar. 25
Girl from Rocky Point, The		Pacific-S. R.	5 reels	
Give Me My Son	Special Cast	G. H. Hamilton-S. R.	5 reels	Mar. 4
Glorious Fool, The	Helene Chadwick	Goldwyn	6 reels	Jan. 21
Golden Gallows, The	Miss Dupont	Universal	5 reels	Feb. 18
Golden Gift, The	Alice Lake	Metro	6 reels	Dec. 17
Grand Larceny	Elliott Dexter	Goldwyn		Mar. 11
Headin' West	Hoot Gibson	Universal	5 reels	Feb. 4
Her Mad Bargain	Anita Stewart	First National	6 reels	Jan. 21
Her Own Money	Ethel Clayton	Paramount	6 reels	Mar. 4
Hills of Missing Men	J. P. McGowan	Asso. Exhibitors	5 reels	Apr. 8
Homespun Vamp, A	May McAvoy	Paramount	5 reels	Mar. 4
I Defy		Arista-S. R.	5 reels	Apr. 8
Julius Caesar	Special Cast	Geo. Kleine		Feb. 18
Kindred of the Dust	Special Cast	First National	7 reels	Feb. 11
Law and the Woman, The	Betty Compson	Paramount		Jan. 28
Life's Greatest Question	Roy Stewart	C. B. C.-S. R.		
Little Miss Smiles	Shirley Mason	Fox	5 reels	Feb. 4
Living Lies	Clark-Cornelius-S. R.		5 reels	Mar. 18
Love's Boomerang	Ann Forrest	Paramount	5 reels	Mar. 11
Man to Man	Harry Carey	Universal	5 reels	Feb. 11
Midnight	Constance Binney	Paramount	5 reels	Mar. 4
Moran of the Lady Letty	Dorothy Dalton	Paramount	6 reels	Feb. 18
One Glorious Day	Will Rogers	Paramount	5 reels	Feb. 11
Polly of the Follies	Constance T'lm'dge	First National	5 reels	Feb. 25
Prodigal Judge, The	Special Cast	Vitagraph		Feb. 11
Question of Honor, A	Anita Stewart	First National	6 reels	Mar. 25
Red Hot Romance	Special Cast	First National	6 reels	Nov. 19
Red Peacock, The	Pola Negri	Paramount	6 reels	Mar. 18
Right That Failed, The	Bert Lytell	Metro	5 reels	Dec. 17
Rosary, The	Special Cast	First National	7 reels	Feb. 25
Ruling Passion	George Arliss	United Artists	6 reels	Feb. 4
Saturday Night	Special Cast	Paramount	6 reels	Feb. 4
Shattered Idols	Special Cast	First National	5 reels	Mar. 4
Smiles Are Trumps	Maurice Flynn	Fox	5 reels	Feb. 11
Song of Life, The	Special Cast	First National	6 reels	Feb. 25
Splendid Lie, The	Grace Davison	Arrow-S. R.	5 reels	Mar. 18
Strength of the Pines	William Russell	Fox	5 reels	Feb. 4
Taking Chances	Richard Talmadge	Goldstone-S. R.	5 reels	
Turn to the Right	Special Cast	Metro	5 reels	Jan. 21
Welcome to Our City	Macklyn Arbuckle	S. A. Pic. Corp.-S. R.	5 reels	Mar. 4
When Love Is Young	Zena Keefe	Arista-S. R.	6 reels	
Where Is My Wandering Boy?	Special Cast	Equity-S. R.		Feb. 18
Whispering Women	Clark-Cornelius-S. R.		5 reels	Mar. 18
Why Men Forget	Special Cast	R-C	5 reels	Feb. 4
Wide Open Town, A	Conway Tearle	Selznick	5 reels	Mar. 4

MARCH

Feature	Star	Distributed By	Length	Reviewed
Angel Citizens	Franklyn Farnum	W. M. Smith-S. R.	5 reels	
Any Night	Special Cast	East Coast Prod.-S.R.	5 reels	Mar. 18
Blaze Away	Big Boy Williams	Herbst-Lorenzo-S. R.	5 reels	Apr. 1
Bobbed Hair	Wanda Hawley	Paramount	5 reels	Apr. 1
Boy Crazy	Doris May	R-C Pictures	5 reels	Mar. 11
Cardigan	Special Cast	Am. Releasing Corp.	6 reels	Mar. 4
Come On Over	Colleen Moore	Goldwyn	5 reels	Mar. 25
Cub Reporter, The	Richard Talmadge	Goldstone-S. R.	5 reels	
Dangerous Little Demon	Marie Prevost	Universal	5 reels	Mar. 18
Don't Doubt Your Wife	Leah Baird	Assoc. Exhib	5 reels	Mar. 25
Elope If You Must	Eileen Percy	Fox	5 reels	April 1
Extra, Extra	Walker-Murphy	Fox	5 reels	Mar. 21
Fire Bride, The		Wid Gunning	5 reels	April 1
Fool's Paradise	Special Cast	Paramount	8 reels	Jan. 21
Forever	Special Cast	Paramount	7 reels	Oct. 29

(Continued on page 2595)

Feature	Star	Distributed By	Length	Reviewed
Glass Houses	Viola Dana	Metro	5 reels	Feb. 25
Heart Specialist, The	Mary Miles Minter	Paramount	5 reels	April 1
Her Husband's Trade-mark	Gloria Swanson	Paramount	5 reels	Mar. 4
Her Story	Madge Titheradge	Second Nat.-S. R.		Mar. 4
His Back Against the Wall	Raymond Hatton	Goldwyn		April 1
I Can Explain	Gareth Hughes	Metro	5 reels	Feb. 25
Innocent Cheat, The	Special Cast	Arrow-S. R.	5 reels	
Insinuation		Rus. Clark Syn.-S. R.	5 reels	
Intrigue	Pola Negri	Howells-S. R.	5 reels	Apr. 15
Iron to Gold	Dustin Farnum	Fox	5 reels	Mar. 25
Island Wives	Corinne Griffith	Vitagraph	5 reels	Apr. 1
Isle of Zorda	Special Cast	Pathe		Mar. 25
Lady Godiva	Special Cast	Assoc. Exhib.	5 reels	Mar. 25
Love's Masquerade	Conway Tearle	Selznick	5 reels	Apr. 22
Man Who Smiled, The	Special Cast	First National	5 reels	
Man With Two Mothers, The	Special Cast	Goldwyn	6 reels	Apr. 8
Miss Paul Revere	Special Cast	Rus. Clark Syn.-S. R.		
Mistress of the World	Special Cast	Paramount	20 reels	Mar. 18
Night Riders, The	Special Cast	Second Nat.-S. R.		
Pardon My Nerve	Chas. (Buck) Jones	Fox	5 reels	Mar. 4
Ragged Heiress	Shirley Mason	Fox	5 reels	Mar. 25
Rangeland	Neal Hart	Wm. Steiner-S. R.	5 reels	
Rounding Up of the Law	Big Boy Williams	Aywon-S. R.	5 reels	
Stage Romance, A	William Farnum	Fox	7 reels	Feb. 25
Tangled Trails	Neal Hart	Wm. Steiner-S. R.	5 reels	
Tracked to Earth	Frank Mayo	Universal	5 reels	Feb. 25
Travelin' On	William S. Hart	Paramount	5 reels	Mar. 4
Vermillion Pencil, The	Sessue Hayakawa	R-C	5 reels	Mar. 18
Wall Flower, The	Special Cast	Goldwyn	6 reels	Apr. 29
Watch Your Step	Special Cast	Goldwyn	6 reels	Apr. 15
White Mask, The	Franklyn Farnum	W. M. Smith-S. R.	5 reels	Apr. 29
Wild Honey	Priscilla Dean	Universal		Mar. 11
Wise Kid, The	Gladys Walton	Universal	5 reels	Mar. 4
Woman, Wake Up	Florence Vidor	Assoc. Exhib.	6 reels	Mar. 4
World's Champion, The	Wallace Reid	Paramount	5 reels	Mar. 11
Yankee Doodle, Jr.	Special Cast	Burnside-S. R.	5 reels	Mar. 25

APRIL

Feature	Star	Distributed By	Length	Reviewed
Alias Phil Kennedy	Special Cast	Wid Gunning	5 reels	
Angel of Crooked Street, The	Alice Calhoun	Vitagraph	5 reels	Apr. 29
Arabian Love	John Gilbert	Fox	5 reels	Apr. 15
Bear Cat, The	Hoot Gibson	Universal	5 reels	Apr. 8
Belle of Alaska, The	Special Cast	Amer. Releasing	5 reels	Apr. 29
Bigamist, The	Special Cast	R-C		Apr. 8
Blonde Vampire, The	Jacia Mooers	Wid Gunning	5 reels	
Bootleggers, The	Special Cast	Wid Gunning	5 reels	Apr. 15
Border Scouts	Bert Hall	State Rights	5 reels	Apr. 22
Bought and Paid For	Special Cast	Paramount		Mar. 25
Channing of the Northwest	Eugene O'Brien	Selznick	5 reels	May 6
Cradle, The	Ethel Clayton	Paramount	5 reels	Apr. 1
Crimson Challenge, The	Dorothy Dalton		5 reels	Apr. 22
Deuce of Spades	Charles Ray	First National	6 reels	
Devil's Pawn, The	Pola Negri	Paramount	5 reels	
Dictator, The	Wallace Reid	Paramount	6 reels	
Face Between, The	Bert Lytell	Metro	6 reels	Mar. 25
Fascination	Mae Murray	Metro	6 reels	Apr. 29
Fair Lady	Special Cast	United Artists		
False Fronts	Special Cast	Bradley-S. R.	6 reels	Mar. 11
Find the Woman	Special Cast	Paramount	6 reels	Apr. 29
First Woman, The	Mildred Harris	R-C	5 reels	Apr. 29
Free Air	Special Cast	Hodkinson	5 reels	Apr. 15
Gas, Oil, Water	Charles Ray	First National	5 reels	Apr. 15
Girl from Porcupine	Special Cast	Arrow-S. R.	5 reels	
Glory of Clementina	Pauline Frederick	R-C Pictures	6 reels	
Good Provider, The	Special Cast	Paramount		Apr. 22
Greater Duty, The	Special Cast	East Coast Prod.-S.R.	5 reels	
Green Temptation, The	Betty Compson	Paramount		Apr. 1
Gray Dawn, The	Special Cast	Hodkinson	6 reels	
Gypsy Passion	Special Cast	Vitagraph	6 reels	Apr. 8
Heart of a Texan, The	Neal Hart	Wm. Steiner-S. R.	5 reels	
Impulse	Neva Gerber	Arrow-S. R.	5 reels	
In Self Defense	Special Cast	G. H. Hamilton-S. R.	6 reels	May 6
Infidel, The	R. MacDonald	First National	6 reels	Apr. 22
Is Matrimony a Failure?	Special Cast	Paramount	5 reels	Apr. 22
Kisses	Alice Lake	Metro	6 reels	Mar. 25
Lariat Thrower, The		W. M. Smith-S. R.	5 reels	
Lonesome Corners	Special Cast	Assoc. Exhib.	5 reels	
Loves of Pharaoh	Special Cast	Paramount	7 reels	Mar. 4
Lure of Gold	Neal Hart	Wm. Steiner-S. R.	5 reels	
Lying Truth, The	Special Cast	Amer. Releasing	6 reels	Apr. 29
Madness of Love, The	Special Cast	Wid Gunning	5 reels	
Man From Downing Street, The	Earle Williams	Vitagraph	5 reels	Apr. 15
Man Under Cover, The	Herbert Rawlinson	Universal	5 reels	Apr. 15
Masquerader, The	Guy Bates Post	First National	6 reels	
Missing Husbands	Special Cast	Metro		
Night Riders, The	Special Cast	Second Nat.-S. R.	6 reels	Apr. 29
Other Women's Clothes	Mabel Ballin	Hodkinson	6 reels	Apr. 1
Pasteboard Crown, A	Special Cast	Asso. Exhib.	6 reels	
Pawned	Special Cast	First National	6 reels	
Prophet's Paradise, The	Eugene O'Brien	Selznick	6 reels	Mar. 18
Queen of the Turf	Special Cast	R-C	5 reels	
Reckless Youth	E. Hammerstein	Selznick	5 reels	Apr. 15
Seventh Day, The	Rich'd Barthelmess	First National	6 reels	Mar. 25
Sheik's Wife, The	Special Cast	Vitagraph		Mar. 18
Silent Vow, The	Wm. Duncan	Vitagraph	5 reels	Apr. 15
Sisters	Special Cast	Amer. Releasing	7 reels	Apr. 15
Sleepwalker, The	Constance Binney	Paramount	5 reels	Apr. 15
Smilin' Through	Norma Talmadge	First National	7 reels	Mar. 18
So This Is Arizona	Special Cast	W. M. Smith-S. R.	5 reels	
Soul of a Woman	Jane Novak	Assoc. Photoplays	5 reels	
Spanish Jade, The	Special Cast	Paramount	6 reels	
Sunshine Harbor	Margaret Beecher	Assoc. Exhib.	6 reels	
Table Top Ranch	Neal Hart	Wm. Steiner-S. R.	5 reels	
Through a Glass Window	May McAvoy	Paramount	5 reels	Apr. 15
Too Much Business	Special Cast	Vitagraph	5 reels	Apr. 15
Trail's End		W. M. Smith	5 reels	
Truthful Liar, The	Wanda Hawley	Paramount	5 reels	Apr. 29
Up and Doing	Tom Mix	Fox	5 reels	Apr. 8
West of the Pecos	Neal Hart	Wm. Steiner-S. R.	5 reels	
When Knights Were Bold	Special Cast	G. H. Hamilton-S. R.	5 reels	
White Hell	Special Cast	Chas. E. Bartlett Prod.—S. R.	6 reels	
Why Not Marry?	Margery Wilson	Nat. Exchanges-S. R.		
Woman He Married, The	Anita Stewart	First National	6 reels	
Woman's Side, The	Kath'rine M'D'nald	First National	5 reels	Apr. 29
Woman's Woman	Special Cast	Rus. Clark Syn.-S. R.	5 reels	
Wonderful Wife, A	Miss DuPont	Universal	5 reels	Apr. 29
Worldly Madonna, The	C. Kimball Young	Equity—S. R.		May 6
Your Best Friend	Vera Gordon	Warner Bros.—S. R.	5 reels	Apr. 15

MAY

Feature	Star	Distributed By	Length	Reviewed
Bachelor Daddy, The	Thomas Meighan	Paramount	5 reels	May 6
Back to Yellow Jacket	Special Cast	Arrow-S. R.	5 reels	
Beauty Shop, The	Raymond Hitchcock	Paramount	6 reels	
Beauty's Worth	Marion Davies	Paramount	6 reels	Apr. 8
Bellboy 13	Special Cast	First National	6 reels	
Beyond the Rocks	Gloria Swanson	Paramount	6 reels	
Brenda's Heritage	Special Cast	Second National	5 reels	
Cradle Buster, The	Special Cast	Amer. Releasing	5 reels	
Dollar Devils	Special Cast	Wid Gunning	5 reels	
Domestic Relations	Kath'rine M'D'nald	First National	6 reels	
Don't Write Letters	Gareth Hughes	Metro	6 reels	
Evidence	E. Hammerstein	Selznick	5 reels	
Fools First	Special Cast	First National	5 reels	
Forget Me Not	Gareth Hughes	Louis Burston-S. R.	5 reels	
Gay and Devilish	Doris May	R-C Pictures	6 reels	
Grandma's Boy	Harold Lloyd	Assoc. Exhib.	5 reels	
Hate	Alice Lake	Metro	6 reels	
Heart of a Wolf	Lon Chaney	Universal	6 reels	
Hidden Woman, The	Special Cast	Amer. Releas. Corp.	5 reels	
I Am the Law	Special Cast	Affil. Dist.-S. R.	6 reels	
Jan of the Big Snows	Special Cast	Amer. Releas. Corp.	5 reels	
John Smith	Eugene O'Brien	Selznick	5 reels	
Kissed	Marie Prevost	Universal	5 reels	
Light in the Dark, The	Hope Hampton	First National	6 reels	
Locked Out	Alice Calhoun	Vitagraph	5 reels	
Lorna Doone	Special Cast	First National	5 reels	
Man From Beyond, The	Houdini	Houdini Pictures Corp.—S. R.	5 reels	Apr. 15
Man From Hell's River	Irving Cummings	Irving Lesser-S. R.	5 reels	Apr. 15
Man From Home, The	Special Cast	Paramount	6 reels	
Man Who Married His Own Wife, The	Frank Mayo	Universal	5 reels	May 6
Man Worth While, The	Romaine Fielding	R. Clark Syn.—S. R.	6 reels	
Money to Burn	William Russell	Fox	5 reels	Apr. 22
My Old Kentucky Home	Special Cast	Amer. Releasing	6 reels	May 6
My Wild Irish Rose	Special Cast	Vitagraph	6 reels	
No Trespassing	Irene Castle	Hodkinson	6 reels	Apr. 29
North of the Rio Grande	Holt-Daniels	Paramount	6 reels	
One Clear Call	Special Cast	First National	5 reels	
Ordeal, The	Agnes Ayres	Paramount	6 reels	
Primitive Lover, The	Constance T'lm'dge	First National	6 reels	
Prisoner of Zenda, The	Special Cast	Metro	8 reels	May 6
Real Adventure, The	Florence Vidor	Assoc. Exhib.	6 reels	
Reported Missing	Owen Moore	Selznick	6 reels	Apr. 22
Ridin' Wild	Roy Stewart	Irving Lesser-S. R.	5 reels	
Rose of the Sea	Anita Stewart	First National	5 reels	
Sea Tigress	Dorothy Phillips	First National	6 reels	
Second Hand Rose	Gladys Walton	Universal	5 reels	
Seeing's Believing	Viola Dana	Metro	6 reels	Apr. 8
Sheik of Araby, The	H. B. Warner	R-C (Reissue)	5 reels	
Smudge	Chas. Ray	First National	6 reels	
Someone To Love	Special Cast	First National	5 reels	
Son of the Wolf	Special Cast	R-C	5 reels	
Sonny	Rich. Barthelmess	First National	6 reels	
Soul of Man, The	Special Cast	Producers Security	5 reels	
Tracks	Special Cast	Assoc. Exhib.	5 reels	
Very Truly Yours	Shirley Mason	Fox	5 reels	
Western Speed	Chas. Jones	Fox	5 reels	
Wife Trap	Mia May	Paramount	6 reels	
Without Fear	Pearl White	Fox	6 reels	Apr. 29

JUNE

Feature	Star	Distributed By	Length	Reviewed
Across the Continent	Wallace Reid	Paramount	6 reels	May 6
Alias Julius Caesar	Charles Ray	First National	6 reels	
Barb-Wire	Jack Hoxie	Sunset-S. R.	5 reels	
Black Bag, The	Herbert Rawlinson	Universal	5 reels	
Bluebeard, Jr.	Special Cast	Amer. Releas. Corp.	5 reels	
Blue Blood	Alice Calhoun	Vitagraph	6 reels	
Bring Him In	Special Cast	Chas. Miller Prod.	5 reels	
Broken Shadows	Special Cast	Second National-S. R.	5 reels	
Cloudburst	Bombadier Billy Wells	Lee-Bradford-S. R.	5 reels	
Don't Blame Your Children	Special Cast	Wid Gunning	5 reels	
Don't Weaken	Irene Castle	Hodkinson	7 reels	
Duchess of Langeais, The	Norma Talmadge	First National	6 reels	
Eyes of the Mummy	Pola Negri	Paramount	5 reels	
Fighting Streak, The	Tom Mix	Fox	5 reels	
Five-Dollar Baby, The	Viola Dane	Metro	6 reels	
Great Alone, The	Monroe Salisbury	Prod. Secur.—S. R.	6 reels	
Headin' North	Pete Morrison	Arrow-S. R.	6 reels	
Her Man	Special Cast	First National	5 reels	
Her Night of Nights	Marie Prevost	Universal	5 reels	
Heroes and Husbands	K. MacDonald	First National	5 reels	
Lost and Found	Jackie Coogan	First National	5 reels	
Love Nest, The	Special Cast	Wid Gunning	5 reels	
Man's Law and God's	Special Cast	Amer. Releas. Corp.	6 reels	
Monte Cristo	Special Cast	Fox	10 reels	Apr. 8
Mr. Pim Passes By	Special Cast	Sec. National-S. R.	6 reels	
Mrs. Dane's Confession	Special Cast	Wid Gunning	6 reels	
Nero	Special Cast	Fox		
Our Leading Citizen	Thomas Meighan	Paramount	6 reels	
Over the Border	Betty Compson	Paramount	6 reels	
Queen of the Moulin Rouge, The	Special Cast	Pyramid	6 reels	
Serving Two Masters	Josephine Earle	Lee-Bradford-S. R.	5 reels	
Shackles of Gold	William Farnum	Fox	7 reels	
Should Husbands Know	Betty Blythe	Pyramid	6 reels	
Silas Marner	Special Cast	Assoc. Exhib.		
Skin Deep	Special Cast	First National	6 reels	
Stranger in Canyon Valley, The	Edythe Sterling	Arrow-S. R.	6 reels	
Virgin's Paradise, A	Corinne Griffith	Vitagraph	6 reels	May 6
Way of a Man, The	Josephine Earle	Lee-Bradford-S. R.	5 reels	
White Faith	Hope Hampton	First National	5 reels	
Wolf's Fang, The	Wilfred Lytell	Producers Security	5 reels	
Woman Breed, The	Pauline Frederick	R.-C. Pictures	6 reels	
Woman Conquers, The	Kath'rine M'D'nald	First National	5 reels	
Woman Who Walked Alone, The	Dorothy Dalton	Paramount	5 reels	

Comedy and Short Subject Releases

Feature	Star	Distributed By	Length	Reviewed
Anvil Chorus, The	Snub Pollard	Pathe	1 reel	Apr. 15
Any Old Port		Educational	2 reels	
Assorted Heroes		Educational	2 reels	
Back Yard, The	Jimmy Aubrey	Vitagraph	2 reels	
Barnyard Cavalier, A	Bobby Vernon	Educational	2 reels	Dec. 24
Barnstormer, The		Fox	2 reels	
Bashful Lover, The	Ernest Truex	Pathe	2 reels	
Battling Torchy	Johnny Hines	Educational	2 reels	Jan. 28
Be Reasonable		First National	2 reels	
Bell Hop, The	Larry Semon	Vitagraph	2 reels	Jan. 7
Blacksmith, The	Buster Keaton	First National	2 reels	
Blockhead, The		First National	3 reels	
Boat, The	Buster Keaton	First National	2 reels	
Bright Eyes	Ben Turpin	First National	2 reels	
Broker, The	Lupino Lane	Fox	3 reels	
Charmed Life, A	Jimmy Aubrey	Vitagraph	2 reels	
Chauffeur, The	Clyde Cook	Fox	2 reels	Dec. 31
Chums	Brownie	Universal	2 reels	
Circus Clowns	Baby Peggy	Universal	2 reels	Feb. 11
Cold Feet		Educational	2 reels	Apr. 22
Coming and Going	Vernon Dent	Folly-Pacific	1 reel	
Danger		Educational	2 reels	Apr. 29
Cops	Buster Keaton	First National	2 reels	
Dark Horse, A		Universal	2 reels	
Dead Language	George Ovey	Folly-Pacific	1 reel	
Decorator, The	Jimmy Aubrey	Vitagraph	2 reels	
Edgar's Country Cousin	Johnny Jones	Goldwyn	2 reels	
Edgar's Feast Day	Johnny Jones	Goldwyn	2 reels	
Fair Enough		Educational	2 reels	Apr. 22
False Alarm		Fox	2 reels	
Family Affair, A		Century	2 reels	Dec. 24
Fat and Sassy	Vernon Dent	Folly-Pacific	1 reel	
Felix Saves the Day		Winkler-S. R.	1 reel	Feb. 11
Fool Days	Al St. John	Fox	2 reels	Jan. 7
For Love of Money		First National	2 reels	
Friday, the Thirteenth	Eddie Boland	Universal	1 reel	Apr. 1
Full of Pep	Snub Pollard	Pathe	1 reel	Apr. 22
Gay Deceiver, The		Universal	1 reel	
Gee Whiskers	Neely Edwards	Universal	1 reel	Apr. 13
Get the Hook	Vernon Dent	Folly-Pacific	1 reel	
Golf Insect, A		Universal	1 reel	
Golfing	Brownie	Universal	2 reels	
Hands Up	Geo. Ovey	Folly-Pacific	1 reel	
Hard Luck	Buster Keaton	Metro	2 reels	
Hennessy of the Mounted	Geo. Ovey	Folly-Pacific	1 reel	
His Home Sweet Home	Larry Semon	Vitagraph	2 reels	
Hokus Pokus	Bobby Vernon	Educational	2 reels	Feb. 4
Holding His Own	Geo. Ovey	Folly-Pacific	1 reel	
Horse Sense	Harry Sweet	Universal	2 reels	Mar. 11
Hot Dog	Clyde Cook	Fox	2 reels	
Hot Off the Press	Snub Pollard	Pathe	1 reel	Apr. 1
Hound of Tankerville	Otis Harlan	Educational		
Idle Roomer, An	Harry Sweet	Universal	2 reels	
In at the Finish	Vernon Dent	Folly-Pacific	1 reel	
Ladies Man, A	Bull Montana		3 reels	
Late Hero, The	Geo. Ovey	Folly-Pacific	1 reel	
Little, But Oh My	Ernest Truex	Pathe	2 reels	
Little Miss Mischief	Baby Peggy	Pathe	2 reels	
Loose Change	Paul Parrot	Universal	2 reels	Feb. 18
Loose Nuts		Universal	1 reel	
Love and Doughnuts	Ben Turpin	Associated Prod.	2 reels	Dec. 10
Monkey Shines	Educational		2 reels	Feb. 11
Moovie Mix-Up, A	Roy Atwell	Universal	1 reel	
Mummy's Nightmare	Geo. Ovey	Folly-Pacific	1 reel	
My Wife's Relations	Buster Keaton	First National	2 reels	
Mysterious Stranger	Jimmy Aubrey	Vitagraph	2 reels	
Nobody Home	Geo. Ovey	Folly-Pacific	1 reel	
No Brains	Harry Sweet	Universal	2 reels	Apr. 29
No Parking	Neal Burns	Educational	2 reels	Dec. 17
Now or Never	Vernon Dent	Folly-Pacific	1 reel	
Nuisance, The	Jimmy Aubrey	Vitagraph	2 reels	
Off His Beat		Universal	2 reels	
Oh Promise Me		Educational	2 reels	
On Patrol		First National	2 reels	
On the Jump	Vernon Dent	Folly-Pacific	1 reel	
One Horse Town	Harry Sweet	Universal	2 reels	Apr. 1
One Moment, Please		Fox	2 reels	
One Stormy Knight	Dorothy Devore	Educational		Feb. 4
Our Gang	Snub Pollard	Pathe	1 reel	
Pale Face, The	Buster Keaton	First National	2 reels	Mar. 11
Pals	Brownie (Dog)	Universal	2 reels	
Pardon Me		Fox	2 reels	
Pay Day	Charles Chaplin	First National	2 reels	Apr. 13
Peace and Quiet	Eddie Lyons	Arrow	2 reels	Feb. 4
Perfect Villain, A		Fox	2 reels	Dec. 10
Playhouse, The	Buster Keaton	First National	2 reels	
Please Be Careful		Fox	2 reels	Feb. 4
Rag Doll, A		Educational	2 reels	
Rainmaker, The	Lloyd Hamilton	Educational	2 reels	
Rambling Romeo, A	Neal Burns	Educational	2 reels	Jan. 28
Rearing to Go	Geo. Ovey	Folly-Pacific	1 reel	
Red Hot Rivals		Universal	2 reels	
Rent Collector, The	Larry Semon	Vitagraph	2 reels	
Rough and Tumble	Geo. Ovey	Folly-Pacific	1 reel	
A Royal Flush		Universal	2 reels	
Rubberneck, The		Universal	2 reels	
Rural Cinderella, A		Educational	2 reels	Dec. 10
Saving Sister Susie		Educational	2 reels	Nov. 12
Sailor Made Man, A	Harold Lloyd	Asso. Ex.	4 reels	Dec. 3
Sawmill, The	Larry Semon	Vitagraph	2 reels	
School Days	Larry Semon	Vitagraph	2 reels	
Schoolday Love		Educational	2 reels	Feb. 4
Sheik, The		Fox	2 reels	
Shipwrecked Among Animals		Universal	2 reels	Feb. 4
Show, The	Larry Semon	Vitagraph	2 reels	
Sic 'Em Brownie		Universal	2 reels	
Skipper's Policy, The		Educational	1 reel	
Sleeping Sickness	Vernon Dent	Folly-Pacific	1 reel	
Sleepyhead, The	Harry Sweet	Universal	2 reels	
Society Dogs	Brownie (Dog)	Universal	2 reels	
Solid Concrete	Larry Semon	Vitagraph	2 reels	
Special Delivery	Al St. John	Fox	2 reels	
Spooks		Educational	2 reels	
Stage Hand, The	Larry Semon	Vitagraph	2 reels	
Stage Struck	Snub Pollard	Pathe	1 reel	Feb. 11
Stand Pat	Paul Parrott	Pathe	1 reel	
Star Boarder, The	Larry Semon	Vitagraph	2 reels	
Stars and Stripes	Sid Smith	Federated	2 reels	Dec. 1
Step Forward		First National	2 reels	
Step This Way		Educational	2 reels	Feb. 4
Stick Around	Ernest Truex	Pathe	2 reels	
Stolen Glory		Educational	2 reels	Dec. 10
Straight from the Farm	Al St. John	Fox	2 reels	
Straphanger, The	Lee Moran	Universal	2 reels	
Studio Rube, The	Al St. John	Fox	2 reels	
Table Steaks	Brownie	Universal	2 reels	Mar. 23
Teddy's Goat		Universal	2 reels	Dec. 24
They're Off	Vernon Dent	Folly-Pacific	1 reel	
Tis the Bull		Educational	2 reels	
Torchy and Orange Blossoms	Johnny Hines	Educational	2 reels	
Torchy's Ghost	Johnny Hines	Educational	2 reels	
Torchy's Promotion	Johnny Hines	Educational	2 reels	
Torchy Takes a Chance	Johnny Hines	Educational		Jan. 1
Torchy Turns Cupid	Johnny Hines	Educational	2 reels	
Toreador, The	Clyde Cook	Fox	2 reels	Oct. 1
Touchdown, The	Lee Moran	Universal	3 reels	
Trouble Hunter, The	Jimmy Aubrey	Vitagraph	2 reels	
Try and Get It		Fox	2 reels	
'Twas Ever Thus	Viola Daniel	Educational	2 reels	Mar. 11
Two of a Kind	Harry Sweet	Universal	2 reels	
Upper and Lower	Lee Moran	Universal	2 reels	Apr. 15
Watch Your Wallet	Eddie Boland	Universal	1 reel	
Well I'll Be	Larry Semon	Vitagraph	2 reels	
Winning Wallop	Geo. Ovey	Folly-Pacific	1 reel	
Years to Come	Snub Pollard	Pathe	2 reels	Feb. 18

Short Subjects

Feature Title and Star	Star	Distributed By	Length	Reviewed
Alice in Wonderland (Serial)		Warner Bros.	2 reels	Feb. 11
Adventures of Sherlock Holmes (Drama)		Alexander-S. R.	15 episodes	
Across the St. Gothard Alps (Scenic)		Truart	18 episodes	
Adventures of Robinson Crusoe (Serial)		Universal	18 episodes	Apr. 1
Along the Rio Grande (Scenic)		Paramount	18 episodes	
An Arctic Hike on the Great Aletsch Glacier (Scenic)		Truart		
Ancient Customs of Egypt (Scenic Novelty)		Kineto	1 reel	Apr. 22
And Women Must Weep (Scenic)		Educational	2 reels	
At the Wailing Wall (Scenic)		Paramount	1 reel	
Babyhood (Novelty)		Kineto Review	1 reel	
Ballad of Fisher's Boarding House (Drama)		Pathe	1 reel	Apr. 15
Bashful Suitor, The (Drama)	Mary Brandon Hodkinson		2 reels	Dec. 24
Bear, a Boy and a Dog, A (Novelty)		Wid Gunning	2 reels	
Beyond the Trail (Wes. Drama), Tom Sanchi		Pathe	2 reels	
Birds of Crags and Marshes (Novelty)		Kineto Review	1 reel	
Bonnets of Auvergne (Scenic) Bruce		Educational	1 reel	Jan. 1
Borneo Venice, A (Scenic)		Truart		
Breaking Through (Serial), Carmel Myers		Vitagraph	15 episodes	
Combatting the Elements (Novelty)		Kineto Review	1 reel	Nov. 12
Crowning King Blizzard (Scenic)		Educational	1 reel	
Cupid, Registered Guide (Drama) Edgar Jones		Pathe	2 reels	
Dangerous Adventure (Serial)		Warner Bros.	15 episodes	
Dangerous Trails (Drama)		Pathe	2 reels	
Dawn to Dust in Egypt (Scenic)		Educational	1 reel	
Death Trap, The (West. Dr.), Tom Santschi		Pathe	2 reels	
Emerald Isle, The (Scenic)		Kineto Review	1 reel	
Expose of Sawing a Lady in Half (Novelty)		Clarion-S. R.	1½ reels	
Felix Saves the Day (Cartoon)		Winkler-S. R.	1 reel	Feb. 11
First Families of America (Novelty)		Paramount	1 reel	
From Dawn to Dusk in Egypt (Scenic)		Educational	1 reel	Jan. 28
Go Get 'Em Hutch (Serial)		Pathe	15 epis'des	Apr. 15
Good Things of Life (Novelty)		Wid Gunning	1 reel	
Grandfather's Clock (Novelty)		Kineto Review	1 reel	Jan. 28
Grit (West. Drama), Shorty Hamilton		McGovern & Eyler	2 reels	
Guilty Cause, A (Drama), Tom Santschi		Universal	2 reels	
Holy City, The (Scenic)		Kineto Review	1 reel	
Hunting the Sea Wolf (Educational)		Kineto Review	1 reel	
Island of Surprise (Scenic)		Truart		
Japan, the Garden of the East (Scenic)		Kineto	1 reel	Apr. 29
Juggernauts of the Jungle (Educational)			1 reel	
Jungle Belles of Borneo (Novelty)		Truart		
Jungle Goddess, The (Serial)		Exp. & Imp.-S. R.	15 episodes	Feb 4
King of the Circus (Serial), Eddie Polo		Universal	18 episodes	
Lake Maggiore (Scenic)		Paramount	1 reel	
Leather Pushers, The (Drama)		Universal	2 reels	Jan. 28
Lochinvar of the Line (Drama), Edgar Jones		Pathe	2 reels	
Lorraine of the Timberlands (West. Dr.), Tom Santchi		Pathe	2 reels	Oct. 8
Magic Gems (Study)		Prisma	1 reel	
Man in a Million, The (Drama)		Seeling-S. R.	3 reels	Mar. 25
Man of the North (Serial), Ben Wilson		Arrow	15 episodes	Mar. 11
Matching Wits (Drama), Art Acord		Universal	2 reels	
My Country (Scenic)		Educational	1 reel	Apr. 29
Ne'er to Return Road (Dr.), Wallace Beery		Educational	2 reels	Oct. 8
Neighbor Nelly (Romance)		Prisma	1 reel	Jan. 28
Netting the Leopard (Wild Animal)		Pathe	1 reel	Sept. 24
Nice and Cannes (Scenic)		Paramount	1 reel	Oct. 1
Night Attack, The (Drama)		Universal	2 reels	Feb. 18
Nippon (Study)		Prisma	1 reel	
No More Gasoline (Scenic)		Educational	1 reel	
Northern Trail, The (Drama)		Kineto	2 reels	
Official Movie Chats of M. P. T. O. of A.		Educational		Feb. 11
Old and New England (Scenic)		Educational	1 reel	Dec. 10
Old Dynamite (Special)		Universal	2 reels	Dec. 3
Old Moose Trails (Scenic)		Educational	1 reel	
Open Wire, The (Drama)		Universal	2 reels	Mar. 11
Opossum, The (Novelty)		Pathe	2 reels	Apr. 22
Pageantry in India (Scenic)		Kineto		
Panama (Scenic)		Kineto Review	1 reel	
Pelican Island (Scenic)		Truart		

(Continued on page 2598)

COMING PRODUCTIONS LISTED

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Adventures of Sherlock Holmes
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Belle of Alaska 5
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The Lying Truth 6
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The Hidden Woman 5
My Old Kentucky Home 6
Man's Law and God's 5
The Three Buckaroos 5
The Pillagers 6
Destiny's Isle 6
False Fronts 6

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The Stranger of the Hills (Special Cast) 5
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Thundering Hoofs (Peggy O'Day) 5
Threads of Destiny (Bessie May) 5
In Search of Arcady (Special Cast) 5
The Lamb and the Lion (Special Cast) 5
Hoop-La (Special Cast) 5
The Love Call (Special Cast) 5
The Girl of My Dreams (Special Cast) 5

SHORT SUBJECTS
Iris Comedies with "Little Napoleon" ....2 reels
Crescent Comedies with Jack Richardson ....2 reels
"The Movie Stars' Stampede," Novelty ....2 reels

ARISTA FILM CORP.
Prejudice
When Love Is Young (Zena Keefe)
Defy

ARROW FILM CORPORATION
Love and the Law (Special Cast)
The Stranger in Canyon Valley (Edythe Sterling)
Headin' North (Pete Morrison)
Impulse (Neva Gerber)
The Innocent Cheat (Special Cast)
A Yankee Go-Getter (Neva Gerber) 5
Devil-Dog Dawson (Jack Hoxie) 5

SPEED COMEDIES
(One Released Every Week)
MURIEL OSTRICHE COMEDIES
BLAZED TRAIL PRODUCTIONS
ARROW-GERBER PRODUCTIONS
NORTHWOOD DRAMAS
SERIALS

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Sport Review Series ....1 reel each

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HAROLD LLOYD COMEDIES
Grandma's Boy 5
A Sailor Made Man 4

FEATURES
Silas Marner(Special Cast)
Tracks (Special Cast)
A Pasteboard Crown (Special Cast)
Lonesome Corners (Special Cast)
The Real Adventure (Florence Vidor)
Hills of Missing Men (J. P. McGowan)
Don't Doubt Your Wife (Leah Baird)
Clansmen of the North
Woman, Wake Up
Lady Godiva
Sunshine Harbor (Margaret Beecher)

ASSOCIATED PHOTOPLAYS
Soul of a Woman (Jane Novak)
Crossing Trails (Pete Morrison) 5

AYWON FILM CORPORATION
Across the Border (Big Boy Williams)
The Master of Beasts

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Life's Greatest Question (Roy Stewart)

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Diamond Carlisle

R. CLARK SYNDICATE, INC.
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Miss Paul Revere
Insinuation
Woman's Woman
The Love Slave (Lucy Doraine)
The Two Orphans
The Offenders (Margery Wilson)

DI LORENZO, INC.
Blaze Away (Big Boy Williams)

EDUCATIONAL FILMS CORP.
SHORT SUBJECTS
Cold Feet (Christie Comedy) 2
Any Old Port (Christie Comedy) 2
Torchy's Ghost (Torchy Comedy) 2
Nights of Many Shadows (Wilderness Tales) 1
Fair Enough (Christie Comedy) 2
Spooks! (Mermaid Comedy) 2
'Tis the Bull (Christie Comedy) 2
A Rag Doll Romance (Campbell Comedy) 2
How to Grow Thin (Special) 1
The People of Old Bruges (World Wanderings) 1
Torchy and Orange Blossoms (Torchy Comedy) 2
Oh Promise Me! (Christie Comedy) 2
The Skipper's Policy (Toonerville Comedy) 2
Missing Men (Bruce) 1
The Rainmaker (Mermaid Comedy) 2
'Twas Ever Thus (Christie Comedy) 2
Monkey Shines (Campbell Comedy) 2
The Silver Harvest (World Wanderings) 1
Hokus Pokus (Christie Comedy) 2
Step This Way (Mermaid Comedy) 2
And Women Must Weep (Bruce) 1
A Rambling Romeo (Christie Comedy) 2

SELIG-RORK PHOTOPLAYS
CHRISTIE COMEDIES
MERMAID COMEDIES
PUNCH COMEDIES
TORCHY COMEDIES
CAMPBELL COMEDIES
CHESTER COMEDIES
VANITY COMEDIES
GAYETY COMEDIES
SKETCHOGRAFS
BRUCE SCENICS
CHESTER OUTINGS
CHESTER SCREENICS
CINAL FILMS—SLOW SPEED
KINOGRAMS

EQUITY PICTURES CORP.
The Worldly Madonna (Clara Kimball Young)
Where Is My Wandering Boy? (Special Cast)

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Grumpy

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The Jungle Goddess—Selig serial. 15 episodes
Starring Elinor Field and Truman Van Dyke

FAMOUS PLAYERS-LASKY CORP.
PARAMOUNT
(March to August Releases)
The Three of Us (Agnes Ayres)
South of Suva (Mary Miles Minter)
For the Defense (Ethel Clayton)
Truth Conquers (Mia May)
The Man Unconquerable (Jack Holt)
The Eyes of the Mummy (Pola Negri)
Our Leading Citizen (Thos. Meighan)
The Woman Who Walked Alone (Dorothy Dalton)
Over the Border (Betty Compson)
Across the Continent (Wallace Reid)
The Bachelor Daddy (Thos. Meighan)
The Ordeal (Agnes Ayres)
The Man From Home (Special Cast)
When Knighthood Was In Flower (Special Cast)
North of the Rio Grande (Jack Holt-Bebe Daniels)
The Wife Trap (Mia May)
The Beauty Shop (Raymond Hitchcock)
Beyond the Rocks (Gloria Swanson)
Is Matrimony a Failure? (Special Cast)
The Spanish Jade (Special Cast)
The Truthful Liar (Wanda Hawley)
The Crimson Challenge (Dorothy Dalton)
The Devil's Pawn (Pola Negri)
Beauty's Worth (Marion Davies)
Bought and Paid For (Agnes Ayres)
The Sleepwalker (Constance Binney)
The Cradle (Ethel Clayton)
Find the Woman (Special Cast)
Through a Glass Window (May McAvoy)
The Green Temptation (Betty Compson)
The Heart Specialist (Mary Miles Minter)
Fool's Paradise (Special Cast)
Bobbed Hair (Wanda Hawley)
Her Husband's Trademark (Gloria Swanson)
The World's Champion (Wallace Reid)
Forever (Peter Ibbetson) (Elsie Ferguson)
The Mistress of the World (Serial)
Travelin' On (Wm. S. Hart)

FEDERATED FILM EXCHANGES
CHESTER COMEDIES
(Once a Month)
HALLROOM BOYS COMEDIES
(Twice a Month)
JOE ROCK COMEDIES
(Twice a Month)
SCREEN SNAPSHOTS
(Twice a Month)
Miracles of the Jungle
(Fifteen-Episode Serial)

FIDELITY PICTURES CORP.
FEATURES
12 WITMER COMEDIES (CHAS. DELANEY)

FIRST NATIONAL EXCHANGES
Omar, the Tentmaker (Guy Bates Post)
The Mirage (Norma Talmadge)
East is West (Constance Talmadge)
Her Man (Special Cast)
The Eternal Flame (Norma Talmadge)
When She Marries (Special Cast)
The Brotherhood of Hate (Special Cast)
Heroes and Husbands (Katherine MacDonald)
The Woman Conquers (Katherine MacDonald)
Alias Julius Caesar (Charles Ray)
The Primitive Lover (Constance Talmadge)
The Soul Seeker (Dorothy Phillips)
The Infidel (Katherine MacDonald)
The Man She Married (Ince Prod.)
Smilin' Through (Norma Talmadge)
Fools First (Special Cast)
The Light in the Dark (Hope Hampton)
The Man Who Smiled (Special Cast)
Rose o' the Sea (Anita Stewart)
Skin Deep (Ince Special)
Sonny (Richard Barthelmess)
Lost and Found (Jackie Coogan)
The Soul Seeker (Dorothy Phillips)
One Clear Call (Special Cast)
The Masquerader (Special Cast)
Lorna Doone (Special Cast)
Pawned (Special Cast)
Domestic Relations (Katherine MacDonald)
The Deuce of Spades (Charles Ray)
Smudge (Charles Ray)
Someone to Love (Ince Prod.)
Suzanna (Mabel Normand)
The Hottentot (Ince Prod.)
Finding Home (Ince Prod.)
Bellboy 13 (Ince Prod.)
The Barnstormer (Charles Ray)
The Song of Life (Special Cast)
White Faith (Hope Hampton)

COMEDIES
A Dog's Life (Chaplin re-issue)
Sunnyside (Chaplin re-issue)
Shoulder Arms (Chaplin re-issue)
A Day's Pleasure (Chaplin re-issue)
Pay Day (Charles Chaplin)
My Wife's Relations (Buster Keaton)
For Love or Money (Sennett)
Step Forward (Sennett)
Cops (Buster Keaton)
On Patrol (Sennett)
The Blockhead (Billy Bevan)
The Pale Face (Buster Keaton)

FOX FILM EXCHANGES
FEATURES
Very Truly Yours (Shirley Mason)
Without Fear (Pearl White)
The Fighting Streak (Tom Mix)
Western Speed (Chas. Jones)
Money to Burn (Wm. Russell)
Arabian Love (John Gilbert)
Up and Going (Tom Mix)
Western Speed (Charles Jones)
Shackles of Gold (Wm. Farnum)
Monte Cristo (Special Cast)
A Fool There Was (Special Cast)
Pardon My Nerve (Charles Jones)
Nero (Special Cast)
Iron to Gold (Dustin Farnum)
A Stage Romance (William Farnum)
Chasing the Moon (Tom Mix)
Elope If You Must (Eileen Percy)

COMEDIES
Special Delivery (Al St. John)
The Barnstormer (Sunshine)
The Sheik (Sunshine)
Hot Dog (Clyde Cook)
The Studio Rube (Al St. John)
The Broker (Lufino Lane)

MUTT AND JEFF CARTOONS
FOX NEWS
(Twice a Week)

GOLDWYN EXCHANGES
THIRD GROUP OF RELEASES
Glorious Fool, The 5,897
Man With Two Mothers 4,429
His Back Against the Wall 4,630
Watch Your Step 4,713
Doubling for Romeo 4,304
Wallflower, The 5,228
Grand Larceny 5,228

GEORGE H. HAMILTON, INC.
Give Me My Son (Special Cast)
In Self Defense (Special Cast)
When Knights Were Bold (Special Cast)

HODKINSON CORP., W. W.
Don't Weaken (Irene Castle)
Pattering Feet (Mabel Ballin)
Free Air (Special Cast)
Other Women's Clothes (Mabel Ballin)
Golden Dreams (Benj. B. Hampton Prod.)

(*Continued on page* 2598)

COMING RELEASES

(Continued from page 2597)

The Rise of Roscoe Paine (Irene Castle)
At the Sign of the Jack O' Lantern
The Grey Dawn (Benj. B. Hampton Prod.)
The Four Seasons (Nature Classic) (Kineto) 4

THE GREAT AUTHORS
(Series of twelve one-reel subjects)

OFFICIAL URBAN MOVIE CHATS
(One every week for M. P. T. O. A.)

KINETO REVIEWS
(One-reel subject each week)

LEE-BRADFORD CORP.

Branded (Josephine Earle)
Serving Two Masters (Josephine Earle)
The Way of a Man (Josephine Earle)
Cloudburst (Bombdier Billy Wells)
The Unconquered Woman (Ruby de Remer)
Flesh and Spirit (Bill Bennett)
Determination (Special Cast)
Series of Six Squirrel Comedies

McGOVERN & EGLER

SHORTY HAMILTON SERIES

Apr. 10—Ride 'Em Cowboy 2
Mar. 27—Grit 2
Mar. 13—Pony Boy 2
Feb. 27—Let-'er-Go Gallagher 2

METRO PICTURES CORP.

Missing Husbands (Special Cast)
Fascination (Mae Murray)
The Prisoner of Zenda (Special Cast)
June 5—The Five Dollar Baby (Viola Dana) 6
May 29—Hate (Alice Lake) 6
May 15—Don't Write Letters (Gareth Hughes) 6
Apr. 17—The Face Between (Bert Lytell) 6
Apr. 3—Kisses (Alice Lake) 6
Mar. 20—I Can Explain (Gareth Hughes) 6
Mar. 6—Glass Houses (Viola Dana) 6
Feb. 20—The Light That Failed (Bert Lytell) 6
Jan. 2—Turn to the Right (Special Cast)

NATIONAL EXCHANGES, INC.

Welcome Children (Special Cast)

KINETO REVIEW
(One Reel Issued Weekly)

SERIALS

PACIFIC FILM COMPANY

The Fatal 30 (Special Cast) 5
The Girl from Rockypoint (Special Cast) 5
The Forest King (Special Cast) 5
Double Stakes (Gladys Brockwell) 5
The Able Minded Lady (Henry B. Walthall) 5
The Call From the Wild (Frankie Lee) 5

FOLLY COMEDIES
(Starring Geo. Ovey and Vernon Dent—One Reel Each)

PATHE EXCHANGES

The Isle of Zorda (Special Cast)

SERIALS

Go Get 'Em Hutch
(Fifteen Episodes—Starring Chas. Hutchinson)
White Eagle
(Fifteen Episodes—Starring Ruth Roland)
The Sky Ranger
(Fifteen Episodes—Starring Geo. B. Seitz and June Caprice)

SHORT SUBJECTS

Told at Twilight (Baby Marie Osborne) 3
The Boy and His Dog (Aesop's Fables) 2/3
More Trouble (Frank Keenan) 3
A Wolf in Sheep's Clothing (Aesop's Fables) 2/3
The Mark of Cain (Irene Castle) 3
The Opossum (Bill and Bob series) 1
Mar. 26—The Angel Factory (Helene Chadwick)
Mar. 26—The Dissatisfied Cobbler (Aesop's Fables) 2/3

COMEDIES

Stand Pat (Paul Parrott) 1
The Anvil Chorus (Pollard) 1
Hot Off the Press (Pollard) 1
High Tide (Special Cast) 1
The Bow Wows (Pollard) 1
Pardon Me (Pollard) 1
Full of Pep (Pollard) 1
Call the Witness (Pollard) 1
Harold Lloyd Reissues

NEWS REELS

Sundays—Topics of the Day
Wednesdays—Pathe News 1
Saturdays—Pathe News

PIONEER FILM CORP.

The Crimson Cross (Van Dyke Brooks)
Beyond the Crossroads (Ora Carew)
The Leech (Claire Whitney)

PRODUCERS SECURITY CORP.

The Great Alone (Monroe Salisbury) 5
The Wolf's Fang (Wilfred Lytell) 5
The Soul of Man 7
Squire Phinn 5
Mr. Bingle 5
Mr. Potter of Texas 6
Irving Cummings Series 2
Cissy Fitzgerald Series 2

PYRAMID PICTURES, INC.

Should Husbands Know (Betty Blythe)
The Queen of the Moulin Rouge

R-C PICTURES CORP.

The Woman Breed (Pauline Frederick)
Queen of the Turf (Special Cast)
Gay and Devilish (Doris May)
The Sheik of Araby (H. B. Warner)
The Glory of Clementina (Pauline Frederick)
The Son of the Wolf (Special Cast)
The Midnight Call (Special Cast)

HY MAYER'S TRAVELAUGHS
(Issued weekly)

RUSSELL PRODUCTIONS

FRANK BRAIDWOOD SERIES

AL JENNINGS SERIES

HELEN GIBSON SERIES

FRITZI RIDGWAY SERIES

CAPITOL FILM COMPANY

NEAL HART SERIES

LESTER CUNEO SERIES

SECOND NATIONAL PICT. CORP.

Broken Shadows (Special Cast)
Her Story (Madge Titheradge)
Mr. Pim Passes By
The Night Riders
Brenda's Heritage
David and Jonathan (Madge Titheradge)

SELZNICK (LEWIS J.) ENT.

Reported Missing (Owen Moore)
Evidence (Elaine Hammerstein)
Reckless Youth (Elaine Hammerstein)
The Prophet's Paradise (Eugene O'Brien)
The Referee (Conway Tearle)
Channing of the Northwest (Eugene O'Brien)
A Wide Open Town (Conway Tearle)
Love's Masquerade (Conway Tearle)

SELECT PRODUCTIONS

WILLIAM J. FLYNN SERIES

CHAPLIN CLASSICS

SELZNICK NEWS

SERIALS

WM. STEINER PRODUCTIONS

Tangled Trails (Neal Hart) 5
Rangeland (Neal Hart) 5
Lure of Gold (Neal Hart) 5
The Heart of a Texan (Neal Hart) 5
West of the Pecos (Neal Hart) 5
Table Top Ranch (Neal Hart) 5

UNITED ARTISTS CORP.

The Tailor Made Man (Chas. Ray)
The Three Musketeers (Douglas Fairbanks)
Little Lord Fauntleroy (Mary Pickford)
Way Down East (D. W. Griffith's)
The Ruling Passion (George Arliss)
Disraeli (George Arliss)
Fair Lady (Rex Beach)
The Iron Trail (Rex Beach)
A Doll's House (Nazimova)
Orphans of the Storm (D. W. Griffith)

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

That Lass o' Lowrie's (Priscilla Dean)
Under Two Flags (Priscilla Dean)
Human Hearts (House Peters)
The Storm (Special Cast)
Her Night of Nights (Marie Prevost)
The Black Bag (Herbert Rawlinson)
A Wonderful Wife (Miss Du Pone)
May 8—Second Hand Rose (Gladys Walton)
May 1—The Man Who Married His Own Wife (Frank Mayo)
Apr. 20—The Man Under Cover (Herbert Rawlinson)
Apr. 3—The Bear Cat (Hoot Gibson)
Mar. 27—The Dangerous Little Demon (Marie Prevost)
Mar. 13—The Wise Kid (Gladys Walton)
Mar. 6—Wild Honey (Priscilla Dean)

SERIALS

The Adventures of Robinson Crusoe
(Eighteen Episodes—Starring Harry Myers)
With Stanley in Africa
(Eighteen Episodes—Starring Geo. Walsh and Louise Lorraine)

COMEDIES

The Little Rascal (Century) 2
A Shaky Family Tree (Star) 1
His Prehistoric Blunder (Star) 1
Off His Beat (Century) 2
The Gay Deceiver (Star) 1
Sic 'Em Brownie (Century) 2
Loose Nuts (Star) 2
Red Hot Rivals (Century) 1

UNIVERSAL DRAMAS

Never Let Go (Reginald Denby) 2
The Getaway (Neal Hart) 2
A Guilty Cause (Tom Santschi) 2
Squarin' It (Neal Hart) 2

NEWS AND MAGAZINE REELS

Tuesdays—International News 1
Fridays—International News 1
Fridays—New Screen Magazine (Universal) 1

VITAGRAPH EXCHANGES

FEATURES

Linda (Corinne Griffith)
Restless Souls (Earle Williams)
A Virgin's Paradise (Corinne Griffith)
Blue Blood (Alice Calhoun)
Too Much Business (Special Cast)
Angel of Crooked Street (Alice Calhoun)
My Wild Irish Rose (Pauline Starke)
The Silent Vow (Wm. Duncan)
Locked Out (Alice Calhoun)
The Sheik's Wife (Special Cast)
Gypsy Passion (Special Cast)
The Magnificent Ambersons (Jean Paige)
The Man From Downing Street (Earle Williams)
Island Wives (Corinne Griffith)
The Prodigal Judge (Jean Paige)

COMEDIES

The Show (Larry Semon)
A Charmed Life (Jimmy Aubrey)
The Sawmill (Larry Semon)

SERIALS

Breaking Through
(Starring Carmel Myers and Wallace MacDonald)

WARNER BROS.

Your Best Friend (Vera Gordon)
School Days (Wesley Barry)

SERIALS

Alice in Wonderland 15 episodes
A Dangerous Adventure 15 episodes
Miracles of the Jungle 15 episodes

MONTY BANKS COMEDIES
(One Released Every Month)

WID GUNNING, INC.

ENTERTAINMENT SERIES

Dollar Devils (Special Cast)
Apr. 1—Alias Phil Kennedy (Bill Patton)
Apr. 1—The Blonde Vampire (De Sacia Mooers)
Mar. 25—The Madness of Love
Mar. 25—The Fire Bride (Ruth Renick)
Foolish Monte Carlo
The Bootleggers
The Love Nest
Don't Blame Your Children
Mrs. Dane's Confession
The Blue Mountain Mystery

POST NATURE SERIES
(One Every Two Weeks)

SHORT SUBJECTS

The Good Things of Life
(Weekly Single Reel Release)

SHORT SUBJECTS

(Continued from page 2596)

Feature	Star	Distributed By	Length	Reviewed
Perilous Ascent of the Zinal-Rothorn (Scenic)		Truart		
Primitive Life in Tennessee (Scenic)		Kinsto	1 reel	Feb. 4
Puppy Days		Wid Gunning	1 reel	
Pyrenees and Wooden Legs (Scenic)		Educational	1 reel	
Quaint Denizens of the Zoo (Novelty)		Kinsto Review	1 reel	Mar. 25
Quaint Holland (Scenic)		Universal	2 reels	
Raid, The (Drama), Neal Hart		Universal	2 reels	
Ranger's Reward, The (Drama), Art Acord		Educational	1 reel	Feb. 18
Ranger, The (Scenic)		Sunset-Burrud	1 reel	Feb. 11
Robinson Crusoe Hours		Wid Gunning	1 reel	
Ropin' Fool, A (Will Rogers, W. Dr.)			2 reels	Nov. 25
Secret of Butte Ridge, The (W. Dr.), T. Sanchi		Paths	2 reels	Feb. 4
Seeing San Marino (Scenic)		Paramount	1 reel	
Seeing the Unseen (Novelty)		Prizma	1 reel	
Seven League Booters (Scenic)		Educational	1 reel	
Seville in Fair Time (Scenic)		Paramount	1 reel	
Silver Harvest, The (Scenic)		Educational	1 reel	Mar. 11
Sky Ranger, The (Serial)		Pathe	15 episodes	
So This is London (Scenic)		Prizma	1 reel	Feb. 4
Squarin' It (Drama), Neal Hart		Universal	2 reels	
Stamboul (Scenic)		Paramount	1 reel	
Striking Tires, The (Novelty)		Bosworth, De Freves & Felton	1 reel	
Such is Life in Volendam (Scenic Cartoon)		R-C	1 reel	Apr. 2
Such is Life in London's West End (Cartoon)		R-C	1 reel	Apr. 2
Sunbeams (Study)		Prizma	1 reel	
Sweet Heart (Western Drama), Billy West		Joan Film	2 reels	
Terror Trail (Serial), Eileen Sedgwick		Universal	18 episodes	
Thrills (Sport Topic)		Kineto Review	1 reel	
Too Much Overhead (Educational)		Educational	1 reel	
Trail of the Wolf, The (Drama), Percy Pembroke		Universal	2 reels	Apr.
Treacherous Rival, A (Drama), La Plante-Pembroke		Universal	2 reels	
Trickery (Drama)		Universal	2 reels	
Trip of U. S. S. Idaho (Scenic)		Kineto Review	1 reel	
Trip Through Film Land, A (Novelty)		Bosworth, De Freves & Felton	2 reels	Dec. 9
United States Naval Efficiency		Kineto	1 reel	
Verdict, The (Drama), Eddie Polo		Universal	2 reels	
Village Life in Switzerland (Scenic)		Kineto Review	1 reel	
Wanderlust (Scenic)		Educational	1 reel	
Was Darwin Right? (Educational)		Kineto Review	1 reel	
Water Babies (Educational)		Kineto Review	1 reel	
Wedding Feast, Among Borneo Dayaks, A (Novelty)		Truart		
White Eagle (Serial)		Pathe	15 episodes	
Winter Pets (Sport Review)		Artclass	1 reel	
Winners of the West (Serial), Art Acord		Universal	18 episodes	Oct.
With Stanley in Africa (Serial)	George Walsh	Universal	18 episodes	Feb. 1
Young Painter, The		Hodkinson	2 reels	

NEW THEATRE

CONSTRUCTION & EQUIPMENT

PROJECTION DEPARTMENT CAMERA

P. M. ABBOTT - - - - - - - - - - TECHNICAL EDITOR

How to Properly Secure Patents and Protect Inventions

Fifty Per Cent of Cases Lost to Inventor Through Poor Prosecution

By Thomas Howard

Protect Your Rights

The Motion Picture industry has made most remarkable strides in the perfection of its art and the credit for this advancement is due, in a very large degree, to the inventors. There are innumerable inventions being conceived in this field every year and, in the majority of cases, by persons who know nothing about the protection and commercializing of same. Mr. Thomas Howard, presented the paper herewith printed before the Society of Motion Picture Engineers, in which he puts forth many principles and precautions with which the average inventor should be thoroughly familiar. Mr. Howard has had a wealth of experience, passing on some thousand inventions every month and we therefore present his discussion for the serious attention of every inventor.

IN the past six years, thousands of patent applications and patents have passed under my observation. It has been my experience during this time that applications for the new inventions, in nine cases out of ten, are prosecuted so poorly that the fundamental principal of the invention is lost sight of in fifty per cent. of the cases and has been given to the public, the inventor losing all right to the product of his brain as the result of this.

Engineers and others who devote their thoughts to experimental research evolving new ideas to assist and develop industry should have all the protection to which they are entitled. As a general rule, when the inventor makes up his mind to file an application for patent, he looks around for a patent attorney to file the application. Next, the inventor writes out a description of the invention and hands it to the attorney. If the inventor is unable to pay a large sum, he is charged the regulation advertised price, which is between $70 to $100. The reparation of the case is then turned over to a specification writer, who probably receives $25 to $40 per week as his salary. The case having been prepared, is duly filed and later an action is received from the Patent Office, citing references. These are turned over to the specification writer, who casually glances over the references and rather than spend time and study to draw up briefs which should suggest allowance of broad claims, makes an amendment cancelling the claims and substituting a single limited claim which the attorney declares to be readily on the applicant's structure and thus allowable, and then requests the examiner to pass the case to allowance.

The inventor absolutely relies upon his attorney, believing that he will get the same service the attorney gives to his clients who are able to pay from $200 to $500 for a case.

In examining cases during the last month, the following instance came under my observation:

A Mr. J. Stourm has invented an egg carrier made of two resilient arms which held the egg suspended between its two ends, leaving the sides free. It is a well known fact that an egg suspended at each end is difficult to break, while the side shells could be very easily cracked.

He then suspended these resilient arms by means of a split sleeve which frictionally gripped a rod passed through the split sleeve. This frictional means allowed the shipper to put from one to twelve eggs on each rod.

The requirements of the Patent Office make it necessary to show at least one practical method and therefore the inventor showed in his drawings a corrugated box having a detached cover, the rods bent on each end so that they could fill in the corrugation and be kept in position by the cover. The attorney in making his claims, concentrated his effort on the corrugated box and the down turned ends of the rod. This inventor would unquestionably have given his invention to the public, but due to our vigilance his case was reissued and he received amongst others a claim as follows:

"An egg carrier, comprising a bar and a resilient member, having a central split sleeve, slidably engaging the bar."

Another case is a tractor which allowed the frame to be in perfect horizontal alignment, notwithstanding the hillyness of the country over which it was traversing, in other words, this tractor would do its work where one wheel would be lower and the other wheel on the side of the hill or both wheels might be level. The attorney obtained 19 claims, but in examining all these claims I found that any manufacturer could, without permission from the inventor, manufacture an identical tractor. In examining the file which contained 22 references cited, it was seen that all of these pertained to features of the invention which the inventor did not claim as his but the fundamental principle, which was the adjusted means to keep the wheels on grade, had never been patented nor was any attempt made by the Examiner to show such a device in the prior art.

There was at stake a sum of $750,000—quite a sum! By a reissue, the inventor obtained 55 claims which covered his invention thoroughly and completely and fully protected the inventor, and fortunately he was able to protect himself.

A patent is granted for seventeen years and gives a monopoly to the owner. If the claims are limited whereby some individual or corporation can make slight changes enabling them to manufacture without direct permission from the inventor, you can therefore under the circumstances see that no man will invest in such an invention and pay the asking prices, which may be $1,000 or $100,000. This state of affairs makes the inventor skeptical. A patent is not real protection. It is merely permission to take the infringer into court.

Inventor or his assignee must realize that to successfully prosecute an infringement, he must have a good case. Otherwise, he starts out under a handicap with a losing proposition and must ultimately fail, after having expended considerable money.

Here again, the attorney who prosecuted the application for patent may take advantage of the inventor by leading the man to believe that he has a substantial case when he really has not, in order to justify his own shortcomings.

Many an inventor himself is the cause of limiting his own rights by insisting that every piece that goes into the construction of his mechanism should be fully set forth in the claims, believing that he has cut off all loopholes against the infringer, when as a matter of fact, he should insist upon having his claims broad that they will bring out the state of the art, specifying broad means to do the various operations.

Considering the inventions already patented as the state of the art, the proper way of prosecuting a patent is to make the claims so broad that references will be cited on the fundamental principles and thus the inventor will not delude himself as to whether he is really the original inventor with basic or generic rights or not. He will then have knowledge as to his true rights if he has any.

Claims are sometimes limited because the prior art prevents broader claims; in this case, the inventor is prohibited from manufacturing his own invention without permission from the prior patentee, providing, however, that the prior patentee has basic rights. Thus many an inventor, after having spent money for patents, models,, tools, and dies, finds that he has just thrown his money away.

As an instance: An inventor who spent over $35,000 on experimenting on and producing an invention, found that what he had invented and on which he had received a patent, had already

(Continued on next page)

(Continued from preceding page)

been procured in a broad and basic manner and the patent which was in full force and effect, nullified all his efforts. Thus you can see clearly the reason why a patent application should be drawn up with a view of bringing out the prior state of the art, giving the inventor full knowledge as to where he stands.

A film case was brought to my attention by the inventor who desired to institute infringement suits against producers and exchangers for using a fatty base compound in the cleansing of film.

Several years ago it was discovered that a fatty compound was an ideal cleanser. The discoverer of this fact took the reels as they were received from the exhibitors and passed them through a bath of oil which softened the emulsion and made pliable the celluloid so that when passed through two rollers having clean cotton which wiped off the oil, took off the dirt and particles imbedded in the emulsion and as the film passed on additional two rollers, also spread out the emulsion sufficiently to fill up the crevices or scratches in the emulsion. The result of this operation was that the film appeared to be new.

In his further experimentation and practice, he found that film which had become brittle due to either climatic conditions or age was made flexible and the emulsion brought to its original condition. Thus, he had found a new way of renovating negative and positive films.

He then applied for a patent and started a business with the result that almost all of the manufacturers of film patronize him and he was doing well.

His application for patent was finally acted on and rejected on the ground that it was not new to use a fatty compound or base as a cleanser since the leather industry had been using it and furniture polishes had a fatty base as part of the compound.

An appeal was taken from the primary examiner's decision and before the full board of examiners in chief, after it had been submitted, a decision was rendered granting to the inventor the right to have a fatty base patented on the ground that he was the pioneer in the art and the first man as far as the examiner knew to use an emulsion softener for film which would not destroy the qualities of the picture.

The attorney for the applicant then drew up claims and the inventor took out a dozen applications in this and other countries and in each application he used the words "fatty compound plus some other chemicals such as ether, etc.," but in none of the applications did he write a fundamental, basic or generic claim in regard to the fatty substance.

Lately, he found that the entire industry was using fatty means in combination with other elements and then he wanted to bring action for infringement. A study of the case and of all his patents revealed the situation I just outlined. Had the attorney written a claim as follows: "In film cleanser, a compound having a fatty base, into which the film is dipped, substantially as described," it would have given this man exclusive rights and a monopoly.

Now it will be necessary for him or his successors to have his patents reissued at great expense which could easily have been avoided at the time the decision was rendered by the examiners in chief.

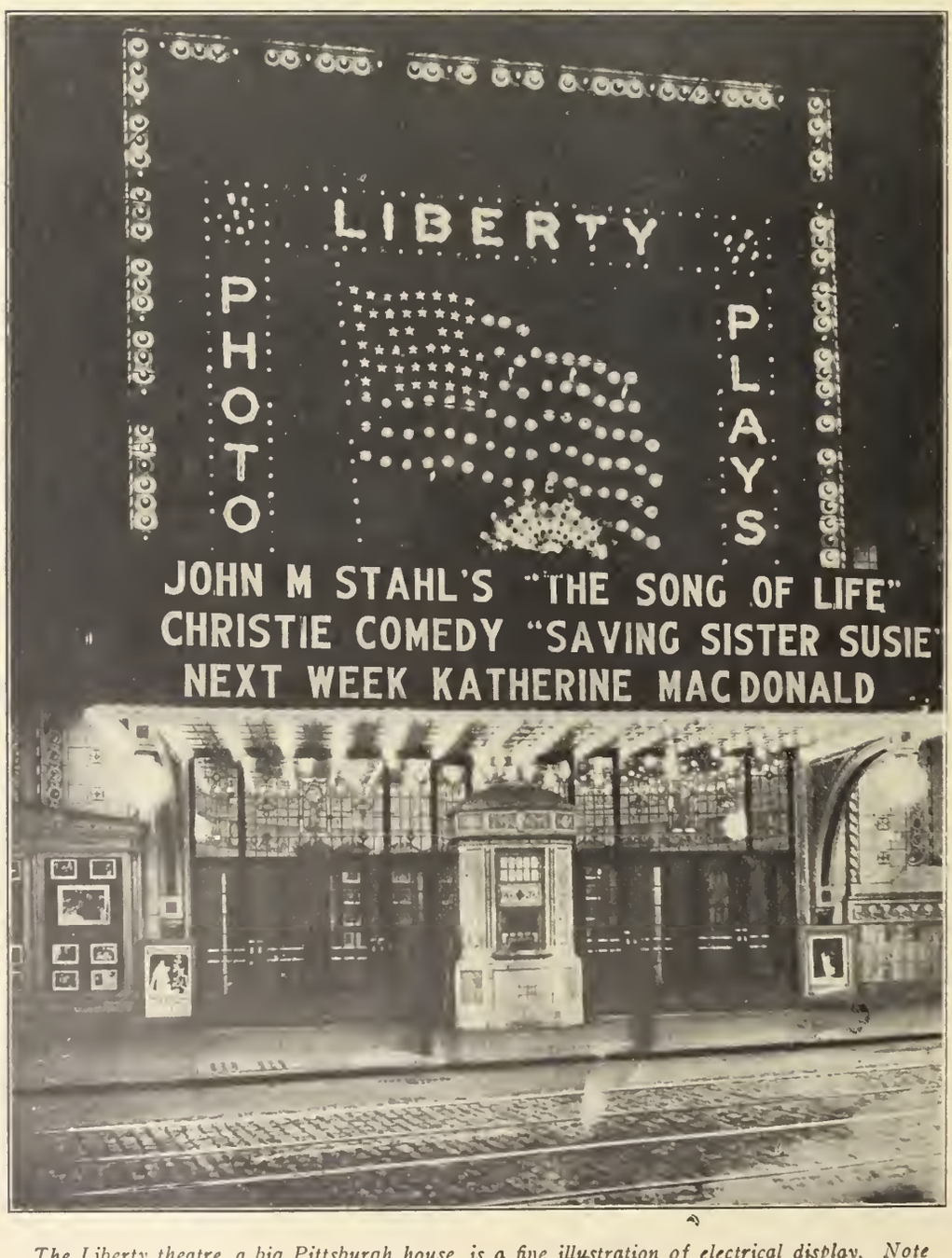
A fallacy that has always existed in the mind of the inventor is that an invention must be secretly safe-guarded and not be disclosed to any living soul except his attorney; ofttimes this results in the defeat of the inventor, especially so in suits for infringement. Most inventors believe that the filing of an application or the granting of a patent is like the Rock of Gibraltar and will withstand all attacks. This theory is entirely erroneous. There can only be one inventor and therefore it is not at the time of filing the application for patent when a man becomes the inventor, but the day that he conceives the idea, which may perhaps be one or two years prior to the filing of his application for patent. In an interference case or in an infringement suit, he will have to prove beyond a question of a doubt that he conceived the idea at a specific time. Now, how can he possibly prove beyond doubt that he did conceive it, unless he has witnesses or such evidence of conception that will convince a court of law or the Commissioner of Patents that he is the *real* inventor, exept by describing his invention to some persons of responsibility or by making drawings and specifications and have them sworn to by a notary and then placed in the mail sealed and addressed to himself.

The more witnesses one has of the disclosure of conception, the more firmly can he establish his rights in a case of interference or infringement.

Another unfortunate circumstance which tends to prevent the proper protection of inventions is the short handedness of the Patent Office. Under the present system, there are not sufficient appropriations made to engage first-class, able, competent engineers and patent experts to properly examine and report by actions on applications submitted to them. Mostly, young men are employed who have no practical experience and are not competent engineers, with the result that many patents are allowed to go through which should have been rejected, while other patents that should have been properly protected and given basic rights to the applicant, are either rejected or are the cause of the faulty prosecution of the attorneys by reason of the unsatisfactory examinations and references cited.

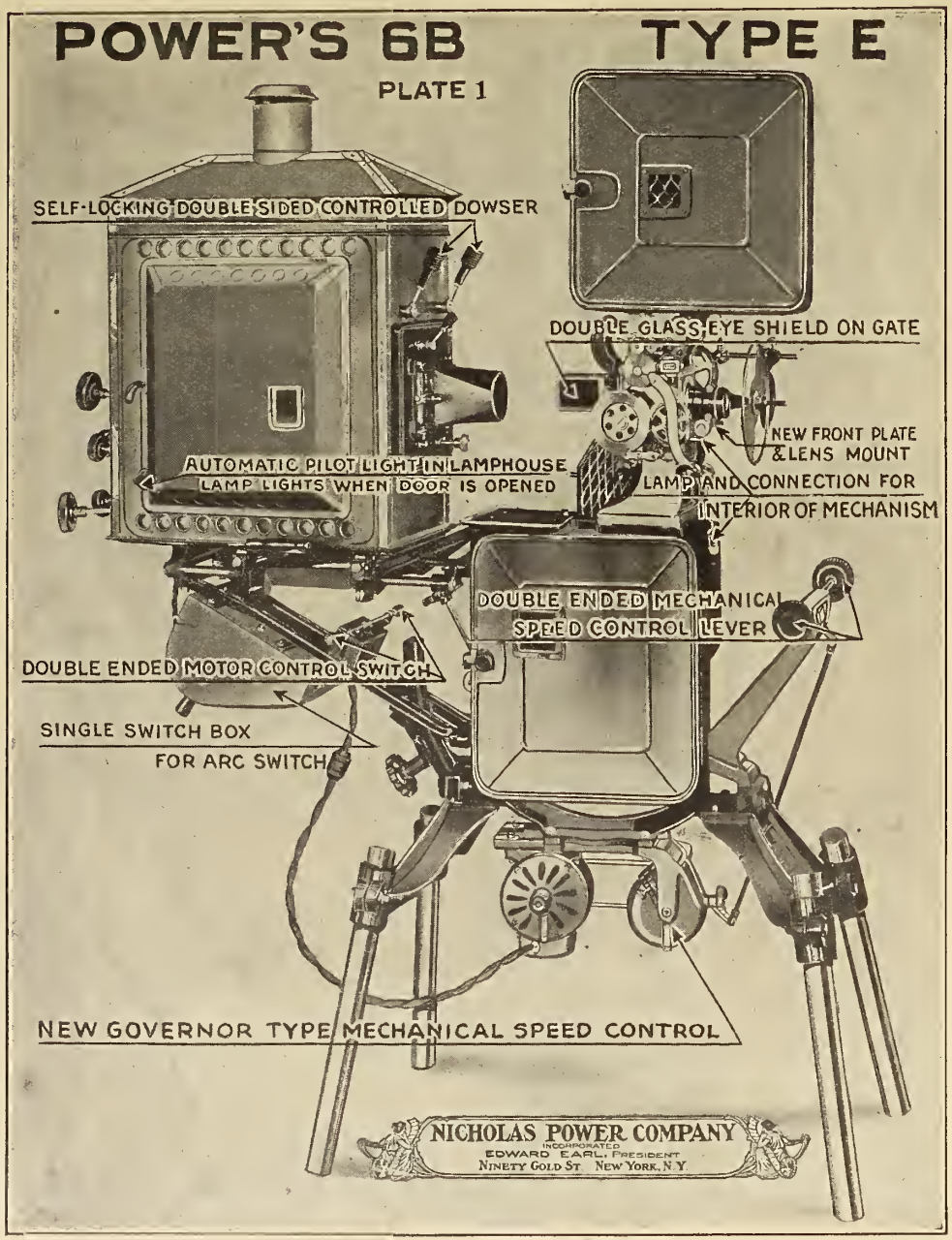
Just to give an idea of what is going on in the Patent Office, on October 5th, 1917, there were 17,941 applications for patents awaiting action. The oldest new application awaiting action was dated September 17th, or nearly one year without any action. On October 1st,

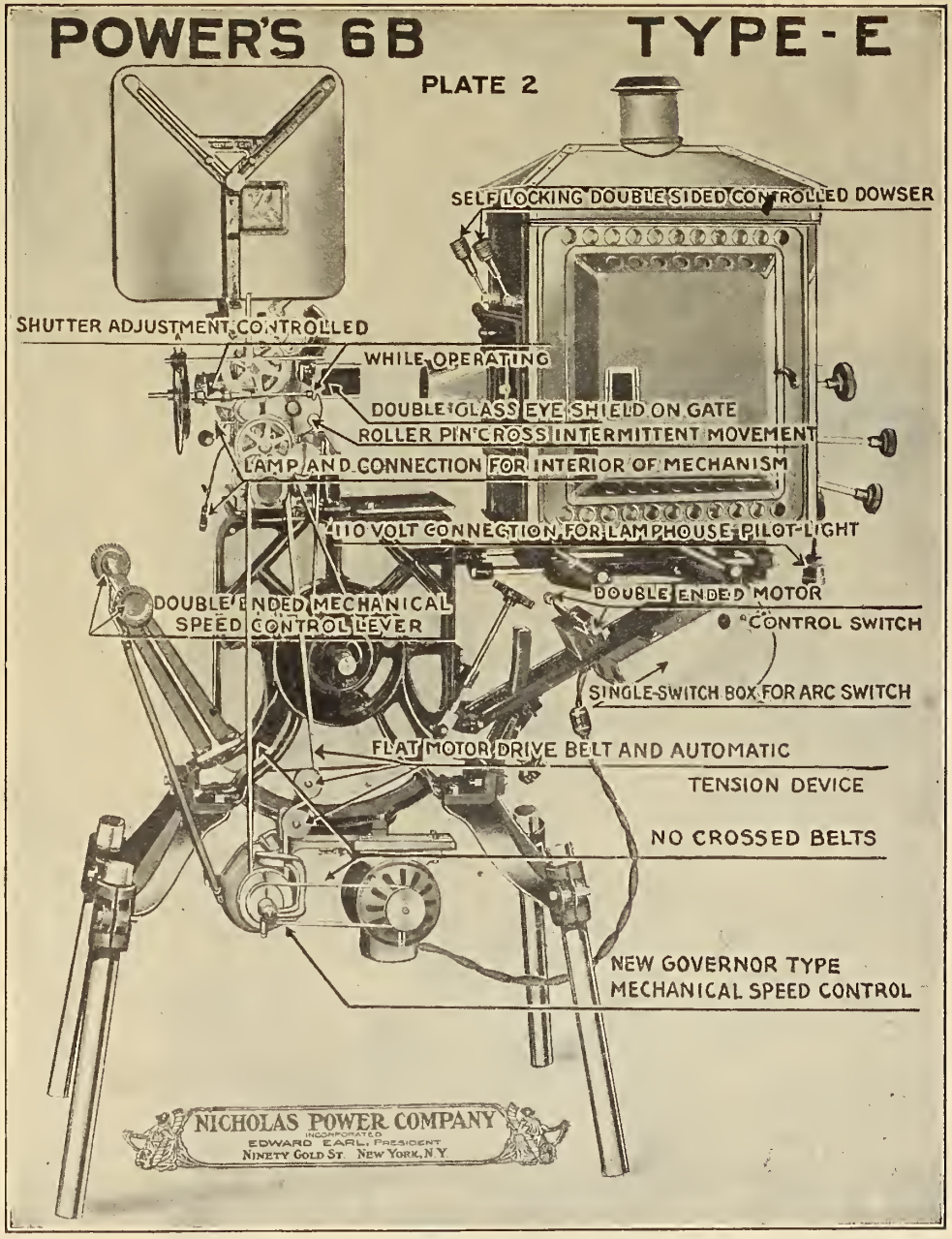
(Continued on page 2602)



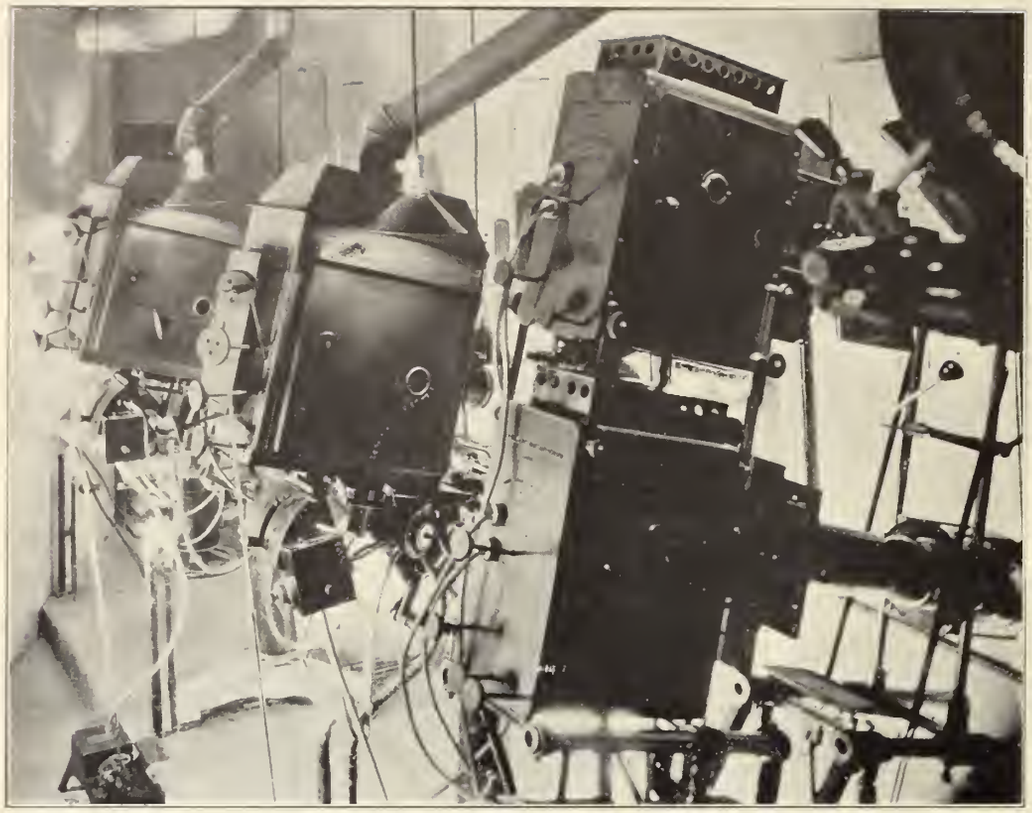
The Liberty theatre, a big Pittsburgh house, is a fine illustration of electrical display. Note the well lighted street directly in front of the theatre which results from the marquee. The electric sign is plainly readable bringing forth the features exploited at a great distance

POWER'S BETTER THAN EVER





BETTER PROJECTION PAYS—DEPEND UPON POWER'S



Projection room of the Parkway theatre, Madison, Wisconsin, is equipped with Simplex Projectors and a Brenopticon "Model F" double dissolver. The manager of this theatre is well satisfied with this dissolver having used it in innumerable ways. He also states that the stage effect projection is better than that given by a spotlight and is easily interchangeable with the projection slides and recommends that all projection rooms should be equipped with this apparatus

(*Continued from page 2600*)

1918, the number of new cases awaiting action had declined to 15,985, practically 2,000 less than in 1917, and the earliest one awaiting action was dated August 21st. This reduction was due to the War period when very few applications were filed. A year later, the number of applications awaiting action jumped 6,000, bringing the total of applications awaiting action to 21,229, and in October, 1920, the number had increased to 38,947. In October of this year, 1921, the total number of applications awaiting action excluding trade mark division was 55,969 or an increase of 17,000 plus trade mark division of 6,829; an awful condition since no application is acted upon except in its numerical order and thus 55 000 inventors are held up, causing a great loss and hardship. This condition must be remedied.

The National Institute of Inventors, and other engineering societies, agitated for the separation of the Patent Office from the Department of the Interior so that fees which exceeded the expenditures and appropriations could be utilized by the Department of Patents for employing able and capable men for the following purposes:

1. To speed up the work of the Patent Office.
2. To reject applications for patents where drawings themselves show impracticability.

In regard to this last statement, I have seen a patent issued on a so-called resilient tire where the spokes work in cylinders on the theory that it will compress the air as each part of the wheel strikes the ground. Simple engineering knowledge will tell anyone that it is impossible for any one of the spokes to move downwardly into the cylinders and compress the air while two or more of the spokes are being held in a fixed position i. e., when the spokes lie horizontaly in a position parallel to the ground.

Some engineering societies have suggested that a board of competent engineers pass upon applications for patents prior to their being filed, but I think this is not right, because many inventions claimed to have been impossible have succeeded commercially, despite the objection that they were impractical. Unless the drawings themselves on the fae show that the parts cannot work mechanically, then the inventor should continue to use his own judgment as to the filing of the application.

As an engineer, I would like to call to your attention forcibly that there are many unscrupulous advertising patent sellers and promoters, who flood the inventor with luring letters of their ability to sell the invention, which usually ends in the inventor victim advancing a preliminary fee for advertising or for having a commercial prospectus or analysis prepared. These men are sharks who prey upon the inventor and should be shunned; great effort should be made to drive them out of business. Thus, if this Society will consider the separation of the Patent Office from the Department of the Interior, and drive out these patent sellers and promoters, then you will have done a remarkable work.

The motion picture industry, in nearly every angle, is dominated by inventions. It is time, therefore, that we took up the question of patents in its ramifications and aspects, to devise means that will benefit invention, aid the commerce of the United States and preserve our trade prestige abroad. The entire country owes its great financial success here and abroad chiefly to invention and in working out means of further and greater progress, the inventor and his invention must be forgotten.

Now perhaps I have devoted too much time to condemnation and criticism of the work of attorneys, without offering any constructive advice as to means for remedying the conditions. I shall now briefly sum up, therefore, by offering a few suggestions and a little advice to inventors having ideas requiring protection, a class, by the way, whose interest I have very much at heart:

When you, inventors, first conceive an idea constituting an invention, make a sketch and written description thereof, date and sign these papers before two witnesses of good reputation and swear to them before a Notary Public. Then you will have established a date of conception and will have in your hand a good and valid documentary evidence of invention which may prove of value should a patent subsequently issue and finally reach the courts for adjudication.

Having taken these steps, select an attorney, taking great care in the selection, and have him prepare formal application papers for the patent office, comprising drawings, specifications and claims, covering your invention in its broadest scope. At the time of signing these papers insist upon receiving a full copy of the specifications and drawings for your own use and also stipulate that you be advised as to the progress of the case, insisting upon seeing copies of all official actions and amendments before they are filed.

The first official action, if the specification is properly drawn, should disclose the state of the art to date, as the Patent Office will cite any existing patent that may be thought to conflict with your claim. These citations may or may not be pertinent and, therefore, the inventor should receive from his attorney copies of all references cited, for the purpose of permitting him to carefully compare them with his invention and make suggestions to his attorney. Right here is where the hard work of the attorney comes in. If he is competent and conscientious, he will carefully go over the case with you, listen to your suggestion and amend and revise the original claims in such manner as to overcome the references and procure for you all the protection that you are entitled to, in the shape of a patent having broad claims that will not conflict with said references, thus procuring for you a patent of commercial value. Be careful that your broad claims are not cancelled on the first rejection, since cancelled claims may eventually work a hardship if the patent, after being allowed, needs reissuing to straighten the monopoly. If by accident, the patent attorney never presented broad claims, the inventor can come back and obtain them. But if the attorney originally presented them and then in order to obtain some sort of patent, cancelled them in response to an erroneous rejection on art, the inventor is precluded from ever obtaining protection. The ruling on reissues should be modified and should be seriously considered.

Since the ordinary inventor would rarely be willing, even if able to pay for it, to take the time that is requisite for exhausted prosecution of an application for patent, the usual course is for the attorney to rewrite the claims in different scope and to accept the patent with such claim as the examiner in routine argument is willing to allow. There should be some means by which the important invention, inadequately protected by the original patent, can be adequately protected by a reissue. During the prosecution of the patent application, instead of cancelling the broad claims the inventor should change a word or two of the claim before rewriting or cancelling the entire claim, particularly if the references cited do not broadly anticipate. The above remarks do not apply to such applications which are clearly anticipated by prior art. Issued patent cannot be considered as "res adjudicata" but the courts have held that unless the errors were made in the prosecution of the application by "inadvertence,

(*Continued on page 2604*)

The roundness and depth of the positive image—its stereoscopic effect, depend upon the gradation quality of the film—its ability to reproduce a long scale of tones.

EASTMAN POSITIVE FILM

Has this reproductive quality—and in addition, uniformity, latitude in exposure and exceptional fineness of grain. It carries quality through to the screen.

Eastman Film, both regular and tinted base, is identifiable throughout its entire length by the words "Eastman" "Kodak" stenciled in the film margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Protect Inventions

(Continued from page 2602)

accident or mistake," cancelled claims cannot be reconsidered in a reissue.

In the well-known Wicks case (Wicks vs. Stevens, Fed. cases 17616) Justice Bradley rendered the opinion, that if claims covering Stationary Presses had been omitted in the original patent by accident or mistake, the omission could be corrected in the reissued patent. But its application to *presses generally* was first claimed and then cancelled and abandoned in the application for the original patent, and the claims as finally made by the attorney to secure which alone his patent issued, was for a combination applicable to *portable presses* only. It could not be said, therefore, that a neglect to claim the invention to *revolving presses generally* was inadvertence, accident or mistake.

If, however, at any time during the progress of the case you should entertain any doubt as to the interest of purpose or ability of your attorney, the records of the case should be placed in the hands of some competent advisory as a disinterested patent attorney or any reputable association of inventors, whose business it is to protect the interests of the inventors, and who may be competent to advise you as to whether or not your application is being properly prosecuted.

This course cannot be objected to by a good attorney who knows that he is doing the right kind of work (the other kind do not count) and as two minds are generally better than one, the result should be the issuance of a good and valid patent, readily marketable, of the broadest possible scope, which, in the last instance, is the great disideratum and goal of all inventors.

A few words on secret processes.

I spoke to an inventor who has a secret process for fixing the emulsion on film so that it will not deteriorate if brought into contact with hot or cold water or scratches easily when run through the projecting machine. He claims many other advantages which I will not now discuss, but only in regard to a secret process.

He says that he is afraid to have it patented because he could not control the output of film renovated or treated by his formula. For instance, if his patent issued and became public, then if the Paramount Company ordered twenty prints of Humoresque treated, out of a total of one hundred prints, in what way could he control or recognize the films treated by him or the eighty prints treated and infringed by Paramount?

Of course we all recognize that the element of secrecy must be present and the owner of such secret formula, even when he passes the secret on to his employee or partner, will be protected by injunction by the courts, if such employee or partner use such secret information to start up a business competing with the owner of such secret process. We also know that such secret process can be sold from one party to another and reserve all rights to the purchaser, providing the formula can be reduced to writing, and in this instance where a business is of a specialized character and the presence of precaution is necessary to prevent leakage of information, the court may even refuse to require disclosure of it of the character of the secret; this was clearly demonstrated and held in the Eastman Kodak case; in which case the court enjoined Reichenbach from engaging in a competing business in which he could hardly avoid utilizing these secrets in breach of trust.

The inventor, in deciding whether to patent an invention or to keep it secret, must first of all decide whether or not he is willing to lose the right of excluding others from the use of the invention, because of possible difficulty in detecting infringement. If he decides to forfeit the right, he must make the fact of secrecy evident, and must bind to secrecy those to whom he imparts the information to enable them to carry on the work.

The inventor who decides to keep an invention a trade secret for several years and then attempts to patent it will stand no show in court, or in the Patent Office, against another inventor of a like process, the courts having held that one who designedly and for gain withholds an invention from public use does not come within the Constitution and Patent Act, for instead of aiding and promoting the progress of science and useful arts he actually impedes it (Kendall vs. Winsor, 21 How 322). So if another inventor files an application for patent, in advance of any application filed by the "trade secret" owner the Patent Office will

(Continued on page 2611)

Ingeniously Designed Safety Shutter Lessens Fire Hazard

A great deal of interest has been shown in the various ideas and devices that are used as automatic releases for the port hole shutters in the projection room as a safe guard in the case of fires. Possibly one criticism that can be applied to a great many of the contrivances that are common to the average projection room is that all the port hole shutters do not close simultaneously in case a fire melts only one of the fuses. Herewith is shown a diagram of a safety shutter device that is the contribution of George H. Schade, of Sandusky, Ohio, exhibitor and public official. The control of this apparatus is so arranged that a fire breaking out own accord only when the fusible link with in any part of the projection room which melts any one of the fuses will release all the port hole shutters at the same time.

Mr. Schade, through the courtesy of Associated First National pictures, is presenting his idea to the Exhibitors and the Projectionists with the hope that they may be able to adapt same to their individual theatres and in so doing lessen the fire hazard.

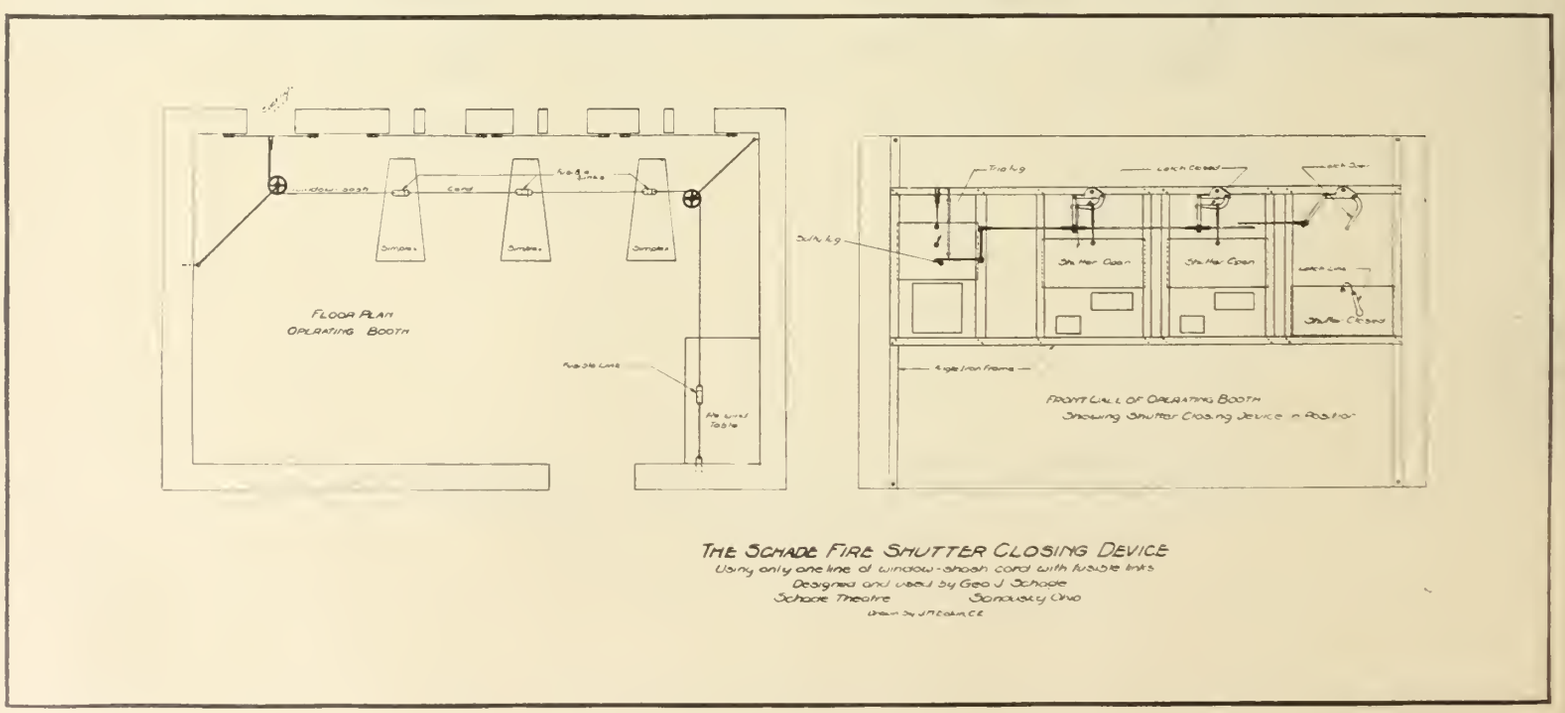
Mr. Schade remarks as follows concerning the safety shutter:

"My projection room was just like most other up-to-date rooms. Each port hole was protected with a 'drop' but each closed of its which it was connected succumbed to the attack of the flames.

"While, of course, the flame that should happen to break out would be confined to the booth when the shutter fell over the port hole most affected, there is nothing to prevent the smoke from passing through the open port-holes and, perhaps, precipitating panic among the patrons of the theatre assembled in the auditorium below.

"Anyone with a little knowledge of projection rooms should be able to get the idea and adapt it to almost any theatre.

"I am giving the scheme for what it is worth and in so doing take occasion to remark that, in my opinion, it is a move in the way of safety that is worth many times the trouble and expense that it takes to install it."



THE SCHADE FIRE SHUTTER CLOSING DEVICE
Using only one line of window-shade cord with fusible links
Designed and used by Geo J. Schade
Schade Theatre Sandusky Ohio

HOWELLSFILMS

REMOVAL NOTICE

Owing to increase in our business we have found it necessary to move from 729 7th Avenue to larger quarters. In our new location at 740 7th Avenue, on the S.W. Corner of 49th Street, we are occupying the corner store and floor above. Our present facilities permit greater expediency in carrying out the efficient service always identified with every Howells' transaction.

NEW ADDRESS

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J. C. HORNSTEIN, Gen. Mgr. Phone Bryant 7206

Distributors of Meritorious Movie Merchandise



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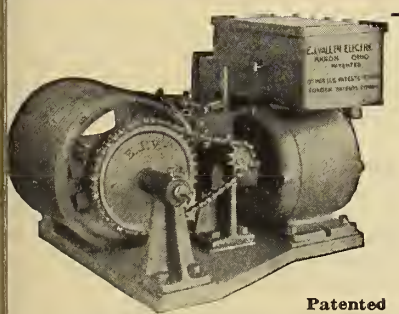
TICKET BOOTHS
FOYER LAMPS, ETC.

Factory: NEWARK, N. J.

Office: NEW YORK
1600 Broadway

Factory: CHICAGO, ILL.





The Vallen Automatic Curtain Machine

Noiseless
Positive
Foolproof
Economical
Guaranteed

Patented

SEE OUR CATALOGUE IN SWEETS

Necessary equipment, including track, for a straight draw curtain installation, furnished with machine without additional charge.

E J. Vallen Electrical Co.

85 So. Canal St. Akron, Ohio



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FOR ALL STYLES OF BUILDINGS

MADE FROM
GALVANIZED IRON
SHEET COPPER
CAST WHITE BRASS
CAST BRONZE

WRITE FOR CIRCULAR AND PRICES

PROBERT SHEET METAL CO.

CINCINNATI—OHIO

Artistically Designed Hot Peanut Vending Machines Used in Lobbies

A new and beautifully designed Hot P-Nut vending machine which is manufactured by the Hot P-Nut Machine Company, 350 E. Long Street, Columbus, Ohio, has been installed in the lobbies of Motion Picture theatres with commendable success. The ordinary objection to an installation of this type would be its appearance, however, in this particular type, this disadvantage has been completely overcome by the attention given its artistic design.

We have received a short description of the mechanical quality of this machine from the manufacturer and are here quoting:

"There are many advantages to our Hot-Plate as compared with any other type of Hot P-Nut Machine now on the market. In fact, where the other suspended heater type of Hot P-Nut Machines are only about 40% efficient, our HOT PLATE as stated above, is as near 100% in heating efficiency as it is possible to make it. It is the only real genuine Hot P-Nut Machine; the others are only 'SO-CALLED' Hot P-Nut Machines, and we invite and recommend comparison with other makes of machines—side by side comparison—and there can only be one result.

The machine on which we apply our heating equipment is the Columbus machine, which mechanically is the most simple and perfect P-Nut Vending Machine on the market. There have been over a million of these machines sold since they were invented in 1908. It is very simple in construction, simplicity itself in operation and perfection in so far as the bending mechanism is concerned. It will not clog or stick. We have tried out all the makes of P-Nut Vending Machines, and from our vast experience with the different types decided to equip the Columbus with our HOT PLATE heating attachment."

Claims for Most Modern Theatre in South

Daytona, Florida, will have a third motion picture house during the month of March, and the third theatre is to be one of the largest, most comfortable and most creditable of all places of entertainment in the south.

The building was completed two years ago, and will be allowed to remain on the outside as it now is. It has been occupied by the Ford garage and its construction will lend itself easily to the development of a modern theatre. Inside there will be 1,100 seats on the ground floor, while a balcony will be constructed that will seat 400 more. With an audience capacity of 1500, there will be furnished the largest stage in the south, modeled on lines which will make it possible to stage the biggest and best shows that come to the state. There will be a thirty-five foot opening for the stage.

Mr. Titus does not expect to have the building completed in March, but the picture part of the structure will be ready. He is planning to have the stage equipped with modern settings that will be a credit to any city, and will bring here the best shows on tour. The new house will have the finest ladies' rest rooms, toilets, and ladies' parlors in the south, the entire front of the building being devoted to rest rooms, toilets, and devices provided for comfort. The suite for the ladies will be seventy feet long, and twenty feet wide, and will be furnished in the most up to date and artistic manner and will be a lounge that will make it one of the notable places of the city.

Peerless Organ Receiving Recognition

The Peerless organ, manufactured by The American Photo Player Company, is receiving immediate recognition from the exhibitors of the country. The artistic tonal effects as well as the action and very low price of the instrument has caused a flood of inquiries to be received at the various branches of The American Photo Player Company and is already responsible for a double shift at the Berkeley factory.

Demonstrations by theatrical organists have proven that the average performer can secure remarkable results. The reputation of Fotoplayer construction and material is a further guarantee that the Peerless organ will withstand the utmost use under the most severe theatrical conditions.

Amer. Society of Cinematography Elects Officers

Fred W. Jackman, for many years chief cinematographer of the Mack Sennett Studios, has been elected president of the American Society of Cinematography to succeed himself. At the annual election of the A. S. C. a board of governors made up of the following named members was chosen:

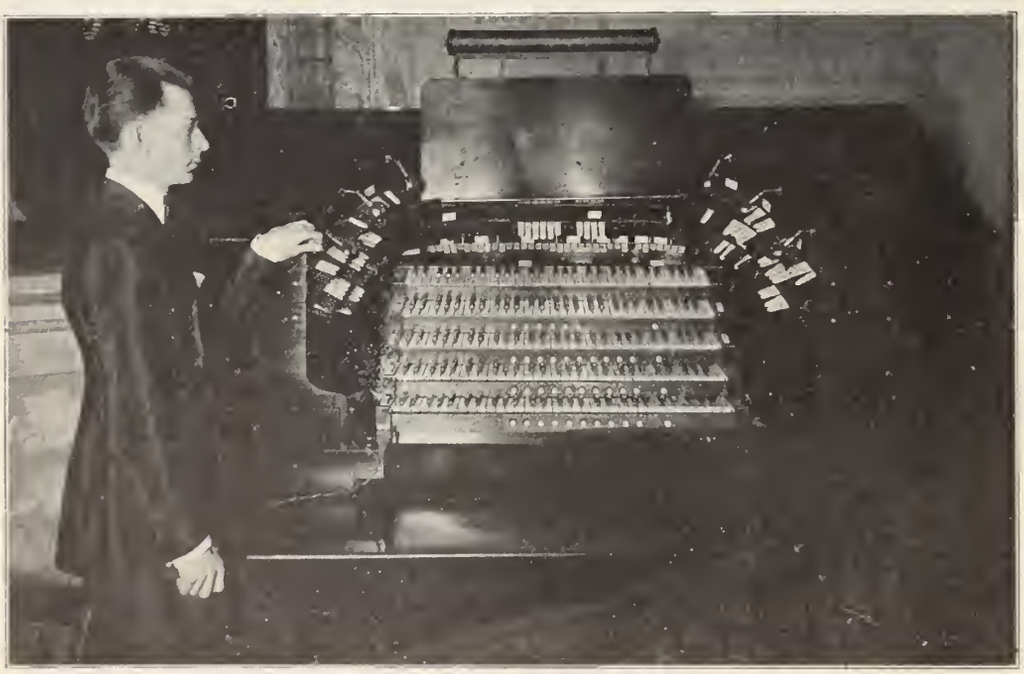
John Arnold, H. Lyman Broening, Gaetano Gaudio, Frank B. Good, Fred W. Jackman, John Leezer, Victor Milner, Jackson J. Rose, Philip E. Rosen, Homer A. Scott, John F. Seitz, James C. Van Trees, Gilbert Warrenton, Philip H. Whitman, L. Guy Wilky.

The board organized by electing these officers:

Fred W. Jackman, President; L. Guy Wilky, First Vice-President; Victor Milner, Second Vice-President; Gilbert Warrenton, Third Vice-President; Jackson J. Rose, Treasurer; Philip H. Whitman, Secretary.

Exhibitor Features Artist and Organ in Novel Advertising Campaign

An advertising campaign recently inaugurated by the Kinema Theatre, Los Angeles, featuring the popular organist, Eddie Horton and the Robert Morton organ, has proved a novel as well as an ingenious idea. This is the first time in the history of organ music that a large amount of money was expended to feature both the instrument and the performer. The accounts that have been received from the West Coast Theatres Company, Sol Lesser & Gore Brothers, indicate large benefits derived from this campaign. A view of the 24-sheet billboard used in this exploitation is shown on the music page of this issue.



Eddie Horton at console of the fine Manual Robert-Morton organ installed in the Kinema theatre, Los Angeles

The orchestra has been greatly reduced in size since the advent of Mr. Horton on the Robert-Morton organ. This is further evidence of the artistic results obtained from the organ and the consequent economic reduction in overhead.

We are also in receipt of a letter from Victor Herbert relative to the organ which was written at the time of his two weeks' engagement at the Kinema Theatre.

Mr. William J. Quinn,
Managing Director
The Kinema Theatre,
Los Angeles, Cal.

My Dear Mr. Quinn:

I want you to know that I am indeed happy to have witnessed, among other wonders of your theatre, the installation of your new organ. It certainly is one of the largest that I have ever seen and I hope that it will be one of the features of your future programs for an organ so remarkably equipped is bound to be enjoyed by your patrons.

To me it seems that your company should be congratulated for having the courage to make such a tremendous investment but I feel confident that the people of Los Angeles will show their appreciation.

With kindest regards and best wishes, I am,

Very cordially yours,

(Signed) Victor Herbert



IT'S ALL IN THE LENS

About 12 Years Ago
GUNDLACH Projection Lenses



SPOT
YOUR PICTURES WITH A
TURNER-REICH
Prism Binocular

Use a prism binocular and be sure your pictures are absolutely in focus.

Write today for folder

made a great sensation by the wonderful results they produced on the screen, but those earlier lenses were not quite as good as the perfect lenses we are now making.

The lenses we make today are made by an improved formula insuring an absolutely flat field with uniformity of definition and the greatest luminosity yet obtained in lenses of this type, with all the brilliancy of image and fidelity of tone gradation for which our lenses are famous.

You can always depend upon Gundlach Projection Lenses being unsurpassed, and they are sold at reasonable prices.

GUNDLACH-MANHATTAN OPTICAL COMPANY
853 CLINTON AVE., SOUTH
ROCHESTER, N. Y.

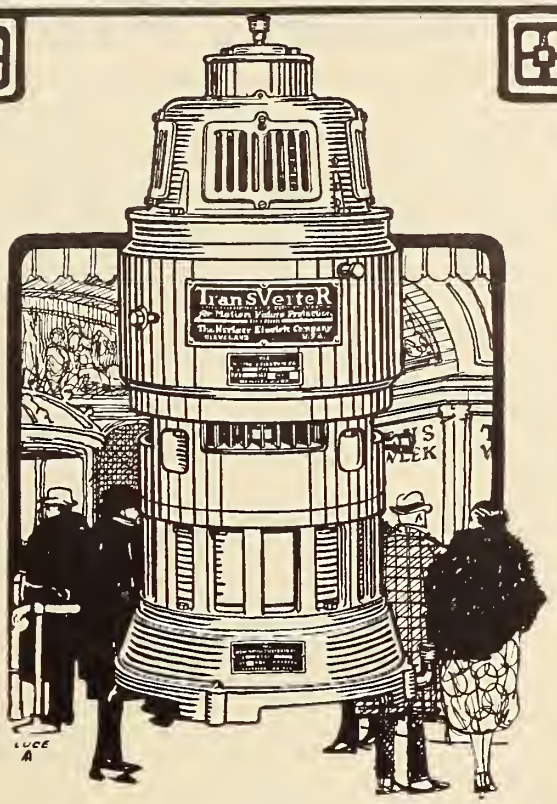
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MO-NA-LU

The Ballad of a Million Homes

SEND FOR **FREE** PROFESSIONAL COPIES

BELWIN INCORPORATED
701 Seventh Avenue
New York, N. Y.



TransVerteR



The Series Arc M-G Set that Produces Perfect Arcs.

TransVerteR is the original series arc motor generator and in actual service has established itself as the standard M-G set of the motion picture industry.

TransVerteR changes Alternating Current to Constant Current D. C., furnishing light of increased candlepower and unvarying intensity, that can be easily directed and controlled.

TransVerteR gives a perfect arc, perfect light, and a perfect dissolve of the picture which assures pleased and regular patrons through improved projection.

The TransVerteR story is too long for any single advertisement, so write today for literature containing complete information.

THE HERTNER ELECTRIC CO.
1900 W. 112th St.
CLEVELAND, O.

National Anti-Misframe League Forum

Dear Editor:

I have been operating two Simplex machines at the Victoria at Baltimore, Ohio, for J. W. Dadisman, who is also one of your subscribers.

I read the articles in the N. A. M. L. section and am surprised at the number of bad places some operators find in First National Films, as they were the best that I ever ran and were always like new, but some of the Goldwyn's were fierce, also the Neal Harts.

In one Neal Hart picture I trimmed over a thousand broken sprocket holes, cut out 7 places that were torn half way across, cut out 5 bad splices and then had 2 breaks. I spent a whole afternoon at this work. These films came from Cincinnati.

I can't see why anyone uses a punch and why they paste papers on the end of the reels, as I never used any marks at all.

Very truly,
ERVIN GOOD.
283 12th Ave., Columbus, Ohio.

Dear Sir:

Enclosed find 25c in payment for the league button.

This letter must be short as I have but a small amount of time at present although I have amassed many notes on which I intend to write on in the near future. The suggestion of a member in changing the name of the N. A. M. L. seems better than the present name and I believe the change as he suggested seems more appropriate.

One thing I wish to say is: the condition of the film I receive. Champaign being one of the Key Cities naturally runs film new. By new I mean on a pre-release. But even on a pre-release one may receive a film that has been run in only one house before him, but what a mutilating that film does receive! Sometimes it is never waxed, and is covered with oil, and SCRATCHED from beginning to end, with three or four heavy scratches. I cannot see why the exchanges will tolerate the scratching of their property when the trouble may be traced so easily. Furthermore, doesn't the projectionist take enough interest in his work to see that the machines have the proper shoes, etc., to keep from scratching the film? If the projectionist only knew the stops in their shows that are caused from defective parts they would surely insist on new parts.

Evidently the exchanges don't care what treatment their film receives or something would be done. But to reverse the tables—

HONOR ROLL

(1740)	Everett Terry	Albany, Ala.
(1741)	Garnett Stancil	Oneonta, Ala.
(1742)	Ernest Webber	Ketchikum, Alaska
(1743)	Elmer C. Ronning	Woodstock, Ill.
(1744)	O. Wells	Centerville, Iowa
(1745)	T. E. Slavens	Gridley, Kans.
(1746)	Philip W. Brickely	Rapelje, Mont.
(1747)	James Hagerdon	Coleridge, Nebr.
(1748)	Joseph Morreale	New York, N. Y.
(1749)	Curtis M. Rumley	Selma, N. C.
(1750)	Harry A. Milner	Leesburg, Ohio
(1751)	Harold Ginther	Urichsville, Ohio
(1752)	Kenneth D. Dourdson	Urichsville, Ohio
(1753)	Blair Anderson	Kittanning, Pa.
(1754)	J. C. Agnew	Greenwood, S. C.
(1755)	J. C. Hitt	Greenwood, S. C.
(1756)	Walter S. Nordeoff	Paris Island, S. C.
(1757)	Thomas Napoletano	Paris Island, S. C.
(1758)	John P. Landrum	Paris Island, S. C.
(1759)	Kenneth C. Parsons	Rockham, S. Dak.
(1760)	Henry G. Grimes	Burkburnett, Texas
(1761)	Leon Friedman	Fort Worth, Texas
(1762)	C. F. Randall	St. Johnsburg, Vt.
(1763)	Arthur M. Moore	St. Albans, W. Va.
(1764)	Webster F. Pease	Lowell, Wisc.

suppose the film did considerable damage to the machines, as in the days when the old machine had the "claw movement" and the claw had to be replaced about every day, due to the metal being soft and cut easily. If this were the case today the owner of the machines would be "raising Cain" with the film exchanges. I maintain that the man in the projection room should look more and more at his equipment and keep it in the condition it should be, and he will find the following words very true: "The More You Know, The More You Ought To Know."

For the benefit of those who may have overlooked the article you published for me in the November 26th or December 3rd issue, I think or for those who did not see it or even as a gentle reminder to those who may have read it. I believe if the main contents were published again they might be of value to the projectionists. I might add to the in a case where the pins on the intermittent sprocket no not fit tight in the holes, the oil will leak out on the film. This may be stopped by dropping a little shellac at the ends of each pin so that it runs all around the pin next to the shaft of the intermittent sprocket wheel.

I would like to ask, "How many of the projectionists are having trouble with the Eastman Positive Film, the film with the emulsion on one side and the tinting on the other side, and how many are making their splices right? The only way to make the splices hold on this film is to scrape both the emulsion and the color off. The emulsion off on one end and the color off on the other piece. You will still have your color on one piece and you are more sure of your splice holding as you are making your splice as the Prizma people recommend.

Very truly yours,
P. A. WILK, N. A. M. L. 1105,
Park Theatre,
Champaign, Ill.

Catlettsburg, Ky.

Dear Ed.:

Enclosed please find 25c for button and please send me a supply of labels.

Luck and success to the N. A. M. L.

Sincerely,
W. C. CAINES, No. 914
Catlettsburg, Ky.

Dear Editor:

Enclosed please find 25c in stamps for which please send me a bronze membership button. Also send me some labels as I am out.

Very truly yours,
DONOVAN MALLORY, No. 1604.
Racine Theatre,
Racine, Ohio.

DEAR EDITOR:

Will write you a few lines to let the members know that I am living and working for the same theatre. I have two Powers 6B in good shape on a 90-foot throw. We also have a Gardner Gold Fibre screen. I will mail you soon a picture of myself and the booth. In regards to the new buttons will be pleased if you would notify me when you get them as I surely want one. With best regards to all the members, I beg to remain,

Very truly,
LEO P. MORENO, N. A. M. L., 1410,
Mission Theatre,
Beeville, Texas.

Dear Ed.:

Find enclosed twenty five cents in stamps for one of the bronze buttons. Also please send me some labels.

Sincerely,
CARL WYLIE, No. 913

(*Continued on page* 2610)

New Members—Send in twenty-five cents for a membership button

Blank for New League Members

Member's Name.....

Home Address.....

Theatre.....

Name and Address of Theatre Manager.....

.....

NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

AS a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection-room, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

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total, $1.50

or

No. 2—1 gal. R. F. Labeling Fluid...$1.25
1 gal. R. F. Film Cement..... 4.25
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Universal panoram and tilting top tripod at the record breaking price of $89.00 each.

Write or wire to the Motion Picture Headquarters of America.

BASS CAMERA COMPANY
109 No. Dearborn St. Dept. 111 Chicago, Illinois

N. A. M. L. FORUM

(*Continued from page 2608*)

DEAR ED.:

Many fellows have given suggestions and want to know what the other boys think of them, so I'll say what I think.

First, I think that we should change the name of the league because our duty isn't to remove misframes only. We try to improve our projection. Be it a change-over scheme, a new re-wind or an easier way to patch a film, they all improve our projection, so I'm for a change to the N. A. I. of P. What say, fellows?

As for misframes I find that more of them are due to torn sprocket holes than to bad patches. Perhaps a "loosen your take-up league" would do oodles of good in Michigan.

As for reel end signals I do the same as another operator suggested some time ago. I make a "cue" and I find it works fine. Here is another chance for cooperation. If all operators would use this method there would be no trouble at all except for the first fellow who ran the print. When he is through with the print he can send the cue right along with it because it is no good to him after he is through running the picture. This would save the next fellow a lot of work because he would know that the film is in good condition and the cue is there. This makes an inspection unnecessary. What say, fellows?

I have made several little "aids to better projection" and in the near future I will send in a few drawings. I have a model rewind that works fine. I am making a larger one and if it works as well as the model I'll have something that will prove to be a blessing, especially to the lone projectionist who has to put the show through on one or two machines. The only thing that is wrong with it is the price. If put on the market they would have to be sold for not less than $25 or $30. This of course includes the motor and the few simple working parts. You string it up just as you would an ordinary rewind, push in the switch and let it tend to itself. If the film breaks or jumps over the side of the reel it will stop instantly and should the warning just as it does when it is all rewound. It has an automatic tension brake which insures even, tight-wound reels. You know what it does now, so I want your opinion of it. Will it be worth while to go ahead working on an outfit like the one I described?

A friendly argument is the surest way of bringing all the facts to light. Boys, let's argue.

Yours for arguments,
JOHN W. SCHMOCK, No. 1549,
Kozy Theatre,
Ludington, Mich.

I think if each member would try to get a new member we could make our club 100 per cent. stronger.

My equipment consists of two Simplex projectors and G. E. motor generator. And with the combination I get a perfect picture.

Will send you a picture of myself and projection room later.

I remain, yours, an old member,
CLARENCE KLING.
Number 950, Capitol Theatre, St. Cloud, Minn.

DEAR ED.:

Have been a member of the N. A. M. L. for over two years, but this is the first time that I have ever written to the NEWS.

Last year I operated in this town and had one of the best managers that I have ever worked for. Then he sold out, and after I had worked for the new fellow for about two months he came up in the booth after the show and said: "I guess I will run the machine myself." Then some time later I was at a show and the picture was jumpy, light poor and misframes—in fact everything was punk. So I thought I would help him out and went up into the booth. Here was a fourteen-year-old kid running the machine! What do you think about that, brother projectionists?

Yours for better projection,
E. V. DELANEY.
Number 1176, Adrian, Minn.

DEAR ED.:

Wish to take up a few minutes of your time with an explanation of "How I Set a Shutter." I notice a brother member has asked for this information. This way of course is adaptable to any machine using an outside shutter.

Take a piece of cardboard or one blade of shutter and simply raise it up and down in the rays from projector lens, moving it back and forth on the shutter shaft. At the place where the light rays cross or where the screen becomes dark all at once is the place for the shutter. I notice that Brother Anderson says it "Can't Be Done" on the 6B. He should take his time and try again. If he really can't do it, then he should set it as near as possible.

What's Brother Stull's idea for changing the old League's name? I think it's okay, because it is a motto which all projectionists should follow.

Well, here's luck to the League.

D. H. SUITT.
Number 1269, Capitol Theatre, Newport, Ark.

P. S.—Say, Ed, when do we get the button? Let's have it!

The buttons are all ready, Brother Suitt, and upon the receipt of 25c. in coin or stamps will be pleased to send you one. Just send your money along!

DEAR EDITOR:

I would like to become a member of the Anti-Misframe League. I believe it is a great step in betterment of motion pictures. I know how tiresome and disgusting it is to have a film full of misframes. Ran a First National picture last night and took out two misframes. I always like to send my film back in as good if not better shape than when I received it.

I am operating in a town of about 700. Have a Motiograph improved model 1A, and some think it is great. My letter is getting long, so must close. Am waiting for membership requirements, so I can get right in the swing.

Yours sincerely,
JAMES F. HAGERDON
Box 134, Coleridge, Nebr.

DEAR SIR:

I notice that you want to hear from all members about the new membership buttons

Error in Addresses

There have been returned to us by the post office department as unclaimed two membership cards addressed to E. F. Brandon, Columbus, Miss., and L. J. Martin, Rockford, Ill. If these two brothers would kindly advise us of their correct addresses we will forward their cards immediately. Also the above holds true of a letter addressed to Brother Henry Ward, Midland, Ind., in which we have answered a question on film cement. We hope to hear from the above mentioned members in the near future.—Editor.

MEMBERSHIP BUTTONS

I feel sure every fellow would be willing pay the small price of 50c. for the button.

Have received only a few poor prints he We show mostly Paramount and Fox pictur and they sure are good. As far as pun holes and etc., I think the operator is responsil for 99 per cent. of them. Why would t exchanges want to cut up their film? Mi ring off and leave room for the next fellow.

Yours respectfully,
FRANK SININGER,
N. A. M. L. No. 1279, Liberty Theatre, Bra shaw, Nebr.

DEAR EDITOR:

Enclosed find my application blank to the A. M. L. in which I gladly want to join. my judgment the League is going to become great thing!

I will gladly pay for a button if you ha them for sale.

Awaiting to hear from you, I am.
C. T. RANDALL.
Star Theatre, Box 193, Concord, N. H.

Mighty glad to get your application bla and want to advise you that the buttons a yours on receipt of 25c. in coin or stamp Just send the money along, brother!

Dear Editor:

Inclosed you will find my application f membership in the league. Although I ha not been an operator but a short time, I belie in everybody getting in line and helping ea other do their best. I do not know much abo projection, but I hope to soon learn from t letters appearing in the NEWS and come to t front as soon as possible.

Yours for perfect projection,
J. I. HOWARD,
Pastime Theatre, Gage, Okla.

Dear Editor:

Inclosed please find my application for mer bership to the N. A. M. L.

I am working hard to see that all my broth operators join this league for it is importa and benefits all of us. Also I hope to recei button soon. Very truly,

PEDRO ORTIS.
Santurce, Porto Rico.

The membership buttons are now ready a will be sent to the members upon receipt 25c. in stamps or coin.—Ed.

Dear Editor:

I see you have your membership butto out now, which I think is a very clever ide as it will help the league to become bett known as many here will ask me what th pin is for and, of course, I will tell the and you see it will make our league mo known in that way.

I have been reading about the doing of t other members and never fail to look at t NEWS every time it comes in. I haven't muc news this time but will write more about m propection room and work.

Fined enclosed stamps for a button.

Very truly yours,
MORRIS GILFILLAN, No. 1550.
Lotus Theatre,
Red Lake Falls, Min

Dear Ed:

Enclosed find 25c. in stamps for which pl as send me a membership button

Very truly yours,
CHAS E. WILLIAM
F

Protect Inventions

(*Continued from page 2604*)

ot permit the latter to set up a prior date of iception. Keeping an invention a trade secret ıay lose the patent rights and allow acquisition y another inventor. The courts have held that patent granted after several years of such ecret use was invalid. (Macbeth Evans Glass o. vs. General Electric Co. 246 Fed. Rep. 695).

A trade secret has only one possible advan-ge over a patent, that there is no public dis-osure; but on the other hand the protection fforded to such a trade secret extends only to ıose to whom the secret is imparted and creates right against an independent discoverer who ıay patent his discovery and thus destroy any ights of the secret user.

As a matter of fact the latter inventor is nabled to acquire superior and dominating ights preventing the user of the secret from ıanufacturing the formula, and I can go so ır as to state that such a patent will invalidate patent which may be issued to the secret user pon an application filed after an unduly long eriod of secret use.

Thus in my opinion an inventor should file is application for patent, carry on the prosecu-on of the application for as long a period as ıay be possible in the Patent Office, which in ome cases may run over four years, and then hen the patent is allowed, but before issuance, e can allow the application to lapse and by the ayment of $15.00 renewal fee, he can extend he period of secrecy for another eighteen ıonths.

This enables any inventor to acquire the dual ights, first of secrecy over a period of years, nd secondly the protection of the Patent Of-ce as against any subsequent independent in-entor.

The following is reproduced from a com-ıunication issued by the U. S. Patent Office:

Department of the Interior
United States Patent Office
Washington, D. C.

Patents:

Attention is called to Section 4886, R. S.:

"Any person who has invented or discovered ny new and useful art, machine, manufacture, r composition of matter, or any new and use-ul improvements thereof, not known or used y others in this country, before his invention r discovery thereof, and not patented or de-cribed in any printed publication in this or any oreign country, before his invention or dis-overy thereof, or more than two years prior o his application, and not in public use or on ale in this country for more than two years rior to his application, unless the same is roved to have been abandoned, may, upon pay-nent of the fees required by law, and other due roceeding had, obtain a patent therefor."

This Office cannot respond to inquiries as to whether an alleged invention may be patented. or make an examination to determine whether particular invention has been patented, in dvance of the filing of a properly prepared pplication for patent thereof. Such an appli-ation comprises a petition, specification, oath, rawing (if the case admits of illustration), nd filing fee of $15. Should the application be llowed, a final fee of $20 will be required. A ıodel should not be filed unless required by the)ffice.

Of the propriety of making an application or patent, the inventor must judge for him-elf. The records of this Office pertaining to atented inventions are open to public inspec-tion, and may be examined by the inventor or by any attorney or expert whom ties for ob-taining patents.

If the inventor wishes to file an application for a patent, he is advised to employ a compe-tent registered patent attorney, inasmuch as the value of patents depends largely upon the skillful preparation of the specification and claims. This Office cannot recommend any par-ticular attorney or firm, but advises applicants to avoid doing business with those who adver-tise the possession of unusual facilities for obtaining patents.

The Office does not buy and sell inventions. Nor does it publish any lists of "Inventions Wanted." Such lists as are published by attor-neys are unauthorized, and so-called "Certifi-cates of Patentability" are not recognized by the Patent Office.

M. H. Coulston, *Chief Clerk.*

A. R. Ullrich Now Manager and Buyer

Alexander R. Ullrich, formerly in charge of the motion picture department of G. Gennert & co., New York, is now connected with John Wanamaker & Co., New York. Mr. Ullrich has taken over the camera department, where he assumes the responsibility of manager and buyer.

John D. Elms Leaves for Coast

Mr. J. D. Elms of the Widescope Camera Film Corporation has left for the coast where he intends to start production on a picture using the Widespread camera. This camera takes a picture through an angle twice as great as the standard motion-picture camera.

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26TH AND FEDERAL STREETS

CAMDEN. N J October 13th, 192[illegible]

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Philedelphia, Pa.,

Gentlemen;

Having ueed your ventilating and cooling syetem in my new Victorie Theatre over the pest summer I feel confident to peee upon ite merits and take thie opportunity to record my appreciation of it as a businese getter.

During the hotteet daye of the summer my businees euffered very little, many patrons actuelly dropped into the theatre to cool off. My competitore also edvertised their theetres ae the cooleet in town, but one vieit to their houees eufficed to prove to the theatre petrons that their etatement wae not true.

I find your eyetem ell that could oe deeired both for cooling and ventilating. I regard it es an all yeer round neceesity in any first claee house. Now thet the eummer ie over I find it excellent on crowded nighte in exheueting the foul air and in keeping the etmoephere in the theatre freeh and pure all the time. Aleo pleaee accept my pereonal thenke for the excellent eervice I heve received on thie inetallation. Nothing wee neglected by your MR. Brown end the mechanice to aseure my complete setiefection

Wiehing your company every euccese,

I am.

Very truly youre,
VICTORIA AMUSEMENT CO.
Benjamin Shindler Pres

BS/D

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Libman Spanjer Reserve Booth at Convention

The Libman Spanjer Corporation, builders of lobby frames de luxe, have reserved a booth at the coming Washington Convention for the purpose of exhibiting the various styles of lobby displays which they design and manufacture. This corporation reports that business is very encouraging and expect this to be a record breaking year.

John Wallace Gillies Addresses Cinematographers

The United Society of Cinematographers were treated with a very interesting and constructive talk given by John Wallace Gillies on the subject of "Soft Focus Lens as applied to Motion Picture Photography" which included the subject of "Composition." Several reels of artistic merit were shown including "The Beggar Maid," which picture was selected for the reason that a great deal of publicity had been given it on account of its unusual lighting effects and artistic composition. Following the discussion by members of the picture, a luncheon was served to the fifty members present at the organization's new and commodious quarters at 1493 Broadway, New York City, this location selected for its central position allowing close touch with the motion picture trade.

Drawing Plans for Theatre

For the second time within a year and a half, the Neil House has been sold and its site is to be occupied by a 12-story, 1,000-room hotel and a huge motion picture theatre, both to be the finest and most elaborate of their type west of New York City. Probably no announcement in Columbus, Ohio, real estate history has been awaited with keener interest than the authentic information regarding the final disposition of the famous Neil House property.

Papers were signed in the offices of the Goodman-Hague Co., real estate brokers, which firm, for the second time, negotiated the transfer of this property. In the deal just closed, Max Stearn transfers his right, title and interest in the property to a syndicate of Cincinnati, Columbus and Cleveland capitalists, headed by Archibald S. White of Cincinnati. It was James T. Clyde, present manager of the Neil House and a life-long friend of Mr. White, who first brought to the attention of the Cincinnati capitalist the possibilities of a new hotel on the site just acquired.

First National Franchise Holder Gets Third Theatre

Judge H. T. Titus, First National franchise holder and owner of the motion picture theatres in Daytona, Fla., is to add a third house to his string in the southern city. He has purchased the Malby Building on Orange Avenue, constructed for garage purposes, and is having it converted into a showhouse with all modern appurtenances and conveniences. It will be opened the last week in March.

The building is admirably adapted for a motion picture theatre and after the alterations are completed it will be one of the best in the state. It will seat 1,500—1,000 on the main floor and 400 in the single balcony.

The stage will be equipped with modern settings that will be a credit to any city, and will be made large enough to accommodate legitimate shows as well. The house will have women's retiring rooms, lounge rooms and other features for the comfort of its patrons.

Marines Use Behlen Signals

UNITED STATES MARINES
Office of the Post Chaplain
MARINE BARRACKS
Quantico, Va.
March 12, 1922

C. C. Rush Enterprises
Greenville, South Carolina

Gentlemen: We have installed the two Behlen Signals purchased from you and find them entirely satisfactory. In fact, I would not be without them after watching the results. We are running a changed program every night in the week of first run pictures for the four thousand marines here, and it is not practical for me to go over each picture to learn the final scenes and fade-outs. I have in the past found it necessary to use punch holes, but your signal makes that unnecessary and the changes are far better.

With sincere wishes for your success with this dandy little article, I am.

Very truly yours,
(Signed) Bernard M. Rowold,
U. S. Marines,
Chief Projectionist.

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Short-Focus Lenses

Owing to the lack of length in the studio it is sometimes necessary, in order to obtain full-length portraits, to use lenses having a shorter focal length than is desirable. The effect usually produced is very unpleasant to a critical eye, the principal faults being that the floor appears to be slanting upwards, the feet following the same direction, while the head seems to be thrown back. This effect can be reduced to a minimum by judicious arrangement of the apparatus. The camera should be kept lower than is usual for full-lengths, and the lens should not be tilted down more than can be helped, the figure being centered on the plate by means of the rising and falling front. This will give better perspective in the lower part of the picture. To overcome the thrown-back appearance of the head the chin should be lowered more than is generally done. A short studio may be practically lengthened by fixing a large mirror at the end and pointing the camera at that. In such a case the glass side of the plate should be placed next the lens and the necessary allowance for thickness made when focusing otherwise the image will be reversed. —*British Journal of Photography.*

New Company Incorporated

The Belleville Capitol Theatre, Limited, is the name of a newly incorporated company with headquarters at Toronto, Ontario, under a charter granted by the Ontario Government for the erection of a new Capitol Theatre at Belleville, Ontario. One of the directors of the new company is William George Sturgess of Toronto, a veteran exhibitor, manager of the Imperial Theatre at Toronto for many years. The new company has an authorized capital of $200,000. —*GLADISH.*

Model Theatre for Jersey

A group of wealthy Wall Street men and millionaire financiers are building a model theatre up near Mahwah and Suffern, in Jersey, where they all own fine estates and country homes. This theatre is to be modelled after the Cameo, recently opened by B. S. Moss at 42nd Street and Broadway, New York City, and which seats 600 people. It is said that the new Bijou theatre will be entirely maintained by its owner-builders.

C. C. Klutts to Erect Theatre

C. C. Klutts, operating Glades theatre, Moore Haven, Fla., is contemplating erection of a small motion picture theatre, same to be modern throughout, at a cost of $15,000.

You needn't compete with seashore breezes

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Music and the Picture

Why All Popular Music Sounds Alike

William Frederick Peters Explains How World's Greatest Symphonies Are Evolved from Eight Fundamental Tones

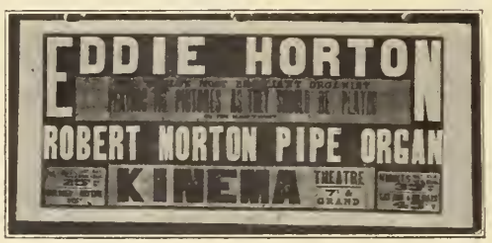
"ON the same basis that there are but ten fundamental numerals, yet we count into the millions and billions; but twenty-six letters in the alphabet, yet thousands of words in the English language; only three primary colors out of which are born the world's great paintings, so there are only eight musical tones to the octave, but from these eight tones are created the world's most appealing symphonies."

Thus spoke William Frederick Peters, composer, director and creator of scores, and the man who arranged the musical setting for the New York presentation of D. W. Griffith's "Orphans of the Storm." He made the statement by way of explanation of the announcement at the beginning of each showing of this latest Griffith photoplay at the Apollo theatre that the melodies played by the orchestra, while familiar to almost every person in the house, were, nevertheless true to the French Revolutionary period, and were equally familiar to every one in Paris at the time of the fall of the Bastille and the mad revelries of the Dance of the Carmagnole. In other words, the musical setting for the picture was as historically correct and accurate as were the scenes and costumes themselves.

"Music is a good deal the same as language," Mr. Peters went on to say. "During a recent visit to this country a very popular English novelist and story writer, and one noted for his prolific writings, told a group of fellow writers and their publishers, how he was able to turn out so many stories in so short a time. There are only just so many story plots in existence, he told his audience; there never were any more, and probably never will be many more, and full recognition of this fact enabled him to concentrate not on new plots but on There are variations now and there will be other variations to come, but the same air will be caught, and for the same reason that the same words will be used for generations to come, even though the sentences they mak will be different."

Reverting to music and orchestration as applied to the motion picture, Mr. Peters declared new forms and new phases of old plots.

"Much the same conditions obtain in the musical world. Let me repeat that music is a good deal the same as language. Musical composition properly may be compared to the plot of th fiction story, while it may be said that the melodies compare with sentences—constituting



Here is a picture of one of the numerous 24-sheet stands used by the Kinema theatre, Los Angeles, to advertise the big Robert-Morton organ and the theatre's soloist Eddie Horton

finished groupings of tones, smooth, harmonious, just as sentences comprise the groupings of words into well-rounded, perfectly modulated expressions of thought. Again, we might say that melodies are to composition what phraseology is to writing.

"And that is why all popular music sounds alike; why the popular airs of a hundred, two hundred or even two hundred and fifty years ago ring in harmoniously with the airs that are popular to-day, just as they did with the tunes that were popular nearly fifty years ago when 'The Two Orphans' was first created on the American stage by Kate Claxton, and just as they will fifty or a hundred years from now. he felt convinced that the photoplay furnishes the composer his greatest field for genuine and sincere artistic endeavor.

"There is not a moment in the course of the screening of our really first class motion pictures," said Mr. Peters, "but there is depicted some emotion, slight though it may be, that the composer should convey through tone mediums to the audience, in order that 'hose watching the screen may feel and be made to appreciate the full effect of the emotion the picture seeks to arouse.

"The composer must feel all that the film depicts, must catch the emotion quickly enough to transmit it direct to the audience in time for them to 'get it' while the scene is still before their eyes. If he cannot do this he fails. Sometimes it must be done so quickly that there may be only three or four notes, yet these notes will interpret to the spectator, and draw him into immediate sympathy with the emotion presented.

"Orchestration for a motion picture is a form of music in which the composer cannot 'pad.' By that I mean there never comes a time when he can inject a few bars with the feeling that 'it will do.' He must express in tone harmony every motion, and if he cannot feel and express and connect, then those in the theatre know it at once. This knowledge may come to them quite subconsciously, it is true, but they know, nevertheless.

"Music, of course, has a strong psychological effect, and in this connection it is not going too far, perhaps, to say that the orchestra is the mouthpiece of the motion picture artist. And it is my belief that D. W. Griffith has a keener appreciation of this fact, a keener realization of the value of proper orchestration, than many of the leading photoplay producers of the day.

"That is why, doubtless, he kept me in the orchestra pit almost night and day for nearly a week while I was arranging the score for 'Orphans of the Storm.'

"It is my contention that dramatic music should never be much above the speaking voice, and should convey to the spectator of a motion picture the atmosphere of the time and place as well as express the emotion. Take for instance in 'Orphans of the Storm' the scene where Henriette and Blind Louise set out for Paris. Henriette naturally is joyous in that she is going to help her sister. So there is introduced just a few notes of a simple little melody, light and sentimental, that conveys to the audience Henriette's joyousness, and at the same time does not in any way detract from the simplicity of the two girls and their surroundings.

"Again when they have arrived in Paris there is a splendid exemplification of what we may call the drama of silence. Those who have seen 'Orphans of the Storm' will recall that the sisters were to have been met by an elderly uncle, who has fallen into the hands of hirelings who have instructions to kidnap Henriette. The uncle is taken into a wine shop by the conspirators and drinks with them. Theoretically from an orchestration standpoint the audience begins to feel his grogginess even before he takes his first sip of the drugged wine; the spectators know subconsciously what is going to happen. The music drops into a minor key of the Paris melody, just for four measures, and then as the uncle's head falls forward onto the table, there comes a pause, brief but sharp, and long enough for the spectators to ask themselves, intuitively, 'What is going to become of the orphan sisters?' That is the drama of silence.



Showing the orchestra of the Coliseum theatre, Seattle, managed by Frank Steffy, in the pit.

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MAY 13, 1922

Motion Picture News

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By JACK CAIRNS

Brooklyn Theatre, Detroit, Mich.

I DON'T care who makes the pictures or distributes them, it is what the pictures really are that concerns me. I am concerned about pictures because my public is very much concerned, in fact, they keep after me everlastingly if some picture falls below the standard we have set at our theatre.

I have always found Paramount a good, steady, consistent factor in building business up where it should be and my patrons know the product thoroughly, and consequently I need spend very little in announcing the coming of a Paramount picture. This saves the exhibitor a great deal if he ever realizes it. All of these films come to us nationally advertised, and when our patrons see them billed in front of our theatre it is not unusual to hear them remark: "Oh, yes, that is the picture I read about in such and such a magazine."

Paramount directors are making rattling good pictures now that present big box office possibilities, and the stars seem to be striking a rapid pace. Most of them are all staunch favorites with all classes of movie patrons.

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JACK CAIRNS

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"Wonderful settings"

"Here is a picture that deserves success. Thought and skill in production, beauty of scenery, consistency of acting, a plot that retains interest to the end. Sane, wholesome entertainment."—*N.Y. Journal.*

"Deserves success"

"Rarely has such a beautiful locale been used in a motion picture. It not only tells an interesting story but it is a constant succession of amazingly beautiful pictures. An excellent cast."—*N. Y. Mail.*

"Amazingly beautiful"

"This picture is probably the most artistic one shown this year. Scene after scene of beautiful landscapes almost makes you hold your breath. The acting and photography could hardly be improved on."—*N. Y. Sun.*

"Most artistic of year"

"The most gorgeous surroundings you can imagine this side of Paradise. The cast is a great galaxy of stars."—*N.Y. Tribune.*

"Galaxy of stars"

"Artistic restraint gives it the touch of excellence and perfection."—*N. Y. Call.*

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Adolph Zukor presents a

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production

"The Man From Home"

with

James Kirkwood

Anna Q. Nilsson, Norman Kerry and Dorothy Cumming

From the play by Booth Tarkington and Harry Leon Wilson

Scenario by Ouida Bergere

A Paramount Picture



Solving Your Summer Problem

THE exhibitor is now facing the most difficult problem of the year—how to keep the people coming to his theatre during the spring and summer months. This is the season when most people want to spend their evenings out of doors, and it requires particularly strong attractions to draw them to the theatres.

Consequently Paramount takes pride in presenting this list of releases for May, June and July, confidently feeling that every picture listed is a strong and certain box-office attraction, big in story, in direction and in cast.

MAY

"THE BEAUTY SHOP"
with Raymond Hitchcock and an all-star cast.
Created by Cosmopolitan

GLORIA SWANSON in
Elinor Glyn's
"Beyond the Rocks"
A Sam Wood production, *with Rodolph Valentino.*

A GEORGE FITZMAURICE
production
"The Man From Home" with James Kirkwood and a great cast.

AGNES AYRES in
"The Ordeal"
W. Somerset Maugham's first original screen story.

"THE WIFE TRAP"
UFA Production
A great and stirring modern drama

THOMAS MEIGHAN
in "The Bachelor Daddy"
The best picture he has ever appeared in.

JACK HOLT AND BEBE DANIELS
in "North of the Rio Grande"

JUNE

A GEORGE MELFORD
Production
"The Woman Who Walked Alone"
with Dorothy Dalton

WALLACE REID
in "Across the Continent"
The most thrilling Reid picture yet

"OVER THE BORDER"
with Betty Compson and Tom Moore. *A Penrhyn Stanlaws production by Sir Gilbert Parker.*

THOMAS MEIGHAN in
"Our Leading Citizen"
George Ade's first original screen story.

POLA NEGRI
in "The Eyes of the Mummy"
with Emil Jannings
UFA Production

JULY

JACK HOLT in
"The Man Unconquerable"
A story of the South Seas, ideal for this star.

"THE GREATEST TRUTH"
UFA production
A mighty spectacle of all the ages

ETHEL CLAYTON in
"For the Defense"
A mystery story of remarkable intensity.

MARY MILES MINTER
in "South of Suva"
The strongest drama in which this star has ever appeared.

AGNES AYRES in
"Borderland"
A powerful story dealing with a topic on everybody's tongue.

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MATINEE DAILY



VARIETY
---the showman's paper, said about this booking:

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For a short length subject it has extraordinary production features and is a slam-bang, rough-and-tumble comedy from start to finish, without a pause in the action. The youngsters at the Monday matinee found it amusing and showed it unmistakably."

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Read Arthur James great editorial on Comedy—

and

Christie Comedies

in particular



464

MOVING PICTURE World

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Cold Feet Warm the Soul

EIGHT years ago good comedy was considered by wise exhibitors as the back-bone of the program. It was the custom to select a mirth provoking one-reel subject and build the rest of the entertainment around it. This was not hard to do, once the comedy was secured, as short subjects were the order of the day. This system was founded on the best principles of showmanship. A comedy was of more service in recreating and refreshing the spectator than the gloom of tragedy, no matter how well done, or the thrill of fine melodrama. It was based on the idea that more persons wanted hearty laughs than anything else. Next to laughing they wanted to cry. These two primal emotions when appealed to brought the spectator in and sent him away pleased, satisfied and anxious not only to come again but to let his friends in on the party.

When big features grew to lengths that crowded out all the good short material, often the very best part of the entertainment, the comedy was not forgotten but it was frequently neglected. It became necessary to increase the length of comedies in order to get consideration and money for them. This in turn resulted in the early custom of spreading two slices of bread with butter that was only enough for one. That condition was remedied by an increase in the amount of fun per picture and the making of comedies around real stories rather than the throwing together of a lot of pleasant nonsense that had neither a start nor a finish.

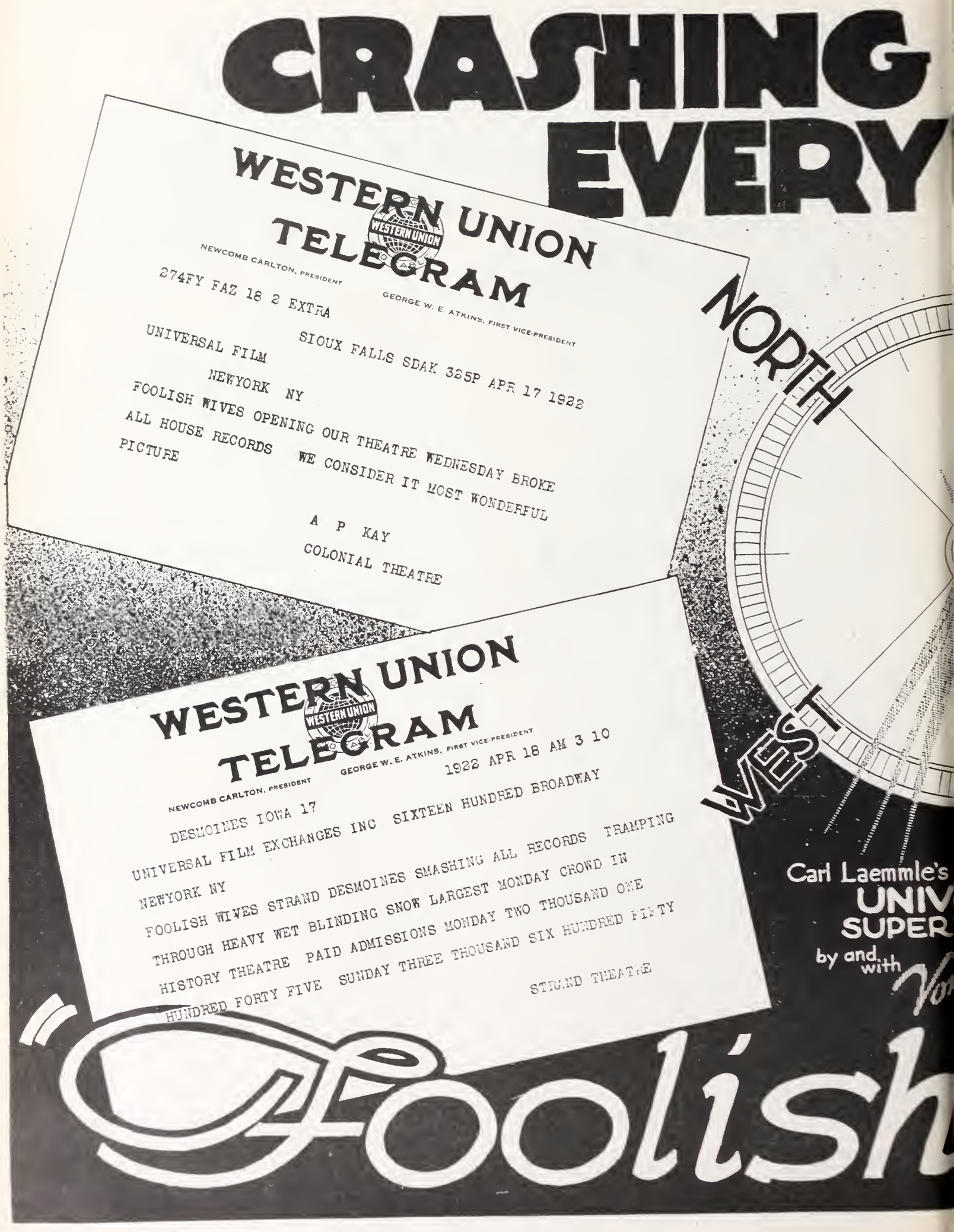
This preamble is by way of calling attention to the fact that good comedy today is possibly the greatest box office asset, and good comedy is being provided, not in great quantity but in great show quality. In California we saw Cold Feet, a new two-reel feature comedy directed by Al Christie and featuring Viora Daniel. It is not only one of the best Christie comedies we ever saw but one of the most entertaining comedies ever made.

It's both an outdoor and an indoor subject, handsomely dressed, artistically scened, well played and directed in perfection. The Royal Mounted, James Oliver Curwood, villains, wolves, a handsome hero, a pleasant heroine and legitimate comedy treatment blend into a surpassing story.

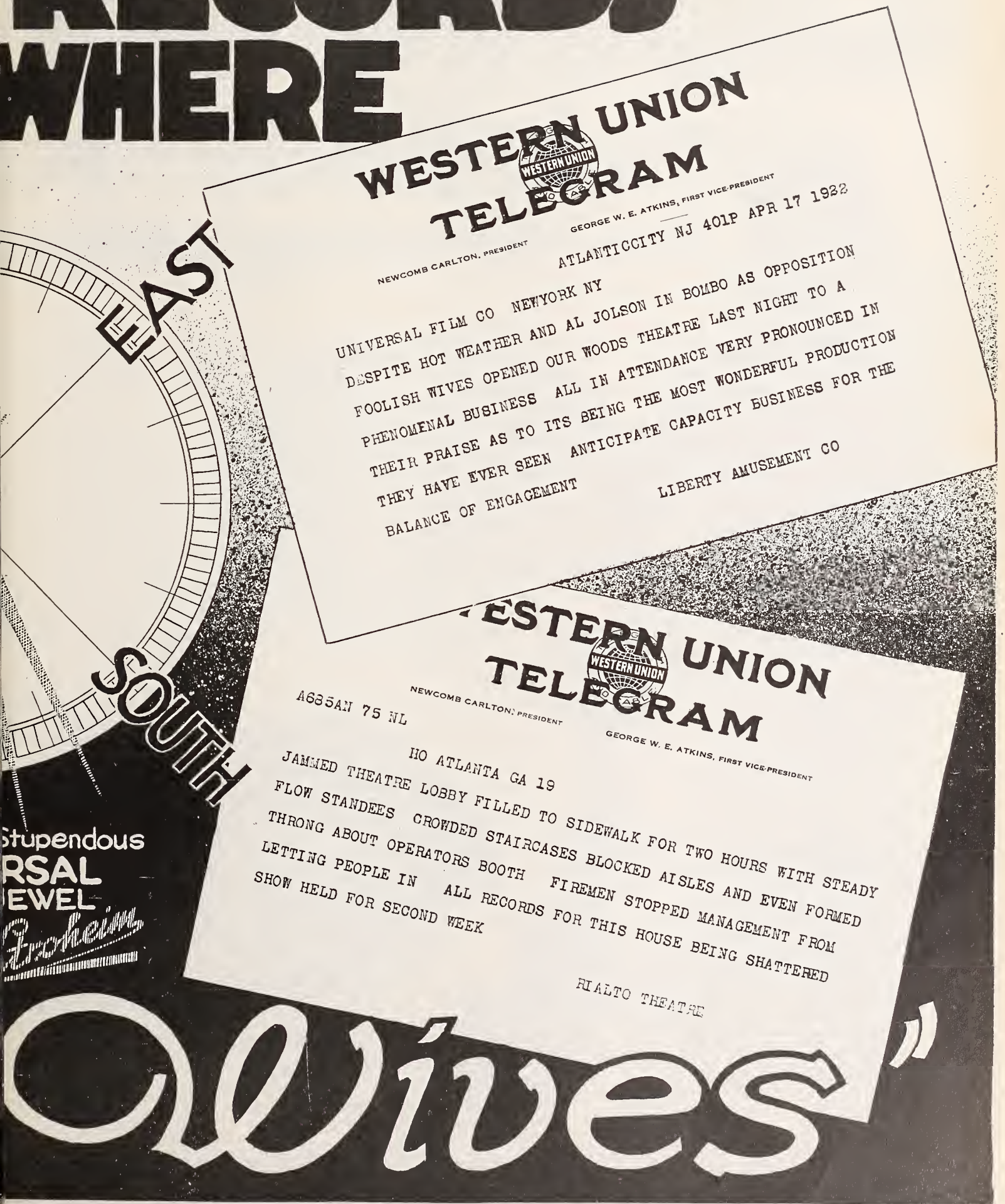
Our suggestion to exhibitors is to see this comedy and if their judgment agrees with ours, to feature it on the bill and advertise it as a special added entertainment. It will certainly satisfy the patrons and send them away talking about it. Incidentally we congratulate Mr. Al Christie, his company and Educational on having provided a back-bone-of-the-program type of subject and we urge that more follow in its wake.

ARTHUR JAMES.

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"Off His Beat"
"No Brains"

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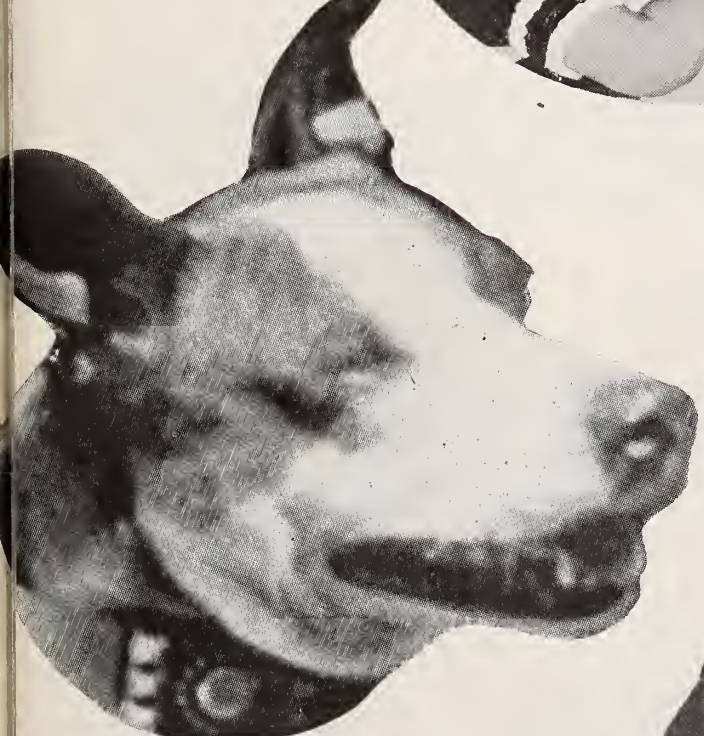


QUEENIE

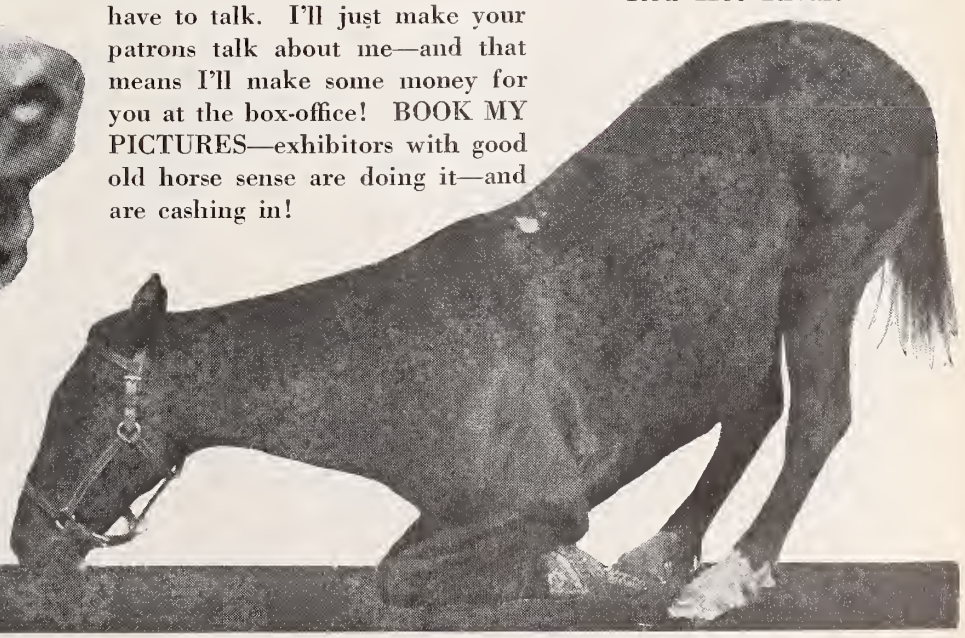
I'M QUEENIE, the horse that does everything but talk. But they got me in the movies now—a star and everything—so I won't have to talk. I'll just make your patrons talk about me—and that means I'll make some money for you at the box-office! BOOK MY PICTURES—exhibitors with good old horse sense are doing it—and are cashing in!

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"Orphans of the Storm"

Adapted from

"The Two Orphans"

By arrangement with Kate Claxton

With Lillian and Dorothy Gish

Can a Woman Love More Than One Man?

Young, slim, wistful, and country-bred, she went to Paris with her blind sister. Kidnapped, she is saved by an aristocrat. She met Danton, the leader. The love of these two for Henriette Girard, her love for them, is the golden cord D. W. Griffith has interwoven through "Orphans of the Storm."



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The WALL

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While Others Danced She Decorated the Wall

A weed in a garden of roses, is Idalene Nobbin, a wistful figure, awkward and pigeon-toed.

We laugh at her sad attempts at the toddle, but we are moved at the cruelty of youth which makes her the butt of practical joking. Young love and the sensitiveness of the wall flower is the theme of Rupert Hughes' latest original photoplay, a mirth-making pantomime, treated, however, with gentle sympathy.

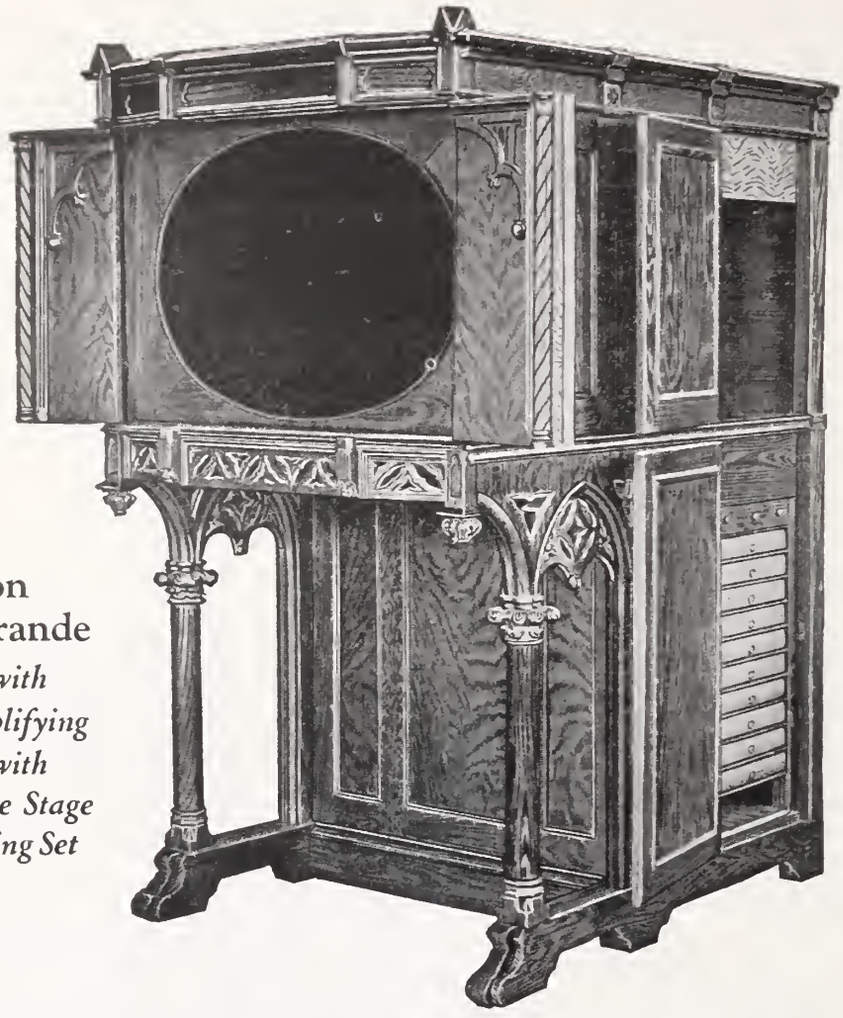
Mr. Hughes says of it, "The world is full of girls who are crushed with lack of encouragement at home and who need only to be flooded with sunshine and praise and taught a little grace and self-confidence. The Wall Flower is the story of such a homely thing and of her swift blooming when her desperation threw her by chance among strangers who were kind to her. It is a love story, of course, but of more than one kind of love."

Colleen Moore gives a splendid performance in this exceptional picture, which the author chose to direct himself.

FLOWER

written and directed by

RUPERT HUGHES



The Lyradion
Concert Grande

Equipped with Seabrook Amplifying Horn and with or without Five Stage Radio Receiving Set

Powerful enough to fill any theatre

An added attraction and a money maker

Your theatre can be the first in your city to give public radio concerts—if you act promptly

The Lyradion Concert Grande offers a new and exclusive attraction for your theatre—one that cannot fail to increase attendance because everyone is interested in radio.

In the ball room of the Pennsylvania Hotel in New York on March 9th, 100 couples danced to music played by Vincent Lopez' orchestra 20 miles away and reproduced on the Lyradion

The Lyradion Concert Grande will bring to your theatre the best music played by famous artists and orchestras as well as all of the news and other features broadcasted daily.

This instrument is built for theatre use exclusively—it is the only machine on the market capable of reproducing a musical selection in the same volume and quality of tone that characterized its original recording. It has proven its worth in houses up to 2200 seating capacity, although smaller sizes are also available.

In addition to radio this instrument also enables you to play the latest phonograph music. It gives your patrons the opportunity of hearing the current record releases played under the most favorable circumstances and makes it unnecessary for them to visit the stores of several dealers in order to hear all makes of records. They will appreciate this service.

Play the feature with your organ; use the Lyradion as a phonograph during the "Comedy" and "News Reel"—receive broadcasted news and music clearly whenever it is being sent.

The exclusive features of construction which place the Lyradion entirely in a class by itself as a means for reproducing radio and phonograph music are fully covered by broad and basic patents already allowed by the United States Patent Office.

Only one Lyradion will be placed in cities up to 200,000 population. You can be the first to introduce this exclusive and innovative entertainment feature in your city, but you must act promptly. Ask for full particulars today. Write or wire at our expense.

LYRADION SALES & ENGINEERING COMPANY

which is Plant No. 5 of Dodge Manufacturing Company

MISHAWAKA, INDIANA KENYON W. MIX, *Director*

SELZNICK PICTURES

Distributed by Select

LEWIS J. SELZNICK'S

"REPORTED MISSING"

Starring

Owen Moore

Directed by Henry Lehrman

Now attracting the greatest audiences ever jammed within the walls of *The Criterion*, New York's premier theatre



Critics describe it as the biggest box-office attraction of a decade

ASK HUGO RIESENFELD of NEW YORK

Motion Picture News
April 22, 1922

"Reported Missing"
Selznick—Six Reels
(Reviewed by Laurence Reid)

IF there is one picture which deserves the tribute of "something out of the ordinary" that picture is "Reported Missing," accurately described by Selznick as its greatest achievement. Henry Lehrman, who wrote and directed this melodramatic comedy, has been given free rein to add to the gayety of a nation. And he has contributed a feature which will be talked about for its adventurous action, its novel gags, its subtle and broad humor, its quaint characterization, its development toward a climax which carries explosive qualities and its overwehlming suspense. This compelling element causes the spectator to grip the arms of his seat despite the fact that th incidents and gags are charged with humor. Even though you wonder if Owen Moore, "shanghaied" by his enemy, will ever see land again, you laugh over his embarrassing moments.

The star plays the part of a quiet, unobtrusive chap addicted to idleness and a fondness for liquor. He is always the gentleman. His top hat adorns his head throughout. The idea is a satirical fling at serious melodrama with the author and director punctuating the humor with just enough balancing drama to give it substance. The hero holds an option upon a fleet of merchant vessels—a fleet much desired by a cunning Oriental. Owen takes life and his possessions lightly until the girl provokes him to carve his niche in the world. When he threatens to become serious he is "shanhaied" along with the girl. Here it is that Lehrman says "Let's Go!" Fun and excitement are running neck and neck. There is Owen in the hands of a crew of vicious cutthroats. And here comes the faithful valet in a rowboat paddling the waves for dear life.

There is action a-plenty aboard this schooner. For one thing the commissary department is soon emptied. And the skipper shoves the hearty eaters into the briny deep if they take more than their allowance. Money has been spent to make these sequences genuine. The scenes, atmosphere and properties are the real thing. A storm arises which brings more suspense. And the humor is immense as you follow the hero's adventures and the valet's trouble in singing his dying swan song, "Nearer My God to The," at the organ, the while a veritable Niagara engulfs him. The climax introduces an exciting auto pursuit and the rescue of the heroine who has been brought ashore and hidden in the intricate chambers of the Jap's villa. A hydroplane is employed to give chase to the Oriental's fast motor boat. And the sailors are called upon to help the hero in his distress. It is a healthy melee—a battle royal. Daggers, knives, fists, revolvers are used in combatting the enemy. You are laughing one minute and catching your breath the next.

The titles are genuinely funny and are contributions by humorists associated with New York dailies. Indeed Selznick has not overlooked one department to give the feature a thoroughness of production. The cast is highly efficient. Owen Moore will have to share honors with Tom Wilson whose blackface portrayal and whose antics indicate a born clown.

Drawing Power—This one will go like a house afire once it is gotten over with the public. First audience will spread the report that it is a winner. Title can be exploited to limit



Laurence Reid of the Motion Picture News thinks "Reported Missing" will go over like a house afire

ASK NICHOLAS SCHENCK of NEW YORK

EXHIBITORS TRADE REVIEW

April 22, 1922

Reported Missing

Selznick Photoplay in Eight Parts. Written and Directed by Henry Lehrman under the Personal Supervision of Myron Selznick. Scenario by Louis Allen Browne. Photographed by Louis Cronjager. Titles by H. I. Phillips, John Medbury, W. B. Johnson, E. V. Durling and Tom Bret.

CAST AND SYNOPSIS

Richard Boyd, Owen Moore; Pauline Blake, Pauline Garon; Sam, Tom Wilson J. Young, Togo Yamamoto. Other characters by Nita Naldi, Frank Wonderly and Robert Cain.

Richard Boyd, a ne'er-do-well, becomes head of the Boyd Shipping Company, by inheritance. Pauline, a flapper, determines that Richard shall do something big, so she urges him to exercise the company's option on a huge fleet of ships which J. Young, a Chinese merchant king, has his eye on. Young is aided by Andrew Dunn, general manager of the Boyd concern, whom he has bribed. To get Richard out of the way, Young has him and Pauline shanghaied. The ship is wrecked. There is a rescue. Then a race between a hydroplane and a sea-sled, a fight in Young's stronghold, and Richard, who has been aided by his faithful colored servant throughout the proceedings, gets the ships and the girl.









The introductory title says this picture is designed as entertainment and nothing else. And that's just what it is—entertainment to the nth degree, a mixture of comedy, slapstick, burlesque, melodrama, so cleverly put together that it is absolutely sure-fire. A certain cure for box-office blues—that's *Reported Missing*. According to our way of thinking all the exhibitor has to do with this picture is to add the proper amount of exploitation and serve—his patrons will do the rest.

A combination of thrills and eccentric comedy—we use the word eccentric because it has a very apt meaning here—and some of the cleverest titles ever put on the screen—that's the essence of *Reported Missing*. It gives the audience a chance to laugh and laugh hard, which, as we understand it, is what most people like to do nowadays in preference to weeping.

There is just enough plot in *Reported Missing* upon which to hang a series of incidents, ranging from a realistic storm at sea to a remarkably well-staged fight in the stronghold of an Oriental. This latter incident will no doubt come a classic on the screen. It is screamingly funny and yet it thrills. And it is built around the adroit use of the razor by the hero's massive colored servant, who, incidentally, is one of the finest eccentric comedy-characters ever given to pictures.

The cast is excellent. Owen Moore, in the role of the hero, plays one of those helpless young men, at the mercy of everything and everybody that come along—for a while. Then, inspired by the girl, he proves himself a man. It is a neat and sympathetic bit of work. Tom Wilson, as the huge servant, scores heavily, and is ideal for the part. He is the life of the picture. The heroine, as presented by Pauline Garon, is pretty and effective, and the rest of the players contribute their share in excellent fashion. A little boy who appears in one sequence must be described as a 'find." Who is he, we wonder? Though he was on the screen for only a few minutes he registered emphatically as a wonderful type and a remarkably natural actor.

The direction, staging and technical details are admirably handled. The continuity runs smoothly and the total effect is well managed.

Reported Missing is a "pep" picture. And that means "pep" at the box-office.



Oscar Cooper thinks "Reported Missing" is absolutely sure-fire

ASK HARRY DAVIS OF PITTSBURGH

DAILY NEWS, MONDAY, APRIL 10, 1922

THIS RICH YOUTH LOOKED SIMPLE, BUT HE WASN'T

By McELLIOTT.

Four good newspapermen and true helped to write subtitles for Mr. Owen Moore's latest picture, "Reported Missing." They are (the subtitles) as wise as they make 'em, and as meaningful. Mr. Moore's film, too, is a good film. Listen—



Owen Moore

Once upon a time there was a Rich Youth who looked like a Boob, but wasn't. He held the reins of a big steamship company for the first time on a certain Morning after the Night Before. His Rival in Business, a Big Gump named Young, had a bright idea . . . to kidnap the Youth and spirit him off to quiet waters until he could Cinch a Deal.

Nothing Doing! Although Mister Moore looked like a Poor Nut, he was Anything But! He staged a Swell Fracas with a lot of extra men got up to look like Chinese Laundry Baggers, before the thing was over. Believe me, Boys, there was Action in that piece!

. . . . . .

I don't believe I've ever seen before so odd an admixture of seriousness and foolery. The foolery is probably that of newspaper humorists. The seriousness may be theirs, too. Anyway, the combination is a satisfactory one.



Pauline Garon and Owen Moore

Owen Moore, solemn as an owl in horn-rimmed spectacles, plays with discretion and comic gaucherie the hero. He is ably assisted in his job by Pauline Garon and Tom Wilson. It's worth the price of a good time to see Mr. Wilson pursuing with ardor the yellow minions of J. Young, the villain. His threat to make "yellow confetti" out of every last one of them is fulfilled, literally, I believe.

TITLE OF FILM: "Reported Missing."
TYPE: Comedy-drama.
DIRECTION: Swell.
PHOTOGRAPHY: Great.
PLOT: Unimportant.
VALUE: 100 per cent.
Produced by Selznick. Presented at the Ritz.

CLOSE-UPS	ANSWERS
Prince Mohammed Ali Ibrahim, nephew of the King of Egypt as a guest of the Gol at Los Angeles the watching E. M a scene from "Brothers Und pper asked ldn't	Miss in "The tell played that is was



Mabel McElliott thinks "Reported Missing" is a 100 per cent picture

ASK HAROLD FRANKLIN of BUFFALO

William Fox presents

3 pictures to bring you sure dollars

ZANE GREY'S Western Story
The LAST TRAIL

Western drama at its best
The great flood
The 1000-to-1 fight in the patio!

Making Money Everywhere!

Staged by
EMMETT J. FLYNN

SHAME

WITH
JOHN GILBERT

The great snow storm fight
The danger of the under-world
The wolf-man fight

Certain House Profits!

Story and Scenario by
Emmett J. Flynn & Bernard McConville
Directed by
EMMETT J. FLYNN

FOOTFALLS

The eyes failed-the ears did not
The hands of super-normal strength
Blinded-but terrific in battle

Full Houses and Sure Dollars Follow This Picture

Story by
Daniel Wilbur Steele
Directed by
CHARLES J. BRABIN

They will bring the crowds like a 3 ring circus--

Bill them that way

Advertise these box office bets and cash in

The money-wise are playing them-are you?

The Latest and Best

WILLIAM FOX
presents

Tom Mix

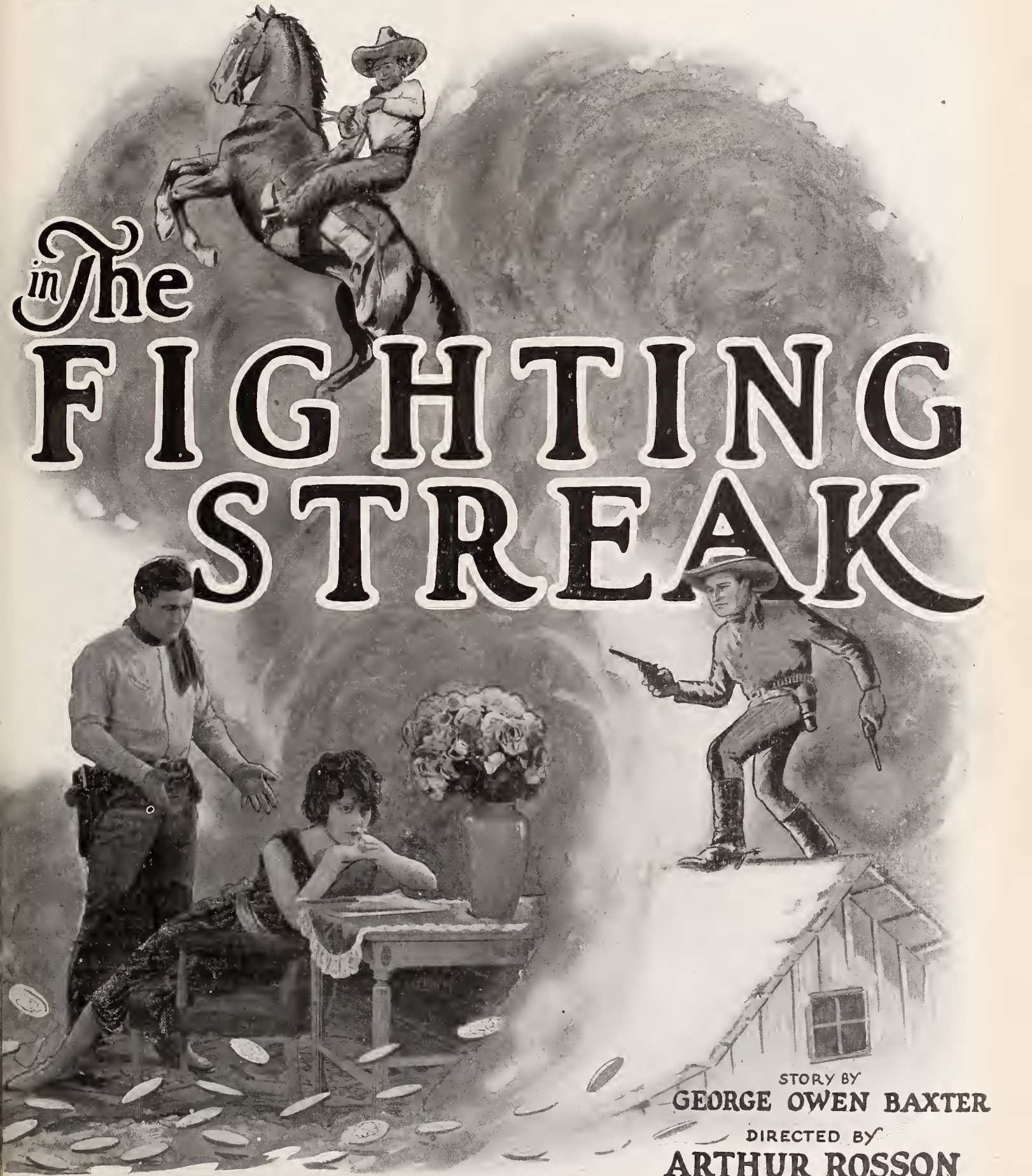
He always has a bag of money for you

He never made a bad one!



Book The Fighting Streak Now

Tom Mix Picture



in The FIGHTING STREAK

STORY BY
GEORGE OWEN BAXTER

DIRECTED BY
ARTHUR ROSSON

Booked Solid by Stephen Lynch

in his 28 cities in Texas, Oklahoma, Arkansas

We are booking for immediate first run play dates this biggest of all the spring season productions and are not holding it back for fall release. *This is the time you need the strong productions.*



PYRAMID PICTURES INC.

presents

MY OLD KENTUCKY HOME

By Anthony Paul Kelly Directed by Ray C. Smallwood

A Ray C. Smallwood Production

With an all-star cast including

SIGRID HOLMQUIST ~ MONTE BLUE ~ LUCY FOX
MATTHEW BETZ ~ JULIA SWAYNE GORDON

Each of the New York daily newspaper critics gave unrestrained praise to "My Old Kentucky Home"—praise for its great horse race: praise for its pathos and its comedy; praise for its love stories. To sum them all up, the *New York Herald* says the picture "is as sweet as the memory of a mint julep."

What the Critics Say:

MOTION PICTURE NEWS: A title familiar to everyone who has reached the age of reason... Carries a tremendous box-office value... Rich in sentiment, heart interest, pathos, humor: a story that will please nine out of ten persons... The race is packed with thrill.

MOVING PICTURE WORLD: A heart-interest melodrama built around the title of an immortal song... an effective thrilling horse race is the climax of the story.

VARIETY: It is a production that should go out and clean up considerable money. The horse race is particularly well handled.

NEW YORK TELEGRAPH: If you like real melodrama. the kind with plenty of heart-interest, mother love and an honest-to-goodness villain see "My Old Kentucky Home." It holds you throughout.

American RELEASING CORPORATION

W. E. GREENE, President — E. B. WARREN, Vice President — A. M. SMALLWOOD, Secy.-Treas.

Only Three — One Is Ours!



Since January 1 only three motion pictures have been big enough, fine enough, commanding enough in their appeal to the New York public to run five weeks on Broadway in the same theatre.

One of these three pictures is "The Loves of Pharoah" —not released until September to the nation's first runs. Another is "Orphans of the Storm"—a great picture.

The third

An International Film Service Co. Production

Sisters

featuring

SEENA OWEN · GLADYS LESLIE · MATT MOORE

The Greatest Story ever Screened about Marriage

From the novel by

KATHLEEN NORRIS

Directed by

ALBERT CAPELLANI

Released to the country's biggest theatres now because we feel that the bigger pictures we deliver to the theatres now the better we will help to make motion picture attendance in the spring and summer season.

American
RELEASING CORPORATION

W. E. GREENE, President · F. B. WARREN, Vice President · A. N. SMALLWOOD, Secy.-Treas.





LOTTIE PICKFORD

IN

"THEY SHALL PAY"

One of the famous family of stars.

The title is a vow.

A schoolgirl plays a man's game with men—and wins!

But when love is the price of victory, shall vengeance or love triumph?

A feature for every daughter to see and every theatre to show.

PRESENTED BY
PICKFORD PRODUCTIONS

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE INC.

DISTRIBUTED BY
PLAYGOERS PICTURES
FOREIGN REPRESENTATIVE
SIDNEY GARRETT



SPECTACULAR PRAISE FOR A SPECTACULAR PICTURE

ALBANY, N. Y.—"J. P. McGowan in 'The Ruse of the Rattler' is one of the best Western pictures screened in this city."—*The Times Union.*

COLUMBUS, O.—"McGowan makes Wm. S. Hart look to his laurels as a fast man with a gun and earns for himself a fighting name."—*Columbus Dispatch.*

SPOKANE, WASH.—"Lillian Rich is attractive enough to make the heart of any gunman turn over. J. P. McGowan is a hero who gets down to the business of manufacturing thrills satisfactorily."—*The Spokesman Review.*

NATION-WIDE! IT'S A CLEAN UP!

J. P. McGOWAN
in THE RUSE OF THE RATTLER
Lillian Rich, Jean Perry, Gordon McGregor, Andrew Waldron and Others

PRESENTED AND DISTRIBUTED BY
PLAYGOERS PICTURES
FOREIGN REPRESENTATIVE SIDNEY GARRETT

A HERALD PRODUCTION
PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE INC.



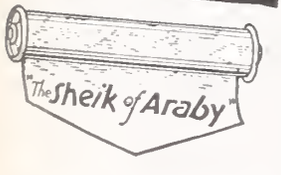
REAL

To Help Thousands of

The SHEIK







The Nationwide Victor Record Tie-up

HERE'S a wallop! The Victor Talking Machine Co., with their five thousand dealer agencies throughout the country, have agreed to cooperate with exhibitors playing this picture. Get in touch with all your local phonograph stores, and other stores selling Victor records, as soon as you book "The Sheik of Araby," and arrange with them for window displays and window cards tying up with the picture. Consult the press sheet and get the dope.

The Smashing Tie-up With the Music Publishers

WATTERSON, BERLIN & SNYDER are behind you to a fare-the-well. With branch offices in all the key cities and dealer agencies everywhere they're going to push this song and picture to the limit. They'll arrange window displays in music stores in your territory; they'll send out song pluggers to plug the song at the same time announcing the name of the theatre playing the picture; they'll send out singers everywhere and will furnish a singer and slides for use in your theatre. Immediately on booking the picture notify your nearest music exchange manager of your playing date. You'll find a complete list and information in the press sheet.

And the Big Piano Roll Tie-up

THOUSANDS of piano rolls of "The Sheik of Araby" are being sold daily. All piano stores, and other stores selling piano rolls, will cooperate with you to the fullest on this picture. You will find them willing to arrange window displays and to enter into other forms of exploitation that will be to your mutual benefit.

HERE it is! The picture with the song tit already on millions of lips! The pictur with a selling campaign strong enough t pull people from a poorhouse! The pictur backed by the popularity that all Sheik produc tions are now enjoying! The clean-up picture tha will carry you into the summer months on tidal wave of huge profits! It's the nearest thin to a booking without a gamble that you ever pu into your house. You're not just buying a bi attraction when you book this picture. You' getting a redfire, live-wire selling campaign mad to order for showmen. Big coin, the biggest yo ever got with a picture, is waiting for you wit this one.



Fresh Dates from the Sheik of Araby Stunt

THIS is a whale of a stunt. We have prepare for your use transparent envelopes bearin the inscription: "Fresh dates from the She of Araby" with a place for your theatre a nouncement. The idea is to put a couple dates in these envelopes and shoot them out everyone, everywhere. It's going to get you raft of publicity and the press sheet gives fu information and explains how you can tie u with a local fruiterer or grocer so that the co to you will be practically nothing.

The Battle-Cry of Pro$perity - Get the $ong!

EXPLOITATION

Exhibitors Get The Money With

of ARABY"

"R-C Pictures' Magnificent Revival of "The Man Who Turned White"

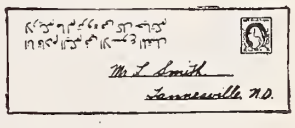
GET a copy of the press sheet and find out all you're actually getting. You'll find details of the most remarkable tie-up ever offered ou. You'll find a raft of red hot exploitation tunts with a sure-fire. seat-selling wallop in every ne of them. You'll find the greatest selection of ewspaper display ads. Every one is a crowd-oaxer. Put 'em on any page of any paper and ney'll stand out like a house afire. You'll find osters jammed with power and punch that literally cream for attention. You'll find everything that neans big business. You've got a picture as big as nything ever offered you, you've got a selling cam-aign packed with novelty and showmanship. Go o it and collect.

A Co-operative Newspaper Tie-up That's A Bearcat

HE advertising manager of any of your local newspapers will put this one over for you. 's a cooperative newspaper smash that every usic store, piano store, phonograph store and ery other store selling music, records or piano lls will be tickled to death to come in on. ne press sheet gives you a complete illustration the ad and tells you just how to go after it. means wonderful advertising for the picture, its all these stores solidly behind you, and the o rata cost to you will be very small.

The Real Arabian Mystery Letter

HERE'S a bearcat of a stunt for your mailing list. A letter written in real Arabian, with a postscript in English that just teases the curiosity, is a surefire way of getting your people to think of the picture. We have suggested how this can be handled as a one-time or two-time mailing proposition in the press sheet, and whichever method you decide to use is going to mean a lot of business at your box office.



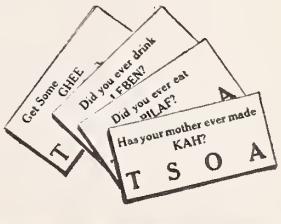
Real Mail Matter With a Tremendous Wallop

THE surest piece of mailing matter to get continual attention is a blotter. People never throw blotters away. They put them on their desks and the message they contain is before them all the time. We have prepared for your use with this production a redfire blotter, artistic and compelling, that everybody you send them to is going to receive with a great deal of pleasure. The message they carry contains the kind of a wallop that will impress them to the ticket-buying point. See the large size illustration in the press sheet.



Throwaway Teaser Cards Jammed With Mystery and Pull

THERE are six of these cards, for distribution, a different one each day, a week before the showing. They contain Arab words, in English script, as curiosity arousers, with the announcement of "The Sheik of Araby" at your theatre on the opposite side. These cards will create a lot of talk, the kids are going to collect them and take them into the homes and the grownups are going to keep on wondering what the Arab words mean until they come to the theatre to find out. The press sheet gives you novel ways of putting this stunt over, and the translation of the Arab words.



Hear the Record! $ee the Picture!

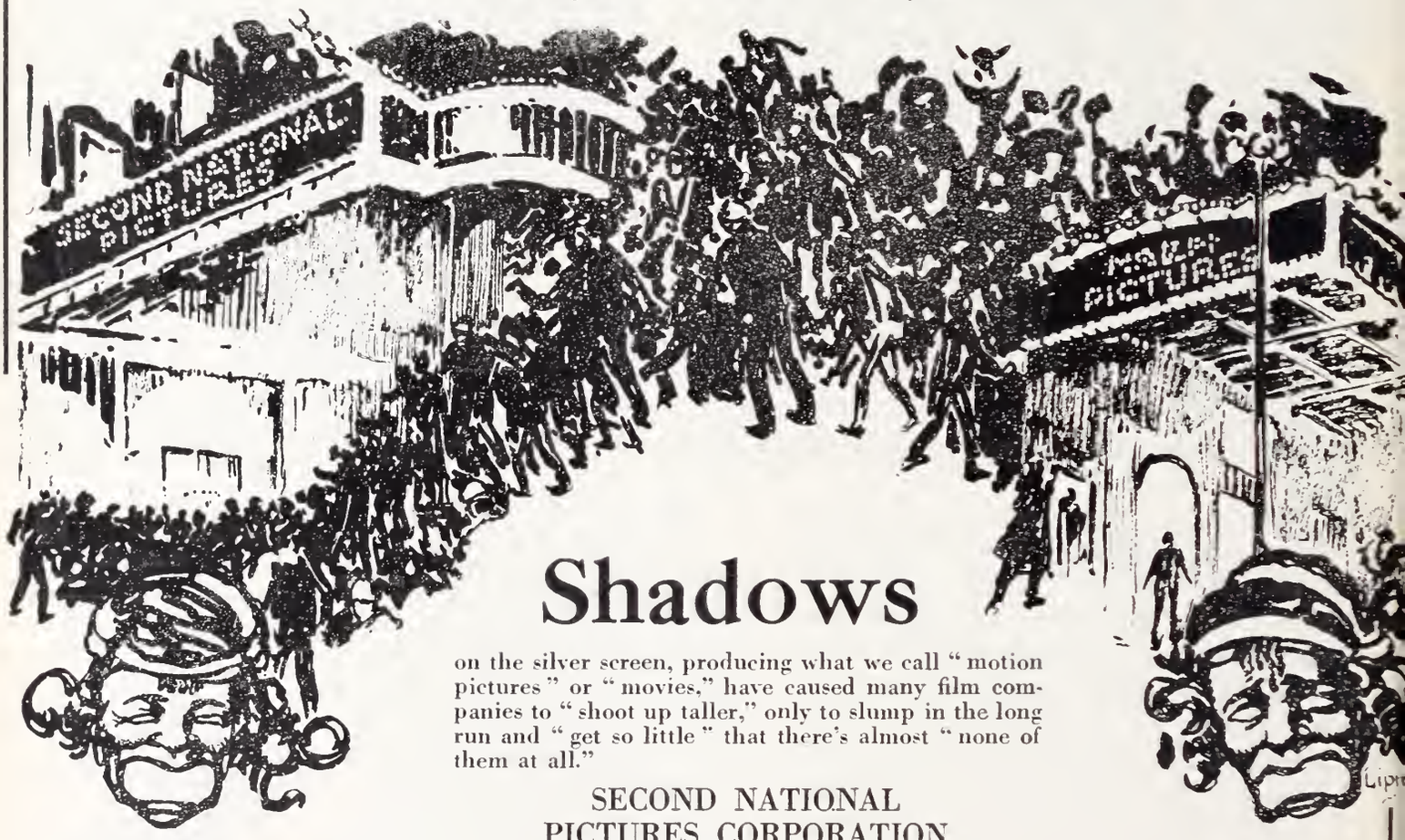
Millions

of children, in all parts of the world, have known and loved the little poem by Robert Louis Stevenson,

"My Shadow"

and have chuckled over the lines of the second verse:

"The funniest thing about him is the way he likes to grow—
Not at all like proper children, which is always very slow;
For he sometimes shoots up taller like an india-rubber ball,
And he sometimes gets so little that there's none of him at all."



Shadows

on the silver screen, producing what we call "motion pictures" or "movies," have caused many film companies to "shoot up taller," only to slump in the long run and "get so little" that there's almost "none of them at all."

SECOND NATIONAL PICTURES CORPORATION

is guarding against any such outcome by thorough organization and systematic methods which enable it to provide exhibitors with the best possible motion picture entertainments on highly attractive terms.

"BROKEN SHADOWS," a strong human interest story in pictures; "THE NIGHT RIDERS," red-blooded romance of the Northwest; "HER STORY," tense and thrilling, and "DAVID AND JONATHAN," stirring photoplay of adventure afloat and ashore, are sure fire box office winners because of their potent appeal to all lovers of the best in motion picture entertainment.

Why

take chances when you are offered a sure thing?

Why?

Second National Pictures Corporation

140 West 42nd Street New York

Second National Pictures Corporation

was organized to provide the best motion pictures produced by independent concerns, and on terms which will insure a large share of the gross returns to producer and exhibitor. This is being accomplished by cutting down the enormous expense of distribution resulting from the cumbersome and unorganized condition of the industry in the past.

This is the Secret

of

Second National Success

The most efficient established exchangemen in the country, enlisted in co-operation with Second National, are enthusiastic over the pictures provided —twelve notable productions adapted from famous books and speaking stage plays—"Her Story," featuring Madge Titheradge; "The Night Riders," Northwestern adventure story with Maudie Dunham, Albert Ray and Andre Beaulieu; "Broken Shadows," with Isobel Elsom and Ivan Sampson; "David and Jonathan," with Madge Titheradge; "Mr. Pim Passes By," with Peggy Hyland, Maudie Dunham, Campbell Gullan and Hubert Harben, and seven other extraordinary program and feature offerings.

Independent producers are coming to Second National to offer their product, convinced that we provide the best existing medium for distribution with assurance of the largest possible returns.

Second National Pictures Corporation

140 West 42nd Street New York

"The Bunk"

WHEN the trade paper solicitor paints his publication in glowing terms to you and quotes its wonderful circulation, remember that he is a salesman and uses much the same methods as a salesman in any other line.

If his goods are first class he don't need to use the "bunk."

He shows you his A. B. C. audit of exhibitor circulation and you know that he is telling you the truth.

It's the only method of proving quality goods.

Why take the salesman's word for the number of copies of an expensive insert?

Why not say "Let me see your A. B. C. Audit"?

Then you will know that every insert is reaching your customers and not going into the furnace or to the junk man.

Louis Burston
Announces With Pride

FORGET ME NOT

with
ARETH HUGHES
and
SSIE LOVE





ECTOR
anDyke

You Will Be Able
Shortly To Book
THIS PRODUCTION
From the Releasing
Company Handling
The **BIG** Pictures
of THE YEAR

10 BEST PICTURES
1922
NO 1
FORGET ME NOT
By
Henry R.
Symonds
Scenario
John B.
Clymer

Cast Includes
Irene Hunt
Otto Lederer
Gertrude Clair
William Machin
Myrtle Lind
and
Queenie the Miracle
Dog

LOUIS BURSTON PRODUCTIONS
1476 BROADWAY,. N.Y. ≈ 6050 SUNSET Blvd, LOS ANGELES.

HERE IS REAL "VELVET" FOR ALERT, REPUTABLE STATE RIGHT EXCHANGES!

For exceptional State Rights men who are alive, who believe in CONFIDENCE and COOPERATION—Here is an opportunity for plus business

"THE BIBLE ALIVE"

The Real Bible Land in Motion Pictures

Ten Miles of Wonderful Photography Taken in the Holy Land at Tremendous Expense—Historically Accurate—Complete—Seven Years in the Making

A MILLION DOLLAR PRODUCTION

One Hundred Million People Will See the Series
An Opportunity to Tie Up With Schools, Churches and Fraternal Bodies
Backed by a National Advertising Campaign
Complete Exploitation Helps, Paper and Advertising Campaigns
National Tie-Ups With Religious and Educational Bodies Arranged
Financial Arrangements on an Equitable Basis

Prove That You Are Alert by Wiring or Writing At Once!

WILLARD HOTEL
CONVENTION WEEK
Ask for Mr. E. B. Russell

ALBERT KRIPPENDORF, PRESIDENT
J. E. HOLLEY, VICE PRESIDENT & TREASURER



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State Theater, Pittsburgh, Monday, May 8th

Rowland & Clark's biggest and best down-town house, the theater that played "The Four Horsemen," "Way Down East," "Over the Hill," and the greatest attractions of the season

books →

EDWIN CAREWE'S SMASHING SPECIAL gets dates—while others wait First Run Key Cities booked

DENVER,	May 14th
MINNEAPOLIS,	May 14th
ST. PAUL,	May 14th
WASHINGTON, D. C.,	May 21st
NEW YORK CITY,	June 11th

Prints of "I A M THE LAW" could not have been in exchanges a week when we received these dates.

I AM THE LAW!



EDWIN CAREWE'S PRODUCTION
with
Alice Lake
Kenneth Harlan
Gaston Glass
Rosemary Theby
Noah Beery
Wallace Beery

The picture with as much thought and effort behind it as any legitimate play ever had.

Photoplay by Raymond L. Schrock, adapted from a story by

JAMES OLIVER CURWOOD

PRODUCED BY
EDWIN CAREWE
PICTURES CORPORATION
B. P. Fineman, Pr.; B. F. Zeidman, V.P.

DISTRIBUTED BY
AFFILIATED
DISTRIBUTORS, Inc.
C. C. BURR, Pres.

Foreign Rights—G. S. Schlesinger, Mgr.
c/o Warner Bros., 1600 Broadway, New York City

A great picture—gets dates quickly regardless of scheduled bookings—It pays to pay and lay pictures for "I AM THE LAW!"

DISTRIBUTED BY

Joe Skirboll, Assoc. First Nat'l Pictures, Pittsburgh, Pa.

M. A. Klausner, Mountain States Film Attrac., Denver, Colo.

Louis Bache, Assoc. First Nat'l Pictures, Washington, D. C.

Robert Lynch Metro Pictures Corp. Philadelphia, Pa.

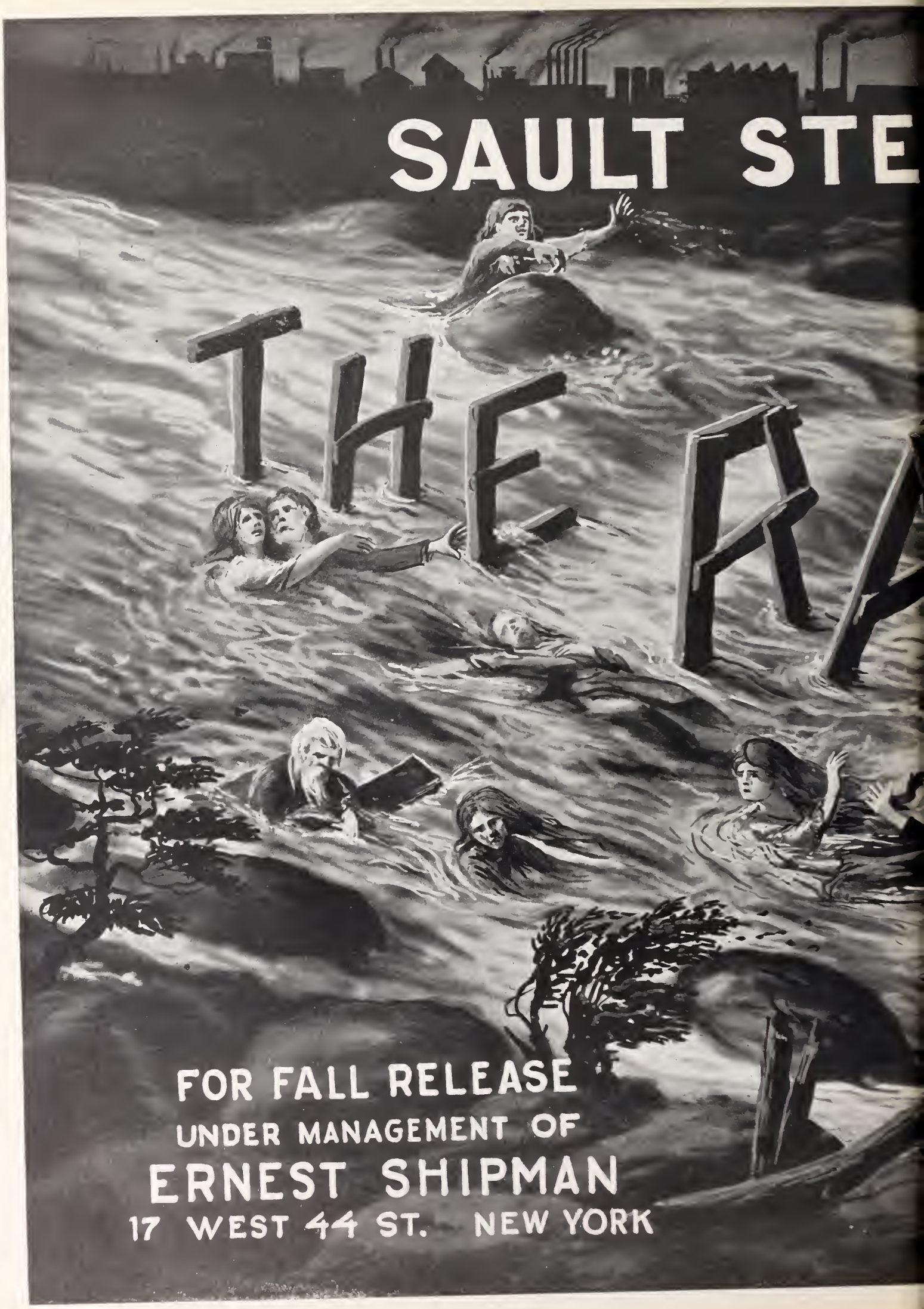
Floyd Brown, The H. Lieber Co., Indianapolis, Ind.

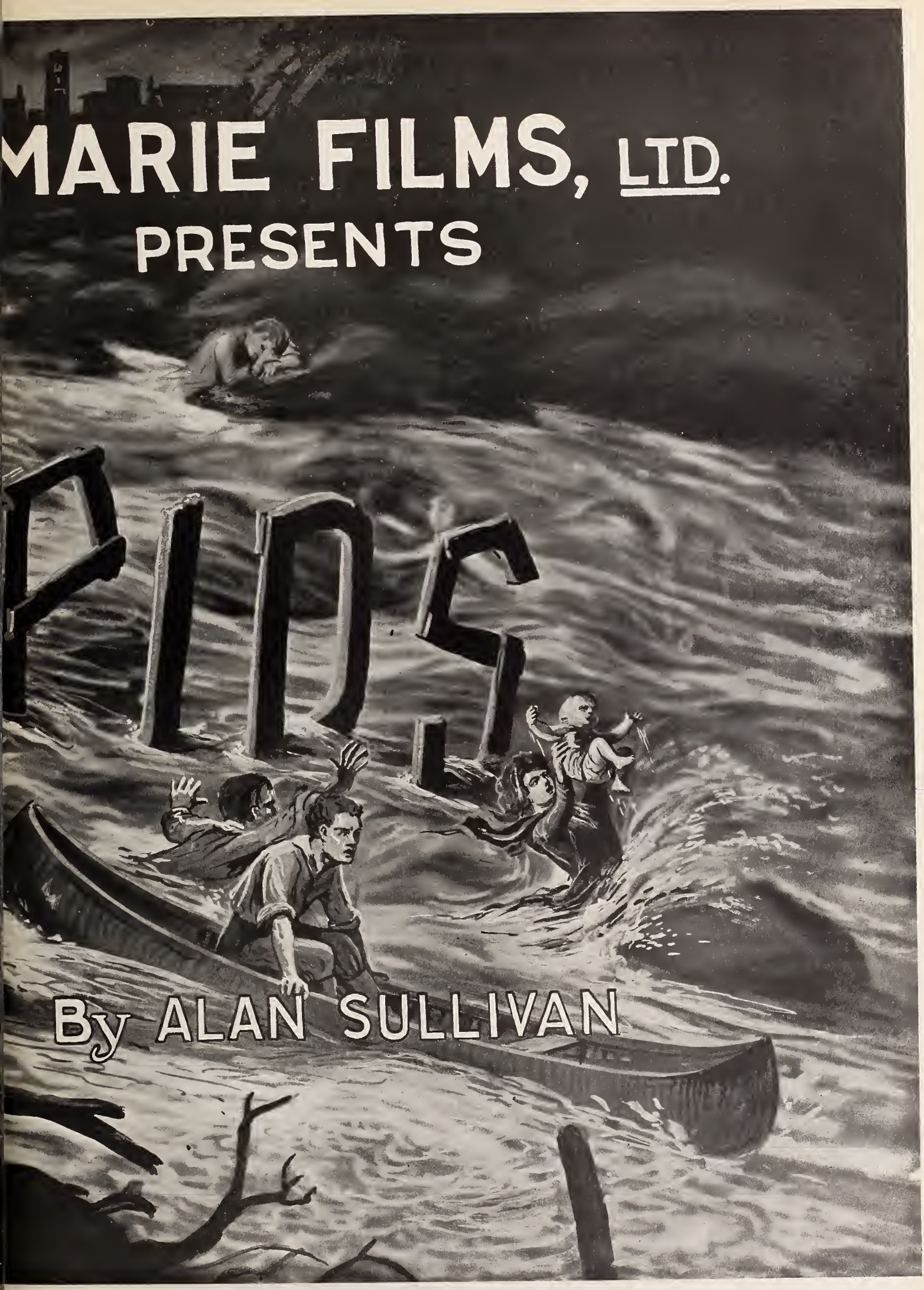
Louis Hyman, All-Star Features Distrib., Inc., San Francisco, Calif.

J. F. Cubberley, Assoc. First Nat'l Pictures, Minneapolis, Minn.

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SAULT STE
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FOR FALL RELEASE
UNDER MANAGEMENT OF
ERNEST SHIPMAN
17 WEST 44 ST. NEW YORK


MARIE FILMS, LTD.
PRESENTS
By ALAN SULLIVAN



Ding! Ding!

Here's Our Big Ben!

He wakes 'em up!

They all yell with joy when he starts to ring!

And they'll sure have to "Step Forward" to make room in your house when you play his latest.

MACK SENNETT

Presents

BEN TURPIN

In

"STEP FORWARD"

And don't overlook

"Love and Doughnuts"

"Bright Eyes"

These sparkling 2-reel funmakers are the life of any program. Play them as your features!

FIRST NATIONAL PICTURES

Distributed by Associated First National Pictures, Inc.

Released on the Open Market—Available to all Exhibitors

"A Picture Full of Big Surprises!"

—*Detroit Journal*

GRIPS YOUR ATTENTION

"This picture enhanced Miss Stewart's popularity with Detroiters at its first showing at the Capitol. The romantic interest is supported by touches of mystery that combine to make it engaging throughout. It is replete with surprise happenings that allow no let-up in attention."—*Detroit Journal.*

EXCEPTIONALLY ATTRACTIVE

"Exceptionally attractive—a melodrama that is well worked out, set adequately and has a good cast. The scenes are luxurious and there are some real comedy touches that add to its attrac tiveness."—*Detroit News.*

DELIGHT TO THE WOMEN

"A picture that gives Miss Stewart opportunity to display her great emotional talent. She is seen in gowns and negligee which will delight every woman. It is a lavish production and Miss Stewart is supported by a cast of ability."—*Detroit Free Press.*



She accepted poverty for love, only to find the man she trusted doubted her at the most tragic hour of her life.

Louis B. Mayer presents

ANITA STEWART

In

"The Woman He Married"

By Herbert Bashford; Scenario by Bess Meredith; Photography by Dal Clawson

Directed by Fred Niblo, Director of "The Three Musketeers"

A LOUIS B. MAYER PRODUCTION

FIRST NATIONAL PICTURES

A FIRST NATIONAL ATTRACTION

There'll be a Franchise everywhere



Here He Comes With
Another BIG One!

Marshall Neilan

presents a brand new picture
with a tremendous punch

"FOOLS FIRST"

with

Claire Windsor, Richard Dix
and Claude Gillingwater

Suggested by Hugh MacNair Kahler's Story in the *Saturday Evening Post;*
Photographed by David Kesson and Karl Strauss

A FIRST NATIONAL ATTRACTION

When Marshall Neilan Makes It
You've Sure Got a Box Office Winner!

Motion Picture News

Integrity

THE political pot is brewing. Last week it steamed violently. At this writing it is barely simmering. But the simmer is ominous.

The steam will spout again at Washington next week—but with a new odor.

Just now the brew is being *mixed*. And it seems to us that we can sniff pretty plainly the new ingredient.

Out of the pot will come the charge that the so-called Hays organization of producers and distributors is bent upon wrecking the M. P. T. O. A.

* * *

We hope that charge won't emerge. And we hope so earnestly.

We hope that the prize of the Presidency of the M. P. T. O. A.—whyever it is so great a prize—will not glitter so that it will blind men's eyes to the *truth*.

For the above charge is an unadulterated lie—a silly one but a dangerous one.

And a dangerous one because—while it may elect a President—it is a body blow to exhibitor organization and to the dignity, decency and unity of the motion picture industry.

* * *

That charge is a lie and a yellow one.

We do not say that those who may be so small and selfish and reckless as to voice such an arrant fake will do so knowingly.

But we do say this: that any man who is now thinking it, has ample time and opportunity to find out first hand that such a statement is so laughably false as to be beneath the notice of straight thinking men.

We are not in the business of calling lies. And we are aware of the fact that the promise of a hot time at Washington will call forth a large crowd.

But an organization that needs this low type of political buncombe will never have a representative exhibitor membership.

And a leader who voices this species of demagoguery will never hold an organization under him.

And the motion picture industry will never show a clean slate to the banker, the legislator and the broad public until we who compose the industry are clean with each other—just ordinarily decent, intelligent and *truthful*.

* * *

That's the issue, gentlemen.

It isn't the election of a President.

It isn't the play of peanut politics.

It isn't the continuation of factional warfare.

It's the issue of—*integrity*.

Just that.

The integrity of the motion picture industry.

Which means the integrity of the people in it.

And it's a mighty big issue. We can't duck it any longer. The time has come for a show-down.

* * *

The motion picture is a great public utility.

The industry of the motion picture is the maintenance of this public utility.

It isn't a game—for gamesters. Nor for tricksters.

It's about the biggest task and the biggest responsibility any set of men ever tackled. We've got a direct duty and a big one to the people and government of this country.

* * *

The exhibitor organization is—or should be—the biggest and most vital of our organizations.

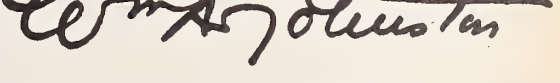
It is the public contact. It is at once the basis and the bulwark of our entire industrial organization.

It can't exist for exhibitors alone. We are—all of us—vitally interested in its good name and progress. Because it means the good name and progress of this entire industry—this great public utility.

* * *

That's the issue at Washington.

And a leader is wanted who is honest enough, intelligent enough, courageous enough to stand for and upon that issue.



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"Crippsville" Editorial Brings Response

THE leading editorial in the issue of April 29th of MOTION PICTURE NEWS was captioned "Crippsville." It was a treatise on the problems of the exhibitor in the small town and outlined a plan to improve his condition.

The editorial was written with a certain knowledge of existing conditions—a disinterested, antagonistic, biased public—or at least a portion of 'Crippsville's" public may be thus classified, on one side and a penny-wise, pound-foolish, narrow of vision exhibitor—too frequently, on the other.

This editorial has been read by at least one of "Crippsville's" exhibitors, Walter F. James of the Sisk and James Enterprises, Cherokee, Iowa, who writes us some of his plans to bring about, as far as Cherokee is concerned, the results advocated by the "Crippsville" editorial.

Mr. James' campaign was not the result of the *News* article but on the contrary, was instituted because Mr. James, too, recognized the existence of certain facts in connection with his business.

The article, however, did inspire Mr. James to outline his method of procedure.

He begins his very interesting letter as follows:

"There are about 6,000 people in this town of Cherokee. I've been her a little over six years. My present house seats 530 people. Most of the time the seats are about half empty and sometimes less than half. When I show some certain wonderful productions I am all fired with ambition and feel that it will go big because I KNOW that it is something worth while. Take "The Old Nest," or "Over the Hill" or that type of picture for example. I put on a big advertising campaign. Results are disappointing compared with the opportunity and the interest that SHOULD be shown in SUCH productions.

Proceeding farther in Mr. James' letter we find this recital of facts:

"It revealed to me that there are a lot of people who this industry has not been "getting to." If those people could be made to understand the opportunities they have in such pictures brought to the town they would undoubtedly come to see them. But cold newspaper type can never attract some classes. They have "ideas" about "Movies" and consider ALL pictures as Movies, and an ad just an effort to get them to come. Those people have never been inside of a theatre, or if they have, 99 chances to 100 they saw something that did not make them feel any different about motion pictures.

There are certain pictures that certain people will be interested in and other people will not care for. The same as books. There are a few pictures that will please everyone, or at least pass without any objection, unless their objections are not founded on the things contained in the picture. BUT HOW CAN ONE GET TO THEM? Mailing lists will go the wastepaper route. Ads will be passed over. Billboards won't be looked at. I am talking of the vast majority that we have never interested.

"We have let our great industry trail in the dirt. We have let it be cuffed, jeered and abused without opening our mouth. We have let the good be condemned with the bad without a word in return. It is OUR fault. We have to be satisfied to get what comes and let it go at that. We have never awakened to the wonderful Institution that the motion picture IS. We have been ignorant of OUR OWN RESPONSIBILITY. The greatest medium of entertainment and education has been neglected in a shameful manner by the very people who have created it and presented it. How can we EXPECT the public at large to jump at us with open arms, when we ourselves have never conducted our theatres as Institutions?"

Then Mr. James tells us how he is going to "get to" the people who haven't been patronizing his theatre—the class he most desires as patrons.

"I am going to have a lady, I will call her my 'Service lady,' call on every house in this city. She will have nothing to sell and will not be soliciting anything. She will first tell the lady of the house that she represents a movement indorsed (I will get the endorsement) by the Ministers, Mayor, Woman's Clubs and prominent people, to see that better photoplays are brought to Cherokee. She then has a set of questions and their answers written on the paper with their name and address at the top. The questions will bring out the various objections and their disposition in the matter and find out if they would be interested in encouraging better photoplays.

"She will then show them the photographic displays and press reports on the program for the coming month or six weeks, according to the amount of time it will take her to cover the town. She will bring out the interesting points and worthwhile features of each picture. From the questions she has asked she will know what will appeal to each lady she calls on and will give special attention to the class of pictures that would appeal to that particular lady.

"On certain pictures I would get letters of recommendation from well known men and women and ministers, to help impress upon the lady of the house that such and such was of special interest. I would have these Woman's Clubs and the Ministers help me in selecting certain pictures for future programs.

"I would also carry a few displays on Special Productions and all the information on them and find out if they would like to have me bring the picture to Cherokee. This would not oblige them to come, but merely give them the opportunity to see it if they were able to do so when it did come.

"When I found people who were just disinterested but not opposed to pictures I would present them with a few passes for certain pictures that I felt would get them interested. If this was continued from time to time, and on every call find out if they liked such and such picture if they came to see it, and give them another, until finally you'd have a patron."

In concluding Mr. James makes some pertinent observations on the fan—and how to keep him a fan. He says:

"And another thing, don't expect people to come and see EVERYTHING. In the first place, it is not healthy for the industry. It kills the desire for more. They get tired of it. I have a man here who used to come to EVERY change of program. I have not seen him lately. I met him on the street and I asked him where he had been. He replied that he had been staying at home lately as he had gotten a little tired of pictures. There you are. Of course if they want to come we can't keep them out, but by longer runs you keep them from going more than two or three times a week, and twice a week is enough for anyone to continue steadily, and if they go more than that, you can bet your life that they will get tired of pictures and be almost impossible to please.

"A man who goes once a month is almost always satisfied with what he sees, for he selects a good one, generally speaking, if you try to keep your program well filled with good ones."

PICTURES AND PEOPLE

SELZNICK will make only twelve pictures next year. Famous Players-Lasky announces tentatively but seventy-five. There is a decided reduction in output all around—to the extent that the 1922-23 total of features will probably fall below 400, or less than half the previous year's record. A few weeks ago only thirty companies were producing as against one hundred and forty a year ago. That was low water mark; more are at work now.

This reduction in product doesn't mean hard times. It means the death at last of mediocre, volume production; the concentration upon special attractions. The good effect will probably be felt next Fall in better box-office business. In fact, while predictions are freely made that the small-town theatre will have a tough pull this Summer, general optimism is expressed over the season of 1922-23.

* * *

"How is business?" we asked Col. Fred Levy of Louisville, Ky.

"Well, I'll tell you," he answered, and pulled from his pocket a carbon report from one of his houses, a small one catering to the colored trade.

The cashier had scrawled across the face of the report:

"No show. Only two showed up!"

* * *

Randolph Lewis, formerly with Pathe Exchange, sails for Europe Saturday on the S. S. Panhandle State, to be gone three months.

* * *

ANOTHER excellent exploitation spread in this issue, on the "Sheik of Araby," prepared by Nat C. Rothstein of R-C Pictures. Striking display, but also good and practical novelties and tie-ups *to sell the picture.* These business-getting advertisements are showing the way to a general elevation of trade paper advertising to what it should be—*service* to the exhibitor.

* * *

THE trade papers were first invited to attend the notable meeting under the auspices of the Theatre Owners Chamber of Commerce last week. Then the invitation was withdrawn—at somebody's suggestion or orders. Then again the invitation was extended after a rising vote had been taken at the opening of the meeting.

The situation is rather laughable.

May we remind certain exhibitors and also the industry at large that the trade paper is a member of the trade family and quite as seriously interested in every trade development as any producer, distributor or exhibitor in the business. The trade paper editor is not a newspaper reporter. He is not looking for sensations at the expense of the industry. On the contrary, if any news should be kept secret he is quite as vitally interested as anyone else. He may be admitted to any meeting and if the consensus of opinion is that no news be issued he is thoroughly to be trusted. Why not?

After several years of trade paper editorship one wonders more than ever if the trade will ever understand just what a trade paper is.

* * *

It was only the other day that we received a letter from a picture press agent who assured us that while his firm had taken advertising with us he was very much interested in having us publish his story so that he could reach the "public in this manner." So far as we know not a single copy of MOTION PICTURE NEWS goes to the public and never will if we can legitimately prevent it.

* * *

THE indifference of the leading motion picture companies to the purpose and possibilities of the Washington Post supplement of May 7th has made it impossible to carry it on and it has been definitely abandoned. We are told that this indifference was largely due to the fact that good size contributions had already been made for booth space at the convention. We are sorry to hear this.

For the first time in this industry's history there was an opportunity, so it seems, to present a dignified fact analysis of the entire industry which would have been eagerly read by legislators, bankers and many others in whose eyes a true picture is sadly needed.

We can not imagine a more necessary thing or a finer thing for the convention to have done.

However, it seems that exposition booths are of more importance.

* * *

"Will Hays faces the hardest job of his career—that of regaining for the movies the good will of the American public. If he is successful, and there is good reason to believe he will be if supported by the better elements in motion picture circles, he will at the same time go far to establish the confidence of bankers and business men in the stability and future of the industry."

This is the opening paragraph of an excellent article recently written by John E. Barber of the First National Bank of Los Angeles.

The main reasons, according to Mr. Barber, why the motion picture industry is under-capitalized today are—

(1) *Inefficient and costly marketing.*

(2) *The absence of friendly relations between the industry and the public.*

(3) *The constant tendency toward monopoly.*

To overcome these handicaps Mr. Barber recommends constructive publicity and the formation of a complete trade association.

* * *

Maurice Barber, secretary of the Cinema Finance Corporation of Los Angeles, writes an interesting article in the American Cinematographer for April on the difficulties of financing motion picture production.

It is a tough job to finance so highly speculative a project as picture making. Mr. Barber takes the stand that the distributor should advance at least half way in the matter by guarantying to the producer cost of production up to a certain specified amount, within a certain period of time. Another form of shifting the risk is a cash advance covering a part, or all of the cost of production, when a producer delivers his completed picture to the distributor. "Why should not the distributor assume part of the risk?" asked Mr. Barber.

A good many producers come to the Cinema Finance Corporation



Maude George and Gov. W. J. McCreery officially open Indianapolis baseball season

with distributor contracts which turn out to be merely an acceptance of the completed picture conditional upon screen approval.

These fundamental requisites are laid down by the author: First, a producer's demonstrated ability, both business and artistic, and his absolute integrity. Secondly, a suitable story and cast, and thirdly, a satisfactory releasing arrangement with a reputable distributing company.

* * *

"Michigan is coming to the National Convention in two special cars," writes H. M. Richey, manager of the M. P. T. O. of Michigan, "and expects to open headquarters on the mezzanine floor of the Washington Hotel during the convention. I am looking forward to the pleasure of meeting you personally at that time."

* * *

D. W. Griffith returned from England on May 4, on the Homeric. He is reported to have stated he would return to produce abroad within a year.

* * *

Bernard Seibel, director, sailed on the Maurctania on April 25 for a trip through France, Germany, Italy and Austria. It is understood he will make at least one picture for a Viennese concern.

* * *

"WHAT the exhibitors need more than anything else at the present time is the whole-hearted cooperation of distributing organizations."

Harry M. Warner, in advocating this belief, also brings to light an insight into the future possibilities of the screen, and what it means to extend the utmost service to theatre owners.

"Without the complete help of the distributors," said Mr. Warner, "the exhibitors are handicapped in securing greater patronage for their theatres. For upon the exhibitors rest the foundation and sneeess of this industry. While producers may bring forth wonderful box-office features, they must not ignore their one invaluable business ally—the exhibitor."

* * *

DIRECTION by suggestion is such a rarity upon the screen that when it is noticeable even for the brief part of a passing scene it is sufficient cause to earn unstinted praise for the director who forgets the orthodox mechanics of his trade and uses his imagination. By using suggestion for a scene he credits the audience with intelligence. The spectator's imagination is aroused and as a result the picture carries a greater appeal. Of course one cannot expect to find a photoplay built entirely upon subtleties and shadings. Such a radical scheme is against screen ethics. There are stories which must be painted in strong contrasts. Black and white must be sharply divided.

However, the imaginative director can introduce a suggestion of action or incident here and there and it will give his production a quality which will enlist the attention of the scoffers who are ever crying in the wilderness that the camera can never record impressions—that every character and scene must be planted broadly and boldly.

In the Universal picture, "The Trap," Robert Thornby has directed several scenes by suggestion—one of which is so admirably treated that it calls for honorable mention. It presents Lon Chaney entering his cabin to protect a little boy from being attacked by a wolf. He has conceived a diabolical scheme of vengeance upon his enemy, constructing a trap in such a manner that when his nemesis enters the door, the savage beast will be released. The plot fails for the child steps into the trap. Chaney is horrified over the turn of events. And here is where Thornby scores a ten-strike with a master touch of direction.

It is the natural thing to expect a gory fight between man and wolf with emphasis placed upon the intensity of action. But the suspense is much more acute because all the spectator sees in the darkness of the cabin is an occasional flash of two fiery eyes. One's imagination is stimulated. One instantly forms his own impression that something dreadful is happening in that room. Which will conquer—the man or the beast? And finally Chaney emerges victorious though the pain upon his face indicates that it must have been a terrific conflict. Such suggestive direction adds to the force of the scene. It will make "The Trap" remembered as possessing one of the most compelling climaxes ever shown.

* * *

Richard Kipling and his sales manager, H. E. Belford, are reeent arrivals in New York. They are here from the Coast with a new series of two-reel outdoor subjects and one feature.

* * *

In the opinion of L. C. Porter, of Newark, president of the Society of Motion Picture Engineers, in the not too distant future, motion pictures will be broadcasted by radio. He expressed himself along those lines at the opening session of the organization in Boston.

Porter's contention is that it is only a step from the transmission of one picture to a series of pictures, which joined, make a moving picture. He figures it very probable that educational institutions will be showing great educational pictures by the means of the radio at some time in the future.

* * *

A PRESS sheet by an exhibitor—or an ex-exhibitor—ought to be interesting just at this time when press sheets—their uses and abuses—have been under such wide discussion. Such a press sheet has been issued. It is compiled for use on "False Fronts" the American Releasing Corporation picture by L. H. Grandjean, formerly publicity director for the Saenger Amusement Company of New Orleans, and at one time an exhibitor in the above mentioned city.

Mr. Grandjean has wasted few words and his text contains few superlatives. In four pages he has written a campaign book sans bunk and adjectives that contains about all the exhibitor needs in exploiting the production. Two pages of ready to run ads are provided. There are long and short stories to be clipped. Scene cuts are reproduced. Suggestions as to exploitation methods are mentioned. And when Mr. Grandjean had covered his subject he quit. And it is a wise publicity director who knows when to do just that.

* * *

SIGNING the dotted line was a pastime indulged in by Rex Ingram and the Metro organization and the Century and Universal forces during the past week. Rex in his new contract agrees to continue his production for the Metro company for the next two years. The well-known Century stars will continue to perform for Universal releases; the contract contemplates fifty-two two-reel comedies during the coming year. Pathe announces the final returns realized during its "Brunet Month" campaign and names the winners. First honors go to Atlanta, with Indianapolis and Omaha in second and third places respectively. Universal comes to the front with a list of newly acquired stories for production. Fannie Hurst and Booth Tarkington are represented. My! but Norma is knocking the lid of the box-office in her new First National attraction, "Smilin' Through," according to all reports from the home-office. And speaking of releases, Paramount announces "Beyond the Rock" and "The Wife Trap" for May 7th: Associated Exhibitors started "Silas Marner" out on April 30th; and William Fox names an attractive list for the month of May with William Farnum in "Shackles of Gold" at the head of the line-up. "Too Much Business," Vitagraph's, opened at the Capitol, New York, on Sunday last and is making a very creditable showing, according to word along the Big Street. Carl Laemmle has a new idea for his series of historical serials; work has already been started on a chapter-picture at Universal City which will visualize the development of the radio within the next fifty years and also bring in some of the most famous inventors of modern times—with all the elements of love-interest, suspense and thrills present and accounted for, of course.









Officials of the Washington, D. C., unit of the M. P. T. O. who have been in charge of the arrangements for the assembling of the National Convention next week. Reading from left to right: Top—Nelson B. Bell, chairman of the publicity committee; Tom Grant, vice-chairman of convention committee. Center—Sam M. Boyd, secretary of the Washington unit; Harry M. Crandall, chairman of program and speakers' committee; A. Julian Brylawski, chairman of banquet and finance committee. Bottom—Nat Glasser, chairman of accessories committee; and Wm. C. Murphy, chairman of entertainment committee.

National Exhibitor Body

WASHINGTON, May 4 (Special.)—Whatever differences of opinion may exist in the membership ranks of the Motion Picture Theatre Owners of America there can be no doubt of the warm reception that will be accorded the delegates to the Washington convention, May 8, or of the complete enjoyment of the visitors to the National convention during the week of the important conclave—perhaps the most important convention of its kind ever held in America.

The Washington unit of the M. P. T. O. A., through its convention committee and sub-committees, of which Sidney B. Lust is chairman, has made ample preparation for the comfortable housing of the delegates, has planned a wide diversity of special features for their guests and has made special plans for the entertainment of the feminine members of the families of the delegates, of whom there are expected to be in excess of 1,000 with the 3,500 delegates who have signified their intention of attending the convention.

The various sub-committees of the Washington organization are as follows:

Convention Committee—Sidney B. Lust, chairman; Tom Grant, vice chairman.

Publicity—Nelson B. Bell, chairman; Earl F. Dorsey, Tom Grant.

Accessories—Sidney B. Lust, chairman; Julian Brylawski, Wm. C. Murphy, Abe Dresner and Nat Glasser.

Program—Harry M. Crandall.

Entertainment—Lawrence Beatus, chairman; Julian Brylawski, Morris Davis.

Banquet—Julian Brylawski, chairman; Harry M. Crandall.

Reception, Badges, Decorations—Morris Davis, chairman; Sidney B. Lust, Mark Gates.

Hotels—Tom Grant, chairman; Wm. C. Murphy, Mark Gates.

Speakers—Harry M. Crandall.

Auditor—Fritz D. Hoffmann.

Secretary—Samuel M. Boyd.

Finances—A. Julian Brylawski.

Auxiliary Entertainment — Wm. C. Murphy, chairman; Messrs. Milstein, Wilson and Reichert, branch managers; Fred B. Warren Pictures, Vitagraph and Select, respectively.

These local committees have secured ample hotel accommodations for the delegates, have planned an elaborate banquet in the Salon des Nations of the Hotel Washington for Wednesday night, May 10, and a mammoth reception and ball in the same spacious salon for Friday night, May 12.

In order that the ladies accompanying the delegates to Washington may not find time hanging heavily on their hands during the executive sessions of the convention, the following comprehensive program has been perfected by Lawrence Beatus, chairman of the entertainment committee:

Tuesday, May 9, trip by special trains over the lines of the Washington & Virginia Railways to Arlington National Cemetery and Mt. Vernon. On each car will be a lecturer who will point out and describe all of the points of historical interest passed along the picturesque route that follows the banks of the Potomac.

Wednesday, May 10, an extensive motor tour of the Capital will be made, for which 70 seven-passenger touring cars already have been engaged with an option on that many more, if needed. Wednesday night, during the banquet for the delegates, the ladies will be entertained at theatre parties.

Thursday, May 11, will be devoted to the White House, with audiences with the President and Mrs. Harding; and the Corcoran Art Gallery.

Friday, May 12, will embrace further tours of the public buildings, baseball game at American League Park and at night the reception and ball for the delegates and their guests at the Hotel Washington.

The atmosphere of Southern hospitality will be thrown about the visitors to the Capital immediately when they set foot off the train at Union Station. Morris Davis, chairman of the reception committee, has arranged for the establishment of an information desk at the Station especially for the convenience of delegates, and transportation will be provided from the station to the hotels. In conjunction with the convention headquarters at the Washington, there will be conducted a ladies' room which may be used as a resting place and rendezvous by the feminine members of the delegate parties when the delegates are in session.

Each delegate will be provided with a badge of identification upon arriving in Washington which will entitle him to free admission to all of the motion picture theatres represented by the Washington membership of the M. P. T. O. A. This includes the Harry M. Crandall chain, the Loew houses and all of the other picture palaces of high rank in the city.

The co-operation of the Board of Trade, the Chamber of Commerce and the Merchants and Manufacturers' Association has been secured.

Albany Reported to Lean Toward Walker

"WE can not afford to antagonize a man such as Senator James J. Walker, who has done so much for us," remarked one of the heads of the Albany Theatrical Managers' Association this week, when asked whether the association would support Mr. Cohen or Mr. Walker in a showdown in the present squabble. Ever since the state convention of New York State exhibitors was awarded Albany, and held the middle of February, there has been more or less dissension rampant in the ranks of the Albany organization.

Certain members of the Albany association declare that Mr. Cohen never made any attempt toward inviting Will Hays to become the chief guest of honor at the banquet on the concluding night of the convention. Senator Walker was asked by the Albany Theatrical Managers' Association as to the advisability of inviting Mr. Hays to the banquet. The idea found favor with him. When he left for New York one Thursday night, it was with the understanding that every effort would be made to bring Mr. Hays to Albany as one of the big drawing cards of the convention.

"I Promise!"

WITH the leading publishers of the United States sitting alongside of him and facing a table at which were gathered the leading producers and distributors of the industry, Will H. Hays made the following solemn pledges for his association:

"I promise that this agency for the distribution of information and thought, this agency for the amusement of the millions and for the inevitable inculcation of standards of taste in art and conduct—I promise that this agency shall measure up to its opportunity and its responsiblity.

"I would repeat that the motion picture industry accepts the challenge in the demand of the American public for a higher quality of art and interest in its entertainment.

"The industry accepts the challenge in the demand of the American youth that its pictures shall give to them the right kind of entertainment and instruction.

"We accept the challenge in the righteous demand of the American mother that the entertainment and amusement of that youth be worthy of their value as the most potent factor in the country's future.

"We accept our full responsibility. It is a service, a service which commands the very best from all and I have great faith in its fulfillment."

Convenes In Washington

WORD has been issued from the national headquarters of the Motion Picture Theatre Owners of America that practically all details have been perfected for the assembling at Washington, D. C., on Monday, May 8th, of what promises to be the greatest convention in the history of the industry. The report of President Sydney S. Cohen to be made at the national gathering is understood to embrace important pronouncements on the matters of national and state legislation as well as a comprehensive survey of the work already done and the tasks still to be performed. The Convention will open on Monday, May 8th, at the Washington Hotel and will last, it is expected, until Friday, May 12th. It is expected that President Harding will appear at the opening session. Several members of the Senate and the House of Representatives, including Vice-President Coolidge, have signified their intention to be present.

A statement issued during the week from the M. P. T. O. of A. headquarters follows:

"There is destined to be more substantial advances recorded within the next few years for the Motion Picture Industry, than featured any considerable part of its past history.

"So much will be done at the coming National convention of the Motion Picture Theatre Owners of America at Washington to make this a fact, that this gathering at once assumes the proportions of being the biggest of all recent events within the industry.

"This convention will open at the Washington Hotel, Washington, D. C., next Monday, May 8th, and a real constructive program has been prepared which will be handled by many of the nation's leading men and women.

"The National Convention Committee, of which W. A. True, of Hartford, Conn., is chairman, opened its sessions in Washington Wednesday to handle the few remaining details of convention preparation. The National Executive Committee session opened Thursday and this body is now handling the convention program.

"National President Sydney S. Cohen has a report to present to the convention which is of the most constructive kind. He takes a comprehensive view of all phases of the industry with special reference to recent developments and the duty of the theatre-owners in the premises. The advanced elements of the Theatre Owners' work is made a part of Mr. Cohen's report.

"The fact that the Motion Picture Theatre Owners of America is now in excellent shape from an organization standpoint and able to do most efficient work is cause for much gratification. Under Mr. Cohen's direction the organiaztion has made advancements which practically include every state in the Union.

"The elements of National and State legislation will form a very important part of Mr. Cohen's report. He will trace the work already performed and point out the future needs. Because of burdensome taxation and high film prices, as well as the inordinate cost of accessories many theatre-owners have been reduced below the profit point during the year and some literally forced out of business.

"President Cohen's report takes these matters into consideration. He will advise action which will lead to the repeal of burdensome tax laws in Nation and State and show conclusively how the theatre can be worth more in real service—measured in dollars—to Nation, State and Community than any money which might be exacted in taxes. He will show where taxing community service institutions like the thea- destructive of the real purposes of taxation.

"The matter of censorship will be handled in a definite and practical way. Too much facetious argument has been had in this relation. Censorship is fundamentally wrong. It is un-American and a danger to liberty. Curtailing any element of expression and making it subject to political control is striking a blow at the very basic elements of Americanism. This will be the position of the Motion Picture Theatre Owners of America and in it the Theatre Owners will have the support of all fair minded people in the Nation.

"Many other features will be handled in the National President's annual address.

"The convention will be held in the big banquet room of Hotel Washington. The sessions will be closed save where addresses are being delivered by listed speakers.

"It is expected that President Harding will appear at the opening session on Monday, May 8th, and bring a message to the Theatre Owners on the Newspaper and the Screen. Vice-President Coolidge has also agreed to attend. Several members of the United States Senate and leading Congressmen will also speak at the convention. President Samuel Gompers of the American Federation of Labor will be among the speakers and another of the distinguished visitors will be Governor Preus of Minnesota, one of the best friends of the Theatre Owners in the country.

"It is expected that the convention will last until Friday, May 12th. The banquet will be on Wednesday evening.

"Reservations have already been made for close on to 2,000 and many others will motor to Washington from nearby states."

Extensive preparations are also being made for the Accessory Exhibition to be held at the Coliseum in conjunction with the National Convention. Following is a list of those concerns which have arranged for booth space at the exhibit:

Dodge Manufacturing Co., Spencer-Turbine, Paramount Publicity Corporation, J. J. Rubens, Federal Sign Company, Allied Laboratories, Libman-Spanjer, Southern Moving Picture Corporation, W. W. Kimball, Wurlitzer, Automatic Ticket Register Corporation, American Seating Co., Mills Novelty Co., Jordan Piano Company, Josiah Partridge & Son, Select Films Corporation, Vitagraph, Inc., Bartola, Metro Pictures Corporation, Nicholas Powers Company, Fox Films, Stanley Frame Co., W. W. Hodkinson Corporation, Famous Players Lasky Corporation, First National Pictures, Inc., American Lux Products Co., Pathe Exchange, Inc., Universal Film Mfg. Co., Simplex, National Carbon Co., Eastman Kodak Co., H. G. Hurd, and Moller Organ Co.

Cohen Endorsed

THE following telegram has been received from Harry Stevenson, president of the M. T. O. A. of Eastern Pennsylvania, Southern New Jersey and Delaware. "A resolution was unanimously adopted at a largely attended meeting and convention held at the Vendig Hotel, Philadelphia, endorsing the administration of Sydney S. Cohen as national president of the Motion Picture Theatre Owners of America and instructing the delegates from this territory to the national convention to vote for Mr. Cohen for president and in every way support the policies of the organization. This resolution was adopted amid the cheers of the delegates and then three cheers were given for the national organization and President Cohen. Over one hundred of the members of this organization will attend the Washington convention during the session. National President Cohen accompanied by W. A. Steffes, president of the Motion Picture Theatre Owners of Minnesota, A. A. Kaplan and J. J. Campbell of Minneapolis, W. A. True, president of the Connecticut organization, E. M. Fay, president of the Rhode Island organization, W. A. Cattery of Illinois, M. E. Commerford, Scranton, Pa. Floyd Hopkins and Peter Megard of Harrisburg, Pa., H. J. Schad of Reading, Pa., were present and all were enthusiastically greeted."



Briliant gathering of publishers and film celebrities at dinner given by Publishers of the United States in honor of Will H. Hays.

Hays Honored by Nation's Leading Publishers

Makes Plea for Co-operation in Advancing the Standards of the Screen

ON Wednesday evening, April 26th, Will H. Hays was the guest of honor at a banquet tendered him by the publishers of the United States at the Hotel Commodore, New York City. The gathering included such nationally known figures as Adolph Ochs of the New York Times; Cyrus Curtis, president of the Curtis Publishing Company; Frank Munsey, head of the Munsey publishing enterprises; and Arthur Brisbane, the well-known editorial writer of the Hearst publications. Among the leading representatives of the motion-picture industry were Adolph Zukor, Marcus Loew, Carl Laemmle, R. H. Cochrane, Jesse Lasky, W. W. Atkinson, Thomas H. Ince, Louis J. Selznick, R. S. Cole, Earl W. Hammons, and Samuel Goldwyn.

Characterizing the publishing industry as "an elder brother" of the motion-picture, Mr. Hays made a brilliant plea for co-operation on the part of "the custodians of the printed word in America" in advancing the standards of the motion-picture screen. The more important paragraphs in Mr. Hay's address are submitted as follows:

"You, who are the custodians of the printed word in America, have arrived at your present position of stability as the fruit of six centuries of development.

"But consider how different it is with this other mechanism for the distribution of intelligence. What with you has come about slowly, through six centuries, has with our motion picture industry, come about in the incredibly brief space of twenty years. Is it any wonder that we have problems in our industry which you gentlemen of the printed word solved decades or generations ago?"

After telling of the immense influence of the motion-picture, furnishing as it does entertainment and instruction to something like twenty millions of people every twenty-four hours in this country, Mr. Hays continued:

"Now that is our opportunity.

"What then shall we do with it? The first and most important thing is that there shall be no attempt to do too much with it. First of all there must be no notion of implanting particular ideas. Our first duty must be to keep our institution free. There must be no seeking for any monopoly of ideas, no attempt to 'put over' any pet ideas of the industry's own for which our only sanction is our own pride of opinion.

"Neither, and this is even more important, must there be any proscription of any opinions of others responsibly held. We must in short take on that same attitude of trusteeship for public opinion and public thought which you gentlemen of the printed word have evolved as your own. We must take on that same code, chiefly tacit and only partly written, but nevertheless wholly binding, that governs you of the newspapers and periodicals in your relation to the public and in your relation to each other. We must avoid the faintest taint of the propagandist in our attitude towards the agency that is our trusteeship.

"The vital thing now is the certain good faith of those who have set about these major purposes and I do know of the certainty of that good faith. I know that these men with millions invested will go through with this thing. This industry must and shall maintain its high place in the business world along with the other great industries, offering enterprising capital a legitimate opportunity for profitable investment, established on a solid foundation, operated with reasonable economy and supported properly as are other great industries by the investing public. And it must and shall and will take its very high place in public estimation.

"We must have Confidence and Co-operation between those in the industry, a Confidence and Co-operation that will bring a mutual appreciation and action together in those things in which we are mutually interested. And in this I include, of course, the exhibitors as well as the producers and distributors.

"With this established, and it is being established, if we can just have the confidence and co-operation of you of the press, as our elder brother, having been through much of the same travail and having come out victorious, then if we can have the deserved confidence and co-operation of the public—our problems will be solved."

Chas. L. O'Reilly and Sam Berman Exonerated of Charges

Hearing at Albany, N. Y., Results in the Vindication of State Officers

AT the conclusion of a six-hour hearing before the executive board of the Motion Picture Theatre Owners of the State of New York, in Albany, Wednesday afternoon, May 3, Charles L. O'Reilly and Samuel I. Berman, president and executive secretary, respectively, of the New York State Motion Picture Theatre Owners Association, were completely exonerated of charges which had been preferred against the two by the Rochester exhibitors' association. With the exception of Frank Koch of Rochester, Howard Smith of Buffalo, and Nathan Robbins of Utica, every member of the state executive committee was present. The session was held at the Hotel Ten Eyck.

Wednesday's meeting could well be termed a game of "Who's a liar?" with National President Cohen, State President O'Reilly, Secretary Berman, Irvin Salyerds, State Senator James J. Walker and a half-dozen or more others taking part or being mentioned prominently.

Mr. Cohen was not present at the meeting. Neither was Edward Fay, W. A. True, or the four men, Messrs. Carr, Callahan, Staley and Caffrey, of Rochester, whose names were appended to a communication presenting charges of a serious nature against both Mr. O'Reilly and Mr. Berman. Mr. Cohen sent a communication to the effect that he was obliged to be in Philadelphia, Wednesday, to meet with exhibitors from eastern Pennsylvania. The Rochester exhibitors were represented by Attorney John J. McInerney, of that city.

Called for one o'clock, the meeting got under way with but little delay. Present were: David Cohen, Binghamton; John Walker, Schenectady; Samuel Sheer, Corona; Samuel Pizer, Staten Island; Charles Steiner, New York; Walter Hayes, Buffalo; W. A. Landau, New York; Leo Brecher, New York; W. H. Linton, Little Falls; Louis Buettner, Cohoes; Jules Michaels, Buffalo; Rudolph Sanders, Brooklyn; W. H. Dillon, Ithaca; William Brandt, Brooklyn; Jules Greenstone, Rochester; Samuel Suckno, Fred Elliott, George Roberts and William Berinstein, all of Albany; V. A. Warren, Massena; William McCarthy, Hoosick Falls; Joseph Quittner, Middletown; Samuel Moross, New York; John J. McInerney, Rochester; Morris Silverman, Schenectady; Uly S. Hill, Albany; Bernard Edelhertz, New York; Senator James J. Walker, Charles L. O'Reilly and Samuel I. Berman.

After stating the call of the meeting, President O'Reilly relinquished the chair to Mr. Dillon, who presided through the entire afternoon. The first part of the hearing was given over to the reading of various telegrams and letters which had passed between Mr. Cohen and Mr. O'Reilly, as well as other communications bearing upon the dismissal of Senator Walker by Mr. Cohen, as national counsel.

President O'Reilly intimated that court actions might follow the charges which had been preferred by the Rochester exhibitors' league, which included allegations of disloyalty to the national president, as well as questioning the whereabouts of an item of approximately $800, which the Rochester exhibitors claim to have paid to the state association, and which, it was asserted, could not be definitely traced.

No sooner did Mr. Dillon assume the chair than Senator Walker arose and announced that he had been asked by O'Reilly and Berman to appear in their behalf. Senator Walker asked first of all that the names of Carr, Callahan, Staley and Caffrey be called, but there was no appearance on the part of any one of the four.

Attorney John J. McInerney of Rochester interrupted by saying that he was present as the representative in a legal way of Jules Greenstone, of Rochester, who was also present at much inconvenience to himself.

"I call your attention," said Senator Walker, "that Mr. McInerney appears individually for Mr. Greenstone."

"And the others, too," replied Mr. McInerney.

Senator Walker then called for a substantiation of proof to the charges that had been preferred against President O'Reilly and Secretary Berman.

Mr. McInerney, first seeking for an adjournment on the grounds that President Sydney S. Cohen and the four Rochester exhibitors might be able to attend, declared that the statements by the Rochester exhibitors, reflecting upon the character of O'Reilly and Berman, were made on what might be termed the "say-so" of other persons, and that so far as he knew, there had been no original first-hand information on which to base the charges. He openly admitted that the informants of the Rochester quartette were Sydney Cohen, Irvin Salyerds and Edward Fay.

"These men are engaged at Philadelphia and Washington," said Mr. McInerney, "preparing for the national convention. The Rochester exhibitors involved do not care to be present at any hearing such as today's, until their informants can also attend. We tried to have them present today, but failed."

Every effort on the part of Attorney McInerney, to bring about an adjournment of the hearing until a later date, was fought tooth and nail by those present. Men present from the four corners of the Empire State, shouted that the hearing must not be delayed until after the Washington convention.

"Charges have been made primarily on hearsay evidence," said Senator Walker. "We have a situation confronting us today which looks as though some persons think this association is a joke, and that after they prefer malicious charges against two officials in the state body, can remain away on some flimsy pretext. I have never heard of a man who made damaging charges being consulted as to the time when he preferred to substantiate the same."

Jules Michaels, of Buffalo, made a motion to proceed with the charges that had been preferred. Bernard Edelhertz declared that the whole proceeding was the most shameful he had ever witnessed in his many years in court and that members of the executive board had been summoned to Albany because two state officials had been charged with serious offenses on the mere say-so of someone else. Mr. Edelhertz declared that O'Reilly and Berman should be exonerated at once.

Put to a vote, every man present, with the exception of Mr. Greenstone, voted in favor of proceeding with the investigation, O'Reilly and Berman not voting. Senator Walker requested the immediate presentation of any formal or informal charges against O'Reilly and Berman.

"This is the time for charges," said Presiding President Dillon. "Let's have action."

Attorney McInerney presented the following letter from National President Cohen:

"Notices have been sent out by Chairman W. A. True for a meeting of the National Convention committee at Washington on Wednesday, May 3, and a meeting of the national executive committee to be held on Thursday, May 4, in Washington. The exhibitors from eastern Pennsylvania have a meeting in Philadelphia at noon on Wednesday. This meeting was arranged last week, and I was requested by President Stevenson, of Philadelphia, to stop over for an hour or so on my way to Washington, and attend this meeting. I agreed to do that. So you will readily see that, much to my regret, it will be impossible for me to be in Albany on Wednesday afternoon to attend your meetng.

"The Rochester resolution was not of my making. It represents the sentiment of the Rochester exhibitors, based on the knowledge they obtained of the situation while in New York city and their own information of the manner in which affairs are being conducted in the state. I refrained from making any move which would tend to further aggravate the difficulties existing in New York city, at the suggestion of members of the

(Continued on page 2672)

E. T. Peter Replies to Sydney S. Cohen

THE following open letter has been addressed by E. T. Peter to Sydney S. Cohen, president of the M. P. T. O. of A.:

"Dear Sir:

"In Exhibitors' Bulletin issued by your office, there appeared an article about me in which among other things there is said: 'It was only a few months ago that Mr. Peter wrote me from Texas stating that he lost all his theatre holdings and appealing for assistance. I brought him to New York and he was made Manager of the 'Movie Chats' Department. Where his expenses came from on this Southern trip is a question.'

"This statement is, as you know better than any one else, false and no doubt purposely designed to mislead theatre owners for your own personal benefit.

"A statement such as this coming from you does not surprise me at all. It simply serves to confirm the opinion that I have formed of you during the past six months while I have been in your office as Manager of 'Movie Chats' Department.

"With an apparent intention to cast reflection upon me, you say, 'Where his expenses came from on this Southern trip is a question.' May I ask you who is paying the expenses of your political campaign for your re-election as President, such as the hundreds of long-winded telegrams to over one hundred and fifty executives, national and state, expensive long-distance telephones, bulletins to fifteen thousand exhibitors, postage, salaries for help, railroad fares for your campaign, employes and many other items? I am sure that the members of Motion Picture Theatre Owners of America would be interested in your answer.

"Yours very truly,
"E. T. PETER."

In a statement issued to the trade press, Mr. Peter made the following declarations:

"Fellow Exhibitors:

"In 'Exhibitors' Bulletin' of April 29th, Sydney S. Cohen made against me certain charges, which are mentioned in the above letter. It is therefore incumbent upon me to make known to you certain facts:

"On August 27th, of last year, Mr. Cohen wrote me to Texas that he was negotiating for the organization with Charles Urban for a deal regarding 'Movie Chats.' He felt that my services could be utilized to the advantage of the organization. This matter was discussed between us before, at which time it was agreed that if he ever needed me for that purpose I should answer the call immediately.

"It took me about sixty days to dispose of my three theatres. By November 1st I had disposed of all my holdings except half interest in one of my theatres. I left this in charge of my partner and came to New York, paying my own expenses, to see what was being done on the proposition of 'Movie Chats.'

"Negotiations were just about to be closed when I arrived in New York, and I was asked by Mr. Cohen to affix my signature to the contract between Motion Picture Theatre Owners of America and Charles Urban.

"After the deal was consummated, I was asked by Mr. Cohen to make a trip to the Southern States in the interests of the organization, which I gladly did.

"At Charlotte, North Carolina, the last week in November, I met Mr. Cohen at the convention. There he informed me that he had already rented two rooms for me to handle 'Movie Chats' and asked me to return to Texas, make my final arrangements to move to New York and take full charge of 'Movie Chats.'

"About the middle of December, after breaking up my home in Dallas, placing my property in the hands of an agent, I returned to New York and reported to Mr. Cohen that I was ready to assume my duties. But to my surprise, Mr. Cohen, for reasons best known to himself, stalled me for several weeks, finally telling me that he would not put me to work, giving me no reason whatever for his change of heart. I was then engaged at once by H. Shephard, one of Mr. Urban's executives. What salary I have drawn while in the capacity of manager of 'Movie Chats' was paid me by Charles Urban, not by Mr. Cohen.

"I have served the organization faithfully by handling 'Movie Chats' to the best of my ability, until two weeks ago when I was compelled to resign rather than be coerced into declaring political allegiance to Mr. Cohen; I could not see my way clear to support him for re-election, because I feel that his re-election would be a calamity.

"After severing my relations with 'Movie Chats' I decided to make a trip to Dallas where my presence was needed to adjust some matters between my agent and some of my tenants. On my way to Dallas I stopped over to see some of my personal exhibitor friends and discuss with them matters pertaining to the good of the organization. But Mr. Cohen, who trembles lest he lose the presidential chair, grasped this opportunity to misrepresent my motives and malign me.

"Personally I pay no attention whatever to Mr. Cohen's propaganda against me and all those who have been his loyal friends and supporters, but to the members of Motion Picture Theatre Owners of America I may be permitted to say this: After serving as treasurer for one year and director for another year, and having had a wonderful opportunity of seeing how Mr. Cohen works, I have come to the conclusion that if we, the theatre owners, feel that we need him to head our organization any longer, it is absolutely a waste of time and money for us to hold a five-day convention. There is only one thing to do: let us elect him for life and change his title from President to Czar. There is no earthly use to pass resolutions, as he has proven that he ignores any instructions given him at conventions. There is no use to adopt a constitution and by-laws, as he has worked to his own satisfaction for two years without the use of such instruments. There is no sense in electing a flock of vice-presidents, several secretaries, a treasurer, a board of directors, or an executive committee, as he does not let them function. They are all mere figureheads; he is the organization as he has so expressed himself. In this case all that he could need is a self-elected cabinet consisting of a couple of 'yes' men, a band leader, a 'flunky' and a court jester.

(Signed) "E. T. PETER,
"Member Board of Directors."

Few Firms Incorporated for N. Y. Business

The companies incorporating in the motion picture business in New York state during the past week were not only few in number, but likewise low in the amount of capitalization. Five companies incorporated, the largest of which was the Walter Picture Corporation, capitalized at $35,000, and having as directors Sam Roseman, Joseph McKenna and Frank Martin of New York city. Other companies filing papers during the past few days were:

The Hudson Productions Co., $20,000, Lee Morrison, H. L. Cort, D. L. Schneer, New York city; The Love Nest, Inc., $10,000, Nicholas Toce, J. H. Markus and Gertrude Markus, New York; Forum Construction Corporation, $1,000, A. Johnston, I. G. Ornstein, Russell Goldman, New York; Criterion Operating Corporation, $1,000, Samuel Weinberger, Zelda Seidel, H. A. Rosenfeld, New York.

Bill Benson Becomes Sales Manager

Bill Benson, formerly with Wid Gunning exchange covering the N. J. territory, has joined the American Releasing Corp. sales force as manager of the New Jersey exchange.

Photoplay "Ad" Decision Up to Methodists

It became known at Indianapolis last week that officials of the Methodist church in New York city have been called upon to decide whether it is ethical for church publications to accept photoplay advertisements in view of the church's well known declaration against the theatre in its Discipline.

Dr. Ernest C. Wareing, editor of the Western Christian Advocate, with office in Cincinnati, was on a speaking trip in Indiana and he announced he had submitted the question to the book committee of the church in New York.

Dr. Wareing said two motion picture concerns had applied for space in his publication. He turned the first one down but let the second one in, deciding to appeal for a permanent ruling on the matter.

St. Louis Fights All Sunday Closing Laws

The Missouri branch of the Anti-Blue Law League of America has swung into behind Alderman Joseph Heckel of the Thirteenth Ward to eliminate all blue ordinances from the St. Louis code. Heckel last Friday introduced a bill before the St. Louis aldermen to eliminate all Sunday closing municipal legislation, specifically mentioning ordinances that require hardware stores, delicatessen shops and bakeries to close.

Recently the aldermen passed a resolution calling upon Congress to liberalize the Volstead Act to permit the making of beer and light wines. Heckel, calling attention to the aldermen's former action, states that Sunday closing ordinances violate the principles of religious liberty guaranteed by the Constitution.

Joint Arbitration Board Formed in Detroit

A Joint Arbitration Board, comprising seven members of the Detroit F. I. L. M. Club and the Motion Picture Theatre Owners of Michigan, has been organized in Detroit for the purpose of adjusting differences between exchange members of the F. I. L. M. Club and exhibitors who are members of the state body. Three members of the board are appointed by the F. I. L. M. Club and three by the M. P. T. O.; the chairman, who serves for three months, is appointed alternately by the exchange and exhibitor organizations and is not empowered to vote. In case of a tie vote on any complaint, the complaint shall automatically be referred to a new Joint Arbitration Board appointed in the same manner as the original committee. In case of a tie vote on the part of the second committee, a disinterested umpire shall be appointed by the secon Board and his decision shall be final. Th Board shall meet in Detroit on Friday each week.

Popularity Contest Under Way with Bang

Stage Stars and Society Leaders Compete in Securing Large Number of Votes

UNDER the brightest of publicity auspices, the actual beginning of the Motion Picture Popularity Contest drive for funds for the Association for Improving the Condition of the Poor, got under way last Saturday with a variety of interesting activities. At noon thirty brand new Durant cars and a respectable sprinkling of other brands of the same automobile power, got under way at the Ansonia Hotel, New York.

The cars were filled with stage stars and society workers of the Association for Improving the Condition of the Poor, for the drive. Many side excursions were made by these workers on the sidewalks and the ballot boxes were respectably heavy by the time the returns were made to the official auditors, Leslie, Banks & Co., at 1 East Fifty-seventh street.

Saturday night, the first of two midnight shows was held. The Gaiety theatre was the scene of action and a capacity house crowded the theatre long before the curtain went up on the first act.

The official nominations of stars in the contest were made with enthusiastic speeches by the nominators and clever rejoinders on the part of Raymond Hitchcock, master of ceremonies for the occasion.

The first activity on Monday was very properly the official benediction of the city authorities, and the first official ballot cast by a city official. Mayor Hylan was greeted, as he stepped out on the City Hall steps, by a battalion of beautiful moving picture stars and society workers. He was also surrounded by a flock of moving picture cameras representing the moving picture news reels. Constance Binney, the leader in the contest at that time, was introduced to the Mayor, and capitalizing her opportunity, secured the first vote.

"Who is your favorite actress?" she asked, with a bewitching smile.

"I find it is a very dangerous thing for me to make any such discrimination," said the Mayor, in his best side stepping form.

"Then won't you vote for me?" said Miss Binney.

"I'll do that little thing," said the Mayor and there and then he hauled off and cast one hundred votes.

Monday signallized the start of the votes in the various theatres and theatre lobbies. The evening wound up with a midnight tea and jazz party in the basement of the State theatre.

Tuesday's activities included a visit on the part of screen stars and society young women to the Old Men's Toy Work Shop, of 505 East Sixteenth street, which is maintained by the Association for Improving the Condition of the Poor, as one of their charities.

At 4:30 the same group had a tea at Delmonico's, and in the evening dispersed to the various theatres, hotels and restaurants to which they had been assigned for their evening work.

The Theatre Owners' Chamber of Commerce lent every aid possible..

At a special meeting of the board of directors a resolution was passed to cooperate to the fullest extent with the Association for Improving the Condition of the Poor of New York in the matter of the appearance of stars at theatres and the selling of votes in the popularity contest at 10 cents per vote.

Stars in New York volunteered for personal appearances at theatres at no cost.

Exhibitors Arrested in Blue Law Agitation

Ohio Sunday Closing Fight Simmering as Both Sides Declare Fight to Finish

THE Sunday opening situation in northern and central Ohio is simmering on the fire again, and in several communities has actually boiled over as a result of the activities of the "blue law" agitators.

Arrests and indictments have been made in these towns and the closed Sunday crowd has announced its intention of pushing the cases through to a straightjacket conclusion, contending that they can do so in view of the state law upon which they base their cases.

The reply of the exhibitors in these communities—not only those who have been charged with Sunday violations, but all other exhibitors in the same towns—has been to rally to the support of the accused theatre owner for common sense and a liberal interpretation of Sunday.

Findlay, Ohio, is one of the storm centers at the present writing. While Findlay is not as straightlaced as some of its neighboring communities on all questions of Sunday activity, a coterie of its inhabitants has gotten together for the purpose of suppressing Sunday movies. The initial result of this move was the arrest of E. B. Gilmore, manager of the Marvin Theatre, on a charge of operating a Sunday show. W. K. Richards, of the New Royal Theatre, and other exhibitors of the town have announced their intention of seeing Gilmore through and of carrying the fight up to the highest courts in the state, if it is necessary.

In Bucyrus, Ohio, a few miles from Marion, the home of President Harding, Charles F. Picking, the Mayor, has placed himself at the head of a movement to close up everything tight in Bucyrus on Sunday. By way of making good his official program, Picking caused the arrest of Richard L. Hertzer, a local exhibitor, charging him with operating a motion picture theatre on Sunday.

Just how the litigation is going to terminate is problematical, but the supposition is that it will be against "Sunday movies" in so far as Bucyrus is concerned. This will mean a fight in the higher courts—and considerable expense to the Bucyrus exhibitors.

Pietro Bianchi, candy merchant, was also arrested for keping his place of business open on Sunday. This case is also pending.

The exhibitors are sure that they will win out eventually, inasmuch as public sentiment is on their side.

The population in Bucyrus is split in twain and a feeling that must necessarily work for harm in any community is the result. Investigation discloses the fact that the women in what appears to be a large majority of instances are against the administration.

"The most of us are not blessed with the comforts that inherited wealth has brought to the Mayor," they say. "Sunday, the average housewife's only day, is a bore instead of a relaxation, if we haven't got something to do," they'll tell you.

"We haven't got automobiles; that is, the most of us haven't.

"We could go to a movie and get a dish of ice cream and go home, feeling that we had had a little diversion, but the movie theatre is closed."

Brophy Will Represent Allied Laboratories

John R. Brophy, vice-president and sales manager of The Craftsmen Film Laboratories, Inc., has been named to represent the allied laboratories at the National convention to be held in Washington.

Indiana Indorsers Show Good Results

Reports of the annual meeting of the Indiana Indorsers of Photoplays at the Claypool Hotel, Indianapolis, indicate that this convention was the most important and the most successful of any meeting held by the Indorsers during the seven years of their existence.

How far this group has progressed is indicated by the fact that their monthly bulletin, in which approved photoplays are recorded, has reached a circulation of more than ten thousand copies, and goes to each grade school principal, neighborhood house and the presidents of Parent-Teacher Associations throughout the state of Indiana.

Community Takes Over Picture House

Recognition of the modern motion picture house as a community asset and a force for civic betterment is made at Hanover, N. H., where the municipal authorities of the town of Hanover are about to lease the Nugget theatre, the single movie house in the town, and an extremely popular institution with Dartmouth undergraduates, from the present management. Beginning next fall, they intend to operate the theatre as a municipal affair.

Prizma Acquires Quarters in New Jersey

Prizma, Inc., producers of Prizma Master Pictures in color, this week purchased the buildings at Nos. 3193-3197 Hudson boulevard, Jersey City, N. J., which it has occupied for several years as laboratory and studio for the production of Prizma color pictures. The deal was closed by C. K. D. Walsh, president of Prizma, Inc., and Robert Segelken, of Jersey City, former owner of the buildings and gives Prizma ownership of sufficient laboratory space to take care of its requirements for some time.

Victor Herbert Attacks Movie Reformers

While appearing as guest conductor at John Kumsky's New Capitol theatre, Detroit, Victor Herbert, in an interview, expressed his sentiments regarding those who attacked the whole picture industry because of the actions of a few in Hollywood.

Herbert is quoted in part as follows:

"Thousands of people in an industry and a couple of sensational police cases bring the whole industry into disrepute.

"What do these reformers know about the picture or theatrical world? If the people who make pictures are immoral, then I am immoral. If the people who entertain us from the stage are immoral, then I am immoral, for we are all alike, and it is a terrible thing to brand any class of people as immoral."

The Independent

DR. W. E. SHALLENBERGER, president of the Arrow Film Corporation, is one of many who have commended the editorial appearing in the April 15 issue of Motion Picture News. The editorial called attention to the fact that the keynote of the Washington convention would be the encouragement of independent pictures and the independent producer for the product of better pictures.

Dr. Shallenberger writes as follows:

"Commenting upon your splendid editorial which appeared in MOTION PICTURE NEWS, issue of April 15—which by the way I should have done long ere this had not the pressure of urgent business kept me away from my desk—permit me to say that in it you deal concisely and forcefully with a matter which is of vital interest to every producer, distributor and exhibitor within the industry today.

"When you say, 'If we are to have enough good pictures — pictures which will satisfy the entertainment fancy of the great motion picture public — we must have independent producers. A lot of them! A lot of good ones. And, constantly, new ones!' you are stating an almost self-evident truth; a truth which I have been attempting to drive home over a very long period of years and which I will always attempt to drive home so long as I am engaged in the motion picture business.

"Pray, do not think me biased. Despite my position as the head of an independent distributing organization I shall not at this time touch upon the relative merits of independent distribution and producer distribution. I go infinitely further and say that no matter what the channel through which the independent producer brings his product to the screen he must receive every bit of support from those whose support is so vitally necessary to his existence—the exhibitors.

"And when you say that the solution of the entire problem rests in the hands of the individual exhibitors everywhere you state another great truth. We have been urging the product of the independent producer upon the exchange man who in turn sells his wares to the independent theatre, at a fair, just and adequate rental,—a rental which insures the producer a commensurate return for the moneys and energy expended in the creating of his picture. Can you conceive of any encouragement more heartening or more liable to assist in the making of new and worthwhile product?

"Arrow issues each week a bulletin which is placed in the hands of every exchange man in the United States. In a forthcoming issue we have taken the liberty of calling to the attention of these men your editorial and asking them to give it the serious thought and consideration which it merits. We feel that if everyone can be taught to view this great problem with your clear eye and place behind the movement the intelligence and enthusiasm which you have displayed, the definite welfare of the motion picture industry is an assured thing.

"In closing permit me to tender to you my sincere thanks for the good which this editorial must assuredly accomplish.

(Signed)
"W. E. SHALLENBERGER."

Starts Cleanup Drive on Bookings

H. H. Buxbaum, Paramount District Manager in charge of the New York, Albany and Buffalo Exchanges, has inaugurated a drive throughout the district for the cleaning up of bookings through the securing of play dates for Paramount Pictures.

This clean-up period was started because Buxbaum is particularly optimistic regarding the outlook for the Summer months.

Powers Is Lining Up Many Units

The units now lined up by P. A. Powers, managing director of R-C Pictures, include the following: Ethel Clayton productions, Harry Carey productions, Jane Novak pictures, produced by Chester Bennett, special Norman Dawn productions, Robert Thornby productions, Emory Johnson productions, Mr. and Mrs. Carter De Haven comedy unit, Doris May comedy-drama unit, Ray Carroll productions, to star Helen Jerome Eddy and others.

Tally's Birthday Celebration

ANNIVERSARY week, celebrating Tally's fifteenth year as an established picture theatre in Los Angeles, will be one to remember. The program includes the Jess Robbins production, "Too Much Business."

Mischa Gutterson, who, for the past two years has been director of the orchestra at Grauman's, has taken a lease on Tally's to become effective on May 15.

Waco Censorship Given Blow by Judge

The ordinance creating a censor and regulating the moving picture shows in the city of Waco, Texas, went down under the judicial decree of Judge R. H. Kingsbury of the city court April 17th when it came before him on complaint. The case had been entered against Abe Levy, of the Strand Theatre, a First National franchise holder, and charged violation of the ordinance regulating the picture shows in refusing to comply with the provisions of the law.

Rothacker to Take Up New Quarters

H. J. Aldous, treasurer of the Rothacker Film Co., is in New York in connection with the moving of the Rothacker New York headquarters. As soon as details are worked out announcement will be made regarding the new location, which will be equally as advantageously situated and will be more commodious than the quarters occupied for the past two years at 220 West Forty-second St.

Personality, Pep, Music, Small Town Needs

FEW towns of 4,500 population can boast the distinction of having two spick-and-span, wide-awake motion picture theatres.

But Hillsboro, Ohio, can.

One of them is the Forum. The other is the Orpheum. Neither of them is in the "motion picture palace" class, in point of size or costliness. But they are both in Class A when it comes to program, atmosphere and management. And that leads directly to the introduction of the Reas.

The story of the Reas is a story of successful showmanship in a small town, and bears out the oft-repeated assertion that the smaller the town (unless it's as dead as a graveyard) the bigger the opportunities for intensive cultivation on the part of the live showman.

Three years ago George Rea dissolved the vaudeville musical act of Rea & Rea and settled down with his stage partner (Mrs. George Rea) to begin work on a new act in Hillsboro, Ohio.

The new act proved successful, both in a financial way and in personal satisfaction. And thus it has come to pass that though Rea & Rea have disappeared from the stage, they continue to entertain enthusiastic audiences as the managers of The Forum and the Orpheum.

Because Rea & Rea understood the show business from behind the footlights, perhaps it was natural for them to apply successful ideas and methods to the business of exhibiting motion pictures. At any rate Rea & Rea, though still members of Musician's Union, Local 444, Jacksonville, Fla., have built up an enviable patronage for their theatres in Hillsboro, Ohio, and enjoy, as well, the friendship and good will of the townspeople who test the capacity of their theatres whenever the management announces a good attraction.

After three years of effort as an exhibitor, George Rea has adopted a slogan which reflects the energy that he applies to his business. The slogan consists of three words—"Personality—Pep—Music" and in combination they have put over every worth-while feature than can be obtained for the Rea theatres.

It did not take the whole of three years, or one-third of that period, for Rea and Rea to achieve popularity in the town of their adoption. Talented and experienced in the art of coaxing dulcet strains from the hearts of a variety of inanimate musical instruments, the services of Rea & Rea were always given cheerfully at church sociables, fraternal gatherings and community affairs. Their versatility enabled them to entertain their neighbors with "new stuff" for all occasions.

It need not be said that these appearances before the public at neighborhood affairs, went a long way towards popularizing the old vaudeville team, who found a new interest and a new enjoyment in the keys of the piano, the strings of the harp or the possibilities of the saxophone or xylophone. Rea's prowess with the last-named instrument gained for him a feeling of proud possession on the part of the townspeople of Hillsboro who will throw out their chests, and tell you:

"George Rea? Well, he's the best xylophone player in Highland County."

Maybe they'll add "B'gosh" to the statement by way of emphasis, but at any rate you know that George Rea has made himself solid with his neighbors.

In George Rea's eyes, exploitation is as necessary to the success of a picture as butter is to a slice of bread. And every one of the potential exploitation resources of Hillsboro have been explored and drafted into action by this indefatigable showman. There isn't a merchant in Hillsboro of any description who isn't tickled to death to tie-up with George Rea on any picture he books, and give him 100 per cent co-operation. There isn't a kid in or around Hillsboro that doesn't think George Rea is a prince—and they all turn out in force whenever George sends out word that he wants their help to put over an exploitation stunt.

When "My Boy," the Jackie Coogan film, played the Forum recently, George gave a special matinee for the children of the Highland County Children's Home. Every child under ten, boy or girl, was also present at that matinee and George reported a crowded and joyful house.

After playing "The Paleface" as a double bill with "The Rosary" to phenomenal business, Rea was anxious to book Keaton's latest comedy, "Cops." As the result of his simple, inexpensive and peppy exploitation, he put the comedy over in a big way, immediately following his experience with "My Boy."

It is difficult to estimate the value of Mrs. Rea's contribution to the success of the theatres. She presides at the piano and never fails to put the exactly proper musical touch into every scene, whether it be one of comedy, tense drama or heart-gripping interest.

George Rea always finds time to get into the orchestra pit during the showing of the pictures and to contribute his bit to the music with one of the variety of instruments which he has mastered. But just before the show opens and as it closes, he is always at the door, to welcome his patrons with his contagious smile and to bid them "good night" with a hearty hand-clasp.

"I have tried to make every person who enters my theatre feel that I am always glad to see him," Rea explained. "To bring about that feeling of comfort, satisfaction and confidence, which I believe is essential to the success of any theatre, I know that I must be on the job at all shows, personally, I want them all to know me, to call me by my first name and I want to do everything I can to make them as glad to see me as I am glad to see them. From my experience of the past three years, I am satisfied that any exhibitor in a small town can build up a substantial patronage merely by developing a spirit of optimism and friendliness."

Only once in a while, in these times, does an exhibitor display the genius, enthusiasm and spirit of optimism, that George Rea exemplifies. He is one exhibitor who never walks into the office of an exchange manager with a long face and hard-luck story about the failure of any feature, or with an alibi that includes a pointed reference to high rentals and unfavorable business conditions.

Instead, he is looking for the best pictures on the market—the price is a secondary consideration. He knows that if the picture is worth while, he has the ability to sell it to his public. And his conversation is always enthusiastic over the latest good picture which he has "put over."

Rea's achievement in showmanship can be duplicated by any exhibitor who is willing to work hard and with the proper enthusiasm and faith, according to Rea's modest estimate of his exploits.

"I have the most efficient partner in the world," he says. "I feel that I am doing something to help the folks of Hillsboro forget their worries and troubles and I have put my heart into this business, so that I have no regrets and always find a big measure of happiness in each day spent at my theatres."

This attitude is worth emulation and the slogan and policy adopted by George Rea, are worth remembering!

"I'M ALWAYS GLAD TO SEE YOU."

"PERSONALITY—PEP—MUSIC."

Exhibitors Appreciate News Editorial

C. F. MOCK, branch manager at New Orleans of the Arthur C. Bromberg Attractions, has written congratulating the Motion Picture News on its editorial in the issue of April 15 in regard to the necessity for increased production of independent pictures.

Mock writes as follows:

"Please accept my sincere congratulations for the editorial in your April 15 issue of Motion Picture News. Your message contained therein was the most appropriate and timely one for independent producers, distributors, exchangemen and exhibitors."

The Exhibitors' Weekly Bulletin contained the following:

"Every exhibitor in Louisiana and Mississippi is earnestly requested to read and reread William A. Johnston's forceful editorial in the April 15 issue of Motion Picture News. Read — and think."

O'Reilly and Berman are Exonerated

(Continued from page 2667)

executive committee of the Motion Picture Theatre Owners of the State of New York. Your members are entirely familiar with the harmony moves made within the past week by myself.

"I still feel that I have the confidence and esteem of my fellow exhibitors in the state as evidenced in the many letters and telegrams constantly coming to the national office from New York, all over the country in fact, yet I am anxious to avoid any move to further irritate the situation because of the bad effect it might have on our organization.

"The last issue of the Exhibitors' Bulletin tells the story of recent maneuvers in a very definite way. A considerable portion of what was ordered done by the delegates to the Albany convention of the Motion Picture Theatre Owners of New York state in February has not been attended to. I might refer you to the matter of Mr. McLean of Kingston, and United Artists, and the demand for lower film rentals. The New York state officers were ordered to take these matters up by the National President. This I know was not attended to, as well as the matter of adjustments with respect to film contracts complained of at the convention. I wrote to President O'Reilly in March and tried to arrange conferences with him to take up the same in a definite way, and I received a reply in which he stated the matter was being attended to. Yet no action was taken in this matter by Mr. O'Reilly.

"It would seem that the time and great amount of money used by Mr. Berman in touring the Middle West, abusing me and making slanderous statements generally about our organization, could have been used to better advantage in carrying out the instructions given to Messrs. O'Reilly and Berman, at the Albany convention, and in caring for the wants of our members in the state. The state headquarters in this city have been used as the central point for the issuing of this slanderous propaganda in which the Motion Picture Theatre Owner of America were discredited and left open to outside attack. All of this time the interests of the state organization were being neglected. You will recollect the meeting in the state headquarters in New York city on Tuesday evening, April 25, that Mr. O'Reilly stated in the presence of members of the executive committee and officers of the Motion Picture Theatre Owners of the State of New York, that he sent Mr. Berman into the Middle West and was paying half of his expenses.

"The money collected by the New York state organization, through O'Reilly and Berman, from the theatre owners of the state for the purpose of paying the state's quota to the national organization has not been turned over to this office."

The remainder of the letter, covering nearly two typewritten pages, chiefly concerns Mr. Cohen's efforts to secure money which was due Senator Walker as counsel for the national body. In conclusion the letter said:

"I submit that the matter before you now is the neglect of duty of President O'Reilly and Secretary Berman of the New York state organization as per the charges filed by the Motion Picture Theatre Owners of Rochester. This is entirely a state matter, and the national phases of the controversy will be taken up by the national executive committee at its meeting in Washington."

"This is all the evidence we can supply," said Attorney McInerney, "because of the absence of Cohen, Salyerds and Fay."

There was considerable discussion over the payment of a matter of $800 which had been made by the Rochester exhibitors but after some questioning it was revealed that the money had been paid and had been properly credited.

Senator Walker devoted an hour or more in going over Mr. Cohen's letter, picking it to pieces bit by bit, sarcastically referring to certain sentences by saying that Mr. Cohen had either been sadly misinformed or that his veracity was on the wane.

An Apology

OWING to the many imperative duties requiring the entire attention of Messrs. William Brandt and Charles O'Reilly during the past several weeks, it has been impossible for these gentlemen heretofore to give the necessary time and consideration to the selection of the winners of the "Seeing It Through" contest inaugurated by Motion Picture News. The announcement of the winners, however, will be made in next week's issue of the News or that following.

MOTION PICTURE NEWS

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E. Kendall Gillett, Treasurer
George D. Gould, Managing Editor
Fred. J. Beecroft, Adv. Mgr.

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Senator Walker referred to the alleged offer of $75,000 a year salary as a joke.

"Mr. True has either a bad memory or little regard for the facts," continued Senator Walker. "He claims that I have neglected my duties in connection with the Connecticut case. Mr. True submitted the Connecticut bill which put a tax on the box office. He wanted an opinion to the effect that it was unconstitutional. Two of my associates devoted a week's study to it, and finally made a report to Mr. True that it was constitutional. What kind of a lawyer do you want? One who tells the truth or lies? They told the truth and so became obnoxious. Mr. Fay claimed that I did not do any business for two months because I was in a hospital. That's true, but he failed to tell you that every day while I was in the hospital my law firm was busily engaged in motion picture cases. Your industry is too great to harbor a man like Fay," said Senator Walker, pounding upon the table.

"These men before you today have been charged with disloyalty because they have used my name. I can tell you that the wrecking crew is at work, and it is now at Philadelphia and Washington. It's time that New York state was through with Cohen, True and Fay."

Shortly after six o'clock, the following resolution was unanimously adopted:

"Whereas, Mr. Jules Greenstone, representing the Rochester exhibitors, stated that alleged charges against Messrs. O'Reilly and Berman were influenced by statements made by Messrs. Cohen, Salyerds and Fay, and whereas, the records of the organization and the evidence submitted to the board prove these alleged charges to be false and without foundation, therefore, be it resolved that the charges be dismissed, and be it further resolved, that this board expresses its unqualified and whole hearted confidence in President O'Reilly and Secretary Berman, and expresses to them its regret for the reflection unjustly cast against them."

Chas. Pettijohn Is Chief Assistant to Will Hays

CHARLES C. PETTIJOHN, formerly with Selznick as chief assistant to Lewis J. Selznick, and latterly with the American Fiscal Corporation, and one of the best known executives of the industry, has been appointed as Will H. Hays's right hand man. Mr. Pettijohn entered the industry some years ago as counsel and general manager of the American Exhibitors' Association. Since then he has advanced to the forefront of the industry's leaders and has won for himself marked recognition as a man of unusual ability.

Theatrical Hospital Will Hold Benefit May 21

The American Theatrical Hospital Association of Chicago will hold its tenth annual benefit at the Colonial Theatre, Chicago, on Sunday afternoon, May 21st. In announcing the benefit performance, the hospital authorities address a special plea to the members of the film industry for donations to support its work. The American Theatrical Hospital—reputed to be the only institution of its kind in the world—was erected for the dispensing of surgical, medical, and hospital treatment, free of charge, to actors, musicians, and other artists associated with the various branches of the theatrical and screen professions. Difficulty is often experienced in securing admission to city, county, or state institutions because of the fact that the applicants among the amusement professions are not permanent residents of the particular locality where the hospital is located. The doors of the American Hospital in Chicago stand open to those of the profession who need hospital treatment, irrespective of place of residence. Donations should be addressed to Aaron J. Jones, treasurer, at 336 South State Street, Chicago.

Vidaver Withdraws as Gunning Counsel

Coincident with the announcement of Ricord Gradwell's withdrawal from Wid Gunning, Inc., it was announced by Nathan Vidaver, New York attorney, that he had resigned as general counsel for the distributing company.

Vidaver is identified as attorney for a number of well known distributors, producers and stars.

E.V. Richards on Executive Committee of First Nat'l

THE election to the executive committee of First National of E. V. Richards, Jr., vice-president and general manager of the Saenger Amusement Co., New Orleans, brings still more actively into that concern the services of one of the ablest men in the industry and a man, too, of high ideals.

In the Film Centers

Activities of Exchange Managers, Exhibitors, Salesmen and Others

Canada

W. J. DRUMMOND, formerly general manager of Associated First National Pictures (Eastern Canada), Limited, Toronto, has taken up his duties as Western Canadian manager of the Famous Players Film Service, Limited, with headquarters in Winnipeg, Manitoba. Preceding his departure from Toronto, Drummond was the guest of honor at a farewell banquet in the King Edward Hotel, officials from numerous local exchanges and theatres being among the many guests. A feature of the evening was the presentation of a club bag to Mr. Drummond.

Mr. Drummond is a pioncer film exchange man, having been identified with the General Film Company, Mutual, Triangle, George Kleine and other companies, and he has conducted offices in various cities of the States.

Associated First National in Eastern Canada has engaged Will J. Stewart of Toronto as exploitation manager with headquarters at Toronto. Mr. Stewart was in charge of exploitation for the record run of 16 weeks which was secured by "Mickey" at the Toronto Grand several summers ago and was also manager of the old Rialto Theatre, Toronto, for a couple of ycars. He was the publicity agent with the French Government's exhibition train which travelled across Canada last year. Mr. Stewart has been in the theatre business for 20 years.

S. Brint, formerly with Associated Producers, has been appointed Western Canadian manager of Canadian Educational Films, Limited, distributing Educational releases in the Dominion. He will have general supervision of branches at Winnipeg, Calgary and Vancouver.

Lloyd Hatfield, with the Toronto office of the Famous-Lasky Film Service, Limited, Toronto, has the distinction of being the brother of a Member of Parliament. The latter is Mr. P. L. Hatfield of Yarmouth, N. S., one of the Maritime members in the Canadian House of Commons, Ottawa.

Manager Kennedy of Allen's Regent Theatre, Ottawa, Ontario, hooked up with a number of local merchants in special combination pages in both the Ottawa Journal and the Ottawa Citizan to advertise the presentation of "My Boy," starring Jackie Coogan, at the Regent during the week of May 1. The fact that local bicycle dealers were conducting a Bicycle Week during the engagement of "My Boy" lent itself appropriately to exploitation of this type. Several of the bicycle dealers used large display space on the Regent Theatre pages to boost the bicycle for boys. "Your Boy—My Boy—Every Boy—wants to own a Bicycle" was the introductory sentence in one of these advertisements by bicycle dealers.

In the same issue of The Ottawa Journal appeared the results of a scenario contest which had been conducted by that paper as a feature for Paramount Blue Ribbon Week previously observed.

No less than three moving picture theatre men are identified with the new Kiwanis Club of Hull, Quebec, which received its charter at a special banquet which was held in the Hull City Council chambers on Saturday evening, April 29. Fred Leduc, manager of the Laurier Theatre, Hull, is a director of the new club, and the members include Valmore Bureau, manager of the Theatre Francais, Ottawa, and Harold Vance, manager of the Casino Theatre, Ottawa.

Pen Sketches



Robert Cotton

ROBERT COTTON, like our friend young Lochinvar, came out of the West to manage the Cleveland branch of the Fox Film Exchange. He arrived some six months since, and these have been busy months. Cotton is not streotyped. He believes in reaching out for new things. Only in this case, what Cotton reached out for was not something new. It was something scarce. It was Bookings, Cotton was looking for. The big Fox specials offered possibilities. So he inaugurated a wholesale day-and-date policy for the Specials, following the first runs on these pictures. Starting with "Over the Hill" which played simultaneously at 21 Cleveland motion picture houses, he booked "Queen of Sheba" at 20 houses for simultaneous showing, and this week 20 neighborhood theatres in the city are all running "Connecticut Yankee." Cotton has a keen eye to business. These simultaneous runs make good advertising. They assure the exchange of quick returns, and they redound unmistakably to the credit of Cotton, the man who invented the policy for the mutual benefit of Cleveland exchanges and Cleveland exhibitors.

* * *



O. T. Schroeppel

HERE'S a man who has nerve enough to leave a good job with an exchange to get into the exhibiting end at the beginning of the dull season! Meet O. T. Schroeppel, Esq., erstwhile booker at the Buffalo Fox office who has just accepted a position with Harold Dygert, owner of a chain of theatres in the Rochester territory. Otto reported at Fairport, N. Y., this week for duty as manager of the Dygert house in that city. He may take in a couple of more soon. Otto is well known in Buffalo and western New York film circles, where he has been connected with the industry for some 10 years or so. He has been with Vitagraph, Universal, Realart, Fox and a few others. He was assistant manager of the old Realart office for almost a year. Then he became associated with General theatres corporation as manager of one of their Buffalo houses. While with Fox, he received a splendid proposition or something like that from Mr. Dygert and now his address is Fairport, N. Y. Otto has a host of friends in the business, all of whom wish him great success in his new venture.

* * *

Cleveland

PHIL SELZNICK, now assistant to General Manager Woody of Select, paid Cleveland and the local Select exchange a flying visit this week. Selznick's new activities will take him all over the country to the various Select exchanges.

C. E. "Doc" Holah has sent in his resignation as manager of Wid Gunning's exchange office here in Cleveland. Holah opened the office for Gunning and has been in charge ever since. No word as to Holah's successor has reached us.

H. A. Bandy, central division manager for First National, just came back to town after a tour of the exchanges that come under his jurisdiction. Asked how he found business on the road Bandy said "Business is good wherever exhibitors are making a special effort to go and get the business. On my travels I found that the exhibitor who simply showed his product and waited for the public to come and buy it, is doing little business. He is kicking. He says the motion picture business has gone to smash. But, I also found, that the exhibitor who is making his product attractive to the public, who is putting forth an added effort to reach the public, that exhibitor is doing business and making money. Just as in the merchandizing business, the merchants are advertising extensively to make known their wares, and showing them off in attractive windows, and appealing to the public, so the exhibitor must work harder than he used to, to sell his picture shows to the public and get the desired results. And I found that in most instances, the exhibitors who were working hard to get the results, instead of laying down on their jobs and complaining, are the fellows who are doing the business today." Mr. Bandy is a conservative motion picture man, and his diagnoses are generally correct.

W. F. Seymour, Lake Division Manager for the W. W. Hodkinson Corporation, has been appointed one of the seven members of the Hodkinson Council, and will hereafter make his headquarters in New York. But Seymour will continue to have supervision over the lake division exchanges, which include Cleveland, Pittsburgh, Detroit and Chicago.

American Releasing Corporation, just newly organized under the management of James B. Reilly, has added J. L. Hunter to its local sales force.

Phil Selznick Productions, now under the management of Paul

(*Continued on next page*)

In the Film Centers

(Continued from preceding page)

Wintner, has moved from 518 Film Exchange Bldg. to 301 Film Exchange Bldg.

Buffalo

MOVING day was an eventful one in Buffalo. Many of the exchanges along Film Row moved into the new Beyer building in North Pearl street. Among them were First National, Nu-Art, Educational, Pathe, Hodkinson and others. The new exchange structure is one of the finest in the country. It is equipped with every modern device for the efficient handling and distributing of films. It is a four-story building. First National is occupying the entire second floor.

The local Wid Gunning office has been closed. Rumor has it that it will open June 1 in the new Grand & Warner office in Franklin street. Paul Barron has resigned as manager.

The United Artists' exchange is now sharing space with Sydney Samson in his Pearl street building. This office will go with Samson to his new exchange in Franklin street in a few weeks.

Allan S. Moritz, manager of the Famous Players Lasky exchange, attended the district managers' meeting in New York this week. He will go from New York to the Washington convention.

Dick Fox toured in his big National to Syracuse to screen "Reported Missing." This production will be shown at the Empire in that city the week of May 7. Shea's Hippodrome, Buffalo, will show it the week of June 11.

Henry W. Kahn, manager of the Metro exchange, has moved his home from Elmwood avenue to 623 Delaware avenue. No one is able to explain this sudden of prosperity. Henry now lives next to the Jewish Temple, so there will be no excuse for his not attending. T. J. Conners, assistant general sales manager, visited Mr. Kahn last week. There was a sales conference at the Metro office over the week end.

E. J. Hayes, manager of the First National exchange, and his entire sales force, journeyed to New York last week end for a conference at the office of R. H. Clark, general manager of the New York exchange.

Joseph H. Berdel has resigned from the Fox sales staff and has returned to his old home in Rochester. Joe was formerly a reporter on the Buffalo *News*.

Bill Mack of Pathe is sitting for his photograph this week. Managers of Beauty Contests may have a reproduction by writing him, care Pathe Exchange, Inc.

John Kimberly, executive manager of Nu-Art Pictures Corporation, must find his new position a lucrative one. He's now driving about in a new Studebaker touring car. Nothing like being in the business for yourself, eh, John?

What with the moving of many of the big exchanges to the new building, Manager Frank Davidson of, of the Independent Movie Supply Company, soon expects to do a rushing business, because of the diverting of exhibitors to his part of town. Frank was formerly out of the way.

R. S. Bendell who has been with Select in the Albany territory is now representing R-C Pictures Corporation in Utica, Syracuse and northern New York. Fenton Lawlor is stumping the Southern Tier. A. W. Moses, former manager of R-C replaces M. H. Goldstein in the Albany territory as sales representative.

The Buffalo Fox exchange has a new cashier. He is A. T. Rankin, a new comer in the business, who was formerly employed at the Curtiss Airplane plant. O. R. Rieffel, former cashier, is now on the road checking percentage engagements. Branch Manager Charlie Johnston toured through the Syracuse district last week. Joseph H. Berdel, who was confined in a Syracuse hospital a few weeks to undergo a slight operation, has now recovered and is back on the job. The new booker, O. T. Schroeppel, is getting a warm welcome at the Fox office.

J. L. Cook, formerly with Fox, Pioneer and other local exchanges, is now covering Central New York for Goldwyn and Max Rowley has been assigned to the Southern Tier. "Mr. Barnes of New York" has arrived at Manager George Hickey's office. Preparations are now under way for moving into the new film building in North Pearl street about May 1.

"Hub" Taylor has resigned as a member of the Pathe sales staff. Part of his territory will be taken over by Basil Brady and the other half by Bill Wittneben.

First National Exchanges

LEONARD BATEMAN, former manager of the Robertson-Cole poster department here, has joined the Associated First National exchange at Oklahoma City.

Barney Bloom has been promoted to the shipping clerkship at Oklahoma City.

H. W. Ferguson, former publicity manager for Oklahoma City's six largest theatres, is now exploittation agent at the First National exchange.

Harvey Stock, managing comedy sales for the Milwaukee exchange, and who was a pitcher for the White Sox in 1916, is putting in his spare time trying to build up a winning baseball team among the exchange employes. He has worked up a lot of enthusiasm among the boys.

C. Chapman, service manager, who resigned some time ago and has been connected with several other exchanges, has returned to the First National office at San Francisco. L. Hearns has been added to the sales staff, and Richard Marshall has been appointed exploitation agent.

Miss Marian Howland was married recently to W. E. Wrenn, former assistant cashier of the First National exchange at Charlotte. Mrs. Wrenn is continuing at her desk.

Ben Levine is now general sales supervisor of the Greater New York district. Bert L. Mendelson has been made sales supervisor of Brooklyn, and Sam Burger supervisor of New York City. This new arrangement is part of a regrouping of the First National exchange force effected by Manager Clark.

Harold Beecroft is temporarily assisting Ed. McNamee, exploitation agent at the First National exchange.

J. W. Stuart has been appointed West Texas representative for the First National exchange, taking the place of G. J. Meredith,

F. A. Tomes has been appointed comedy salesman at the Dallas branch.

Joe Garrison, office manager, Minneapolis, has taken a plunge into the matrimonial sea.

Atlanta

THE Steed Amusement Company of Birmingham is adding a new theatre to its chain. It is to be called the Woodlawn and has a seating capacity of 500. Mr. J. W. Anderson will manage it.

H. M. Lyon, formerly handling the Carolinas for First National, has come into Atlanta territory and will handle First National here.

Mr. W. C. Patterson, manager of the Metropolitan and Criterion theatres, Atlanta, will open the New Hope theatre, Dallas, next week. Mr. Sig Samuels agreed last week in New York to "lend" Mr. Patterson to J. D. Williams for the event.

Roland G. Hill, executive head of Hill's Theatre Interests, operating in Greensboro, Mount Airy, Chester, Union and Gaffney, N. C., left Atlanta yesterday after closing a deal with Southern Enterprise, Inc., by which he bought back their 50 per cent interest in the Hill theatres.

Hank Hearn of Southern States is in North Carolina this week booking their new picture, "Out of the Dust."

W. W. Anderson left Monday with Harry Simpson, his Florida salesman, on a sales trip to the Florida exhibitors. They are making the trip by motor.

C. MUNROE, vice-president of W. W. Hodkinson Corp. was in Atlanta last Monday and Tuesday at the local exchange, getting in touch with the local situation. Mrs. Anna Sessions Hodkinson, sales manager in the New Orleans territory, was in Atlanta to meet Mr. Munroe.

Texas Guinan made a personal appearance at the Grand Theatre last half of last week in connection with her two-reel picture "Spitfire."

Wm. G. Kaliska of the Rialto, Atlanta, has resigned and will be succeeded by G. M. Phillips of Birmingham. Mr. Kaliska will become an insurance salesman connected with R. L. Cooney of the New York Life Insurance Co.

E. H. Silcocks, sales manager of the Pacific Film Company of Culver City, Calif., was in town last week en route to the coast.

Atlanta is quite famous for its "hot air" reputation and has often been told to put up or shut up and just as often has "put up." Again she comes to the fore in the Atlanta Pathe office winning the first prize in a National Sales Drive of Ten weeks, $2,500—and that competing against such cities as New York, Chicago, Newark, N. J., Charlottte and Memphis. The money will be divided among Mr. Anderson, branch manager, his three salesmen, James M. Young, N. C. Vibbard, and Harry Simpson, Cashier A. W. Perdue, and Booker W. T. Shroeder. The remainder of the force has been promised a big party.

"Uncle Tom's Cabin" as Eight-Reel Feature

The W. M. Smith Productions, Inc. of Tulsa, Okla., announce that work started last week on their next feature, which will be an adaptation of the famous story "Uncle Tom's Cabin."

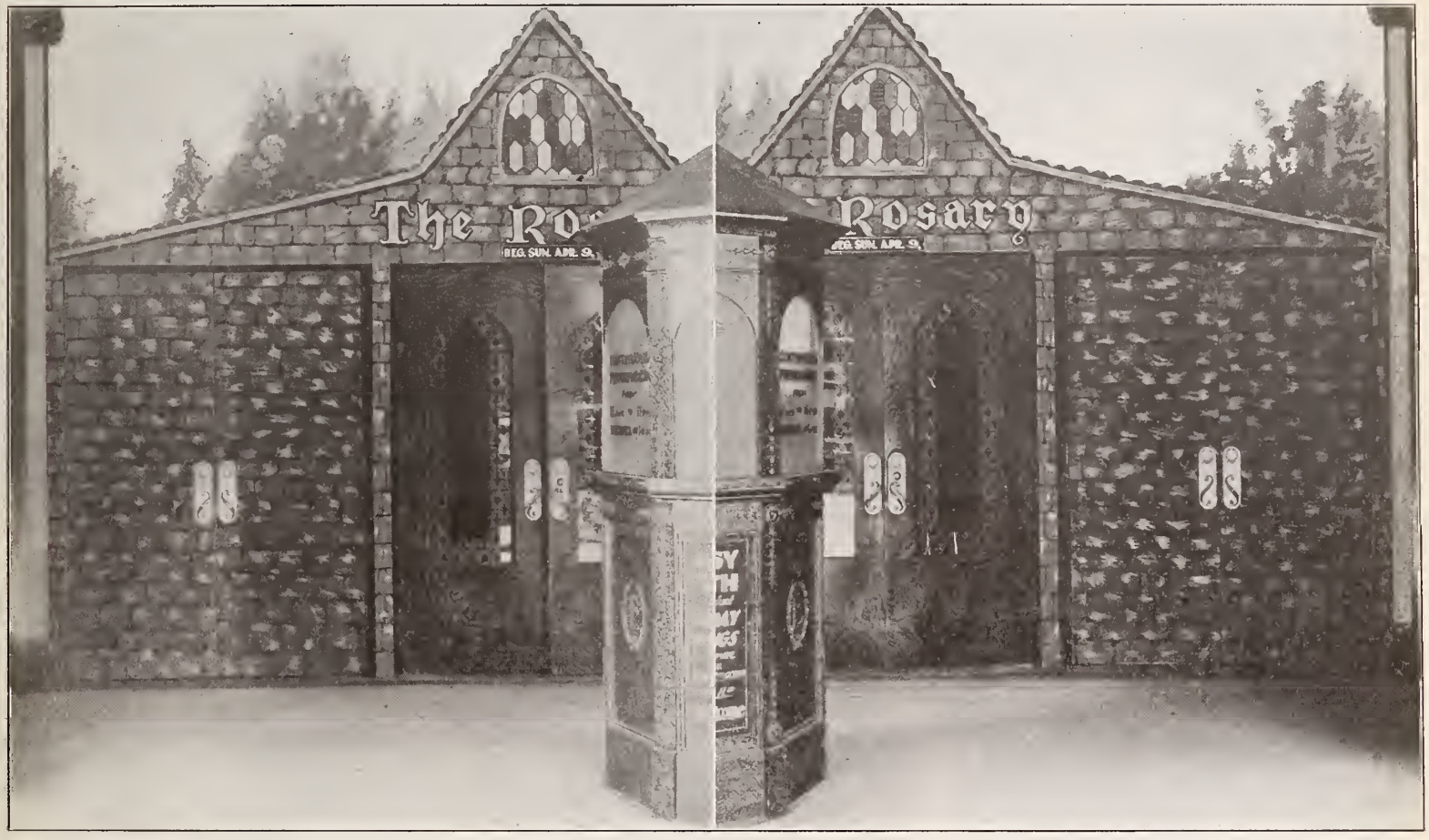
The entire company engaged in making the feature, which will be in eight reels, has been gathered from Los Angeles and New York and after their arrival in Tulsa left for a point in the south near New Orleans. After finishing there, the balance of the feature will be taken around the levees and cotton plantations near Memphis, Tennessee.

It is expected that it will take four months to complete the picture, which will be in time for September first release. The picture will follow the book in every detail and many picturesque southern plantation scenes and Mississippi River shots will be incorporated.

Pyramid Picture Has First Showing

Pyramid Pictures Corp. will present, for the first time on any screen, their production, "His Wife's Husband," starring Betty Blythe, at B. S. Moss' Cameo Theatre, 42nd street near Broadway, commencing Sunday, May 7th. The production was directed by Kenneth Webb.

Something Novel In Lobby Display on "The Rosary"



Lobby front on "The Rosary" originated for the recent showing at the Empire theatre, Syracuse, N. Y.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

Thomas D. Soriero, Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. C. Horator, Alhambra theatre, Toledo.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
Leo A. Landau, Alhambra theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland.
S. Barret McCormick, Managing Director, Allen theatre, Cleveland.
E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.
G. E. Brown, Managing Director, Loew's Palace theatre, Memphis, Tenn.
Stanley Chambers, Palace theatre, Wichita, Kan.
Willard C. Patterson, Criterion theatre, Atlanta.
R. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stoite, Des Moines theatre, Des Moines, Iowa.
Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
Lowell W. Calvert, Managing Director, Capitol theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
J. A. Partington, Imperial theatre, San Francisco.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Eugene H. Roth, California theatre, San Francisco.

Noteworthy Exploitation Ideas of This Week's Section

An attractive lobby display is shown above. If you are to play "The Rosary" it is worth copying.

J. F. Clancy, manager of the Capitol theatre, Hartford, sets a new exploitation record for this city and for that matter for most houses in his campaign for "The Sheik's Wife." Story and cuts on page 2676 tell all about it.

The "schoolroom" prologue is having a great vogue, both for "Schooldays" and "Penrod." A cut on page 2677 explains what the State theatre, Cleveland, pulled in connection with its "Penrod" engagement.

An elaborate float for "The Mistress of the World" is explained by the cut at the top of page 2678.

The "Milkman's Matinee" is the latest "Penrod" stunt. Box at top of page 2678 relates how C. F. Hanson put the idea over at Redfield, S. D.

"The Iron Trail" has been getting some fine lobby displays. Another good one is explained by the illustration on page 2679.

Sidney Grauman, Granman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Herbert J. Thatcher, Strand theatre, Salina, Kan.
Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.
L. W. Barclay, Managing Director, Nemo theatre, Johnstown, Pa.
Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.
William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.
Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.
C. C. Perry, Manager, Astor, Strand and Liberty theatres, St. Paul, Minn.
L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.
Joseph Plunkett, Managing Director, Mark Strand theatre, New York.
Samuel Sivitz, Director of Publicity, Rowland and Clark theatres, Pittsburgh.
Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.
Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.
George Tooker, Manager, Regent theatre, Elmira, N. Y.
Ernest G. Stellings, Manager, Grand theatre, Wilmington, N. C.
Phil Gersdorf, Supervisor, Southern Enterprises theatres, Macon, Ga.
W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.
W. Griffith Mitchell, Managing Director, Majestic and Family theatres, Port Huron, Mich.
A. J. Cobe, Managing Director, Central Theatre, New York.



Here is the lobby of the Capitol theatre, Hartford, Conn., decorated for "The Sheik's Wife," showing as related in the accompanying story.

Clancy Turns Lobby Into Arabian Bazaar

Hartford Exploitation of "The Sheik's Wife" Sets New Record for City

FOR a week before the opening date of "The Sheik's Wife" Manager J. F. Clancy of the Capitol Theatre, Hartford, Conn., turned the big lobby of the house into an Arabian bazaar. He engaged Sheik Hadji Tahar and fifteen real Arabians including whirling dervishes, sword fighters, snake charmers and other Oriental entertainers, not alone for the elaborate prologue, but to appear in the various booths in the lobby. He took down the three big electric chandeliers and replaced them with transparencies built of beaver board and decorated with red and green stars and crescents of the Orient. From these he festooned red and green streamers. The electric side brackets were treated in a similar manner, every effort being made to keep the lighting subdued. The floors were covered with Oriental rugs. Six booths, constructed of wood and beaver board and decorated in the Oriental manner, were placed in the lobby, three on each side, and in these were placed the women members of the Arab troupe. Each booth offered something for sale, Turkish candy, laces, small jewelry, prayer beads and other Oriental things interesting and easily carried away. Two weeks in advance of the opening performance an unusually large booth was built in one corner and decorated with rare rugs and silks borrowed from a local store. In this reclined a veiled wax figure, "The Sheik's Wife."

There are no Sunday shows in Hartford, so on the Sunday preceeding the opening of "The Sheik's Wife" at the Capitol, a free exhibition by the Arab troupe was staged. This was a sort of a midway stunt in which the troupe alternated in doing stunts and hawking the wares they had for sale.

During the week the Arabs went from th theatre to their hotel in their picturesque cos tumes and on clear days Sheik Hadji, attende by two Arabs in their native military cos tumes, rode Arabian horses, with their gaud trappings, between hotel and theatre.

The troupe of Arabs remained on duty i the lobby continuously from 1 until 11 o'cloc with the exception of the time spent on th prologue, which was shown three times daily The weird Arabian music brought many passer-by into the lobby to be entertained b the bazaar only to find himself later quite ur expectedly watching "The Sheik's Wife."

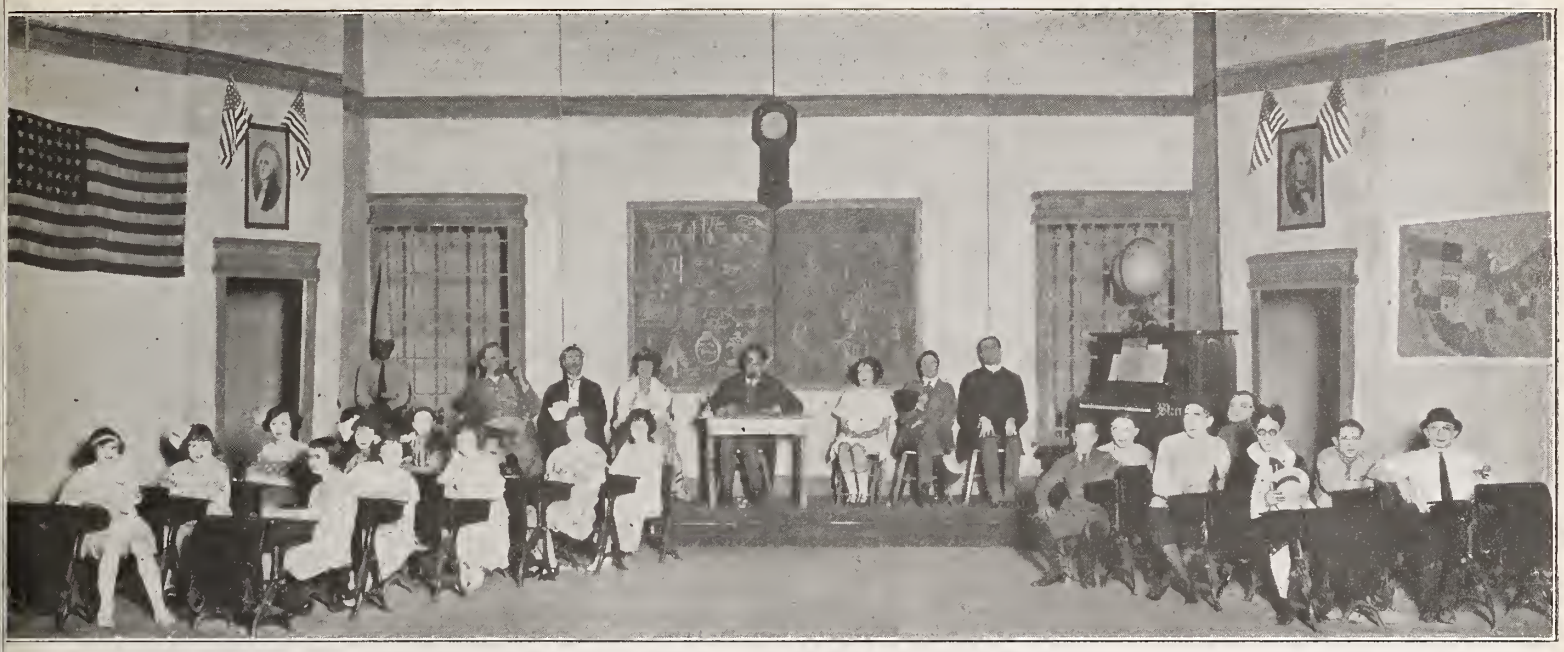
Manager Clancy did not confine his effor to exploit and advertise "The Sheik's Wife to his unusual lobby display, but gave add tional charm to the picture through an elal orate prologue. Quite naturally this w staged in an Oriental setting with a backgrour made of a huge cyclorama loaned by the M sonic Shrine of the state. In the prologue a of the Arabs took part.







Three additional views of the lobby decorations for "The Sheik's Wife" when this picture played the Capitol theatre, Hartford Conn.



"The Last Day of School," the prologue title for the number presented on "Penrod," playing recently at Loew's State theatre, Cleveland

Effective Exploitation Puts "Theodora" Over at Scranton, Pa.

For the showing of "Theodora" at the State Theatre, Scranton, Pa., an exploitation campaign as inexpensive as it was effective was used. An exploitation man was sent out from Goldwyn headquarters in New York to work with the exhibitor.

A herald in the Italian language was printed especially for this showing and distributed to every Italian household in the city. An advertisement and several publicity stories were carried in the Italian weekly newspaper. Five thousand heralds printed in English were distributed.

Special frames of stills, one-sheets and window cards were placed in the windows of twenty prominent stores. A banner was stretched across the front of the theatre, with cut-outs of Theodora and of the lions. The type-matter was readable for several blocks. Frames, paintings and posters made the lobby attractive.

Instead of a street ballyhoo stunt, an employe of the State Theatre was sent around town with two frames. He would set them up at a prominent street corner, against a store, and wait there ten or fifteen minutes, ostensibly for a street car, but in reality to give the people who crowded around the frames a chance to examine the stills and read the advertisement. This was repeated on nearly every important corner in town. It proved a very good stunt as it always attracted attention.



Here is a unique "Cappy Rick's" display used by Saenger's Globe theatre, New Orleans

Bailey Tries the Auto Number Exploitation Stunt

NOTHING in a long time has pleased the automobile country so much as the free tickets given out by Manager B. D. Bailey of the Regent Theatre, Flint, Mich., as part of his exploitation for "Her Husband's Trademark."

Mr. Bailey stood in front of his theatre and took the license numbers of six automobiles as they passed by.

These he published in his newspaper ad. the next day with instructions that each person recognizing his number would receive two free admissions.



Here is a picture of a float which the Richmond theatre, Alexandria, Va., used to exploit "Penrod."

Playing Benefit on "Cardigan" Good Business Stunt

Manager Verne E. Johnson of the Jefferson theatre, St. Augustine, Fla., recently effected a tie-up with the "Woman's Professional and Business Forum" whereby the ladies of the forum handled an advance sale of tickets for the engagement of "Cardigan."

About a week before the play date Mr. Johnson supplied the Forum with special tickets good for this show. They were given the privilege of selling these tickets up until play date and received fifty per cent of the receipts for all tickets they sold.

Mr. Johnson was very much pleased with the result of the tie-up especially in the matter of the advance publicity for the picture secured through the Forum's canvass to sell tickets.

Clemmer Sells Seattle Papers with Publicity Idea for "Sisters"

When the Winter Garden theatre of Seattle booked "Sisters," Manager James Q. Clemmer decided that the story of the picture, with its discussion of the sanctity of the marriage vows, presented an angle on which a newspaper discussion might be based. He sold this idea to the Seattle dailies so strongly that reporters were sent out to interview women prominent in the social world and in the club life of the city on the subject. The interviews were opened by propounding this question: "If a husband proves a bad bargain, should he be taken to the adjustment bureau (the courts), or must all husbands be accepted 'as is'? Is divorce justifiable or is it a cowardly procedure?"

In all candor it must be confessed that the ladies addressed were themselves not adverse to publicity and so played into the scheme, the result being that more than sufficient very interesting interviews were secured by the newspaper to play the break under a four column head, "Seattle Women Express Views on Divorce in Answer to Problem Play Presented in Picture.." A two column scene from "Sisters" with a box above and descriptive lines below, was used as illustration.

The statements of the various women interviewed disclosed a wide divergence of views and in consequence made very good copy for the papers and incidentally invaluable publicity for the picture.



Self explanatory lobby display on "Conflict" put over by the National theatre, Auckland, N. Z.



Ballyhoo used for the "Mistress of he World," showing at the Rialto theatre, San Francisco.

Thorough "Wandering Boy" Drive

Stanley Company of Philadelphia Makes Well Rounded Drive for Two Weeks Run

A WELL planned campaign brought excellent results at the Philadelphia showing of "Where Is My Wandering Boy," which closed a two weeks' run at the Stanton theatre in that city on April 29th.

The campaign might well be divided into three distinct classes, teaser, opening smash and follow up. The first stunt consisted of two cards, one a quarter sheet, with bold black letters reading "Reward—if you find my wandering boy." Ten thousand of these were tacked in prominent spots all over the city, and in addition men were sent out to cover the main traffic highways leading out of the city. Cards were flashed from every available spot all along the Atlantic city highway. Motorists found the cards staring at them every hundred yards on the roads to Trenton, Wilmington, Reading and Bethlehem.

In the preliminary campaign, another card, measuring four by six inches, was used to further cover the city. This card was printed with white letters on a red background, reading "Safety First," while on the opposite side of the card "Where Is My Wandering Boy To-Night" in white letters on a blue background were used. These cards were placed on the windshields of autos parked in the downtown sections of the city, with the red side facing out. Co-operation was easily obtained in having the cards used to the fullest extent by the motorists.

At the same time billposters sniped the entire city and suburbs with half sheet snipes, with only the title of the picture used in prominent display. Ten thousand of these were used.

A week before the opening at the Stanton theatre, the second line of attack played a prominent part. The newspapers were used to splash the name of the picture in conjunction with the playing date at the theatre. Human interest news items were easily hooked up with the title of the picture. The fact that the famous old song was written years ago by a native of the city, also gained much space from the newspapers.

One hundred window display paintings in special frames, were placed in store windows downtown. Differing widely from the ordinary window card, merchants were easily sold the idea of prominently display the frames for a period of three weeks. Many of the frames were placed on some of the busiest corners in the city, where thousands of persons pass daily.

There was no let-up in the campaign to bring the people to the theatre when the picture opened.

Paints Curbs to Read "Watch Your Step"

MANAGER CHARLES McFARland of the Liberty theatre, Houston, Texas, painted all the sidewalk curbs with bold white letters which read "Watch Your Step" as exploitation for his recent engagement of "Watch Your Step."

An electric sign and a huge banner also told Houston fans to "watch their step."

Milkman's Matinee Is New Hanson Stunt

HERE'S a new one that C. F. Hanson of the Lyric Theatre, Redfield, S. D., is going to use when he plays "Penrod" for which the advance advertising matter is now being distributed. Manager Hanson intends to circularize the entire city, and to save expense is arranging to have the school boys do it. In return he is going to give them a widely advertised "Milkman's Matinee" early in the morning in time to let them reach school by 8.30 after the showing.

Tickets for the event are not being sold. They are being given away only to the boys who are co-operating on the "Penrod" campaign.

Barclay Goes After "Determination" With Vim

L. W. Barclay, manager of the Nemo theatre, gave "Determination" his best exploitation efforts when this picture played Johnstown, Pa., recently.

A week's advance newspaper campaign was used, with heavy advertising in all three Johnstown newspapers. The city and surrounding district were plastered with paper and tack cards, and during the week of the showing, practically every small town close by was circularized.

A special lobby display was used, with the excellent oil paintings carried by the exchange as its foundation, and with the use of special banner and lobby posters.

An automobile carrying a banner advertising "Determination" was used in the city on Saturday before the opening, and throughout the week of the showing. Following this car came two race horses, ridden by boys garbed as jockeys and using the standard racing equipment. Small "Determination" signs were displayed on the saddle blankets as the boys rode and when they stopped, as they frequently did, the large sweat blankets with "Determination" across them in large letters, were thrown over the horses.

Oil paintings were used in some fine window displays in the central section of the city, the co-operation of the merchants being obtained.



Showing three of the unique lobby posters used by Managing Director George Rotsky of the Allen theatre, Montreal, to exploit his showing of "The Cabinet of Dr Caligari."



Lobby display on "The Iron Trail" originated by Manager W. G. Kaliska of the Rialto theatre, Atlanta, Ga.

"Turn to the Right" Signs Replace "Stop and Go" Signals

In exploiting "Turn to the Right," Manager Barry Burke of the Palace theatre, Fort Worth, Texas, secured permission from the local police officials to place a sign on one of the street corners just below the Palace theatre which was built to represent a traffic officer's signal stand.

The city officials went him one better by loaning him the entire outfit of a policeman. This he placed on his head usher, a rather large young man, and then had him to stand at the street corner to direct the traffic toward the Palace and to see "Turn to the Right."

The signal sign instead of reading "Stop" and "Go," read "Turn to the Right—Palace theatre."

The cost was a little over fifty dollars and the increase in business was commensurate with the expense.



Lobby display on "The Rosary" originated by the Empress theatre, Owensboro, Ky.

Coney Island Idea Repeated for "Fool's Paradise"

THE Coney Island idea was dragged forth once more, to excellent advantage by Manager Frank Miller, of the Modjeska Theatre, Augusta, Ga., to lure them in to see "Fool's Paradise."

The front of the theatre was shut off from the street, by canvas "sides," two very tall, very narrow, very arched doorways permitting entrance and exit only.

On one side of this "mask" were stills from the picture, and on the other side, an account of the chief thrills.

The space between the two doors carried this message: "All Aboard for Fool's Paradise—The Season's Greatest Treasure Hunt—You'll Never Be Happy Until You've Seen It!" And beneath were straight photographs of the four leading players—Conrad Nagel, Dorothy Dalton, Mildred Harris and Theodore Kosloff.

Queen Theatre Breaks Records with "School Days"

Manager C. A. McFarland, Queen theatre, Houston, Texas, broke his record for the year with "School Days."

School desks were borrowed from the local public schools by Manager McFarland, and these were placed in the lobby in connection with several special fronts and cut-outs of Barry. Teaser slides were run one week in advance of the showing, special banners were carried to all the schools and personal postal cards were mailed to all school teachers.

The Houston papers also carried cartoons, and the rotogravure sections contained pictures of Barry and the announcement of the attraction. A kids' matinee brought hundreds of children who aided considerably in spreading the merit of the picture.

Hand Painted Panels Above Marquee Attract Attention

Although hand painted panels may not be within the reach of every theatre, where they are available they enhance the display value, in artistry and effectiveness, about 100 per cent.

As a proponent for this argument, there steps from the mail basket the photograph of the front of the Rialto theatre, Omaha, Neb., during the first run of "Hail the Woman." Julius K. Johnson, manager of the house, had the paintings for the arches above the marquee done by Gordon Bennet, the house artist permenently on the staff of the Rialto.

In addition to these paintings, the artist made three sheet paintings of Lloyd Hughes, Madge Bellamy, Florence Vidor and Theodore Roberts for the lobby panels outside the theatre.

They were highly praised and contributed as exploitation features inasmuch as all the Omaha newspapers had special articles on the artistry of these unusual paintings.



Ballyhoo for "Dangerous Curve Ahead" and a Toonerville Trolley comedy used by Manager Mays, of the Opera House, Piqua, O.



Manager Ralph Windsor of the Star theatre, Portland, Ore., is sponsor for this attractive, "A Sailor Made Man" lobby display.

"Why Girls Leave Home" Proves Money-Maker

A simple and inexpensive campaign on "Why Girls Leave Home," was put over with good results by Manager A. L. Snell, of the Imperial theatre, Gadsden, Ala.

Ten days in advance of the showing Manager Snell started a teaser campaign with cards reading: "Do You Know Why Girls Leave Home?" Larger teaser cards were made to fit in the spare auto tire racks. An essay contest was also inaugurated, banners were placed in prominent sections of the town, and a local clergyman sermonized on the question. According to Manager Snell the campaign stimulated business and brought excellent results.



"Hail the Woman" ballyhoo used by the Rialto theatre, Macon, Ga.

Alarm Clocks Used to Exploit "Woman, Wake Up"

MANAGER Frank Miller, of the Rialto Theatre, Augusta, Ga., literally "rang the bell," not again, but many times, in his exploitation of "Woman, Wake Up!"

Occupying the place of honor in the lobby was a beautiful mahogany four-poster bed borrowed from a local furniture shop. Beneath the white covers of the bed reposed the figure of a wax "dummy." This feminine "dummy" was sound asleep.

Strung from post to post of the big bed were strings from which suspended alarm clocks—all shapes and sizes, and a round dozen of them, all the way from the biggest "Big Ben" available to the tiny dainty things that arouse you politely by playing a strain of music or something.

The doorman's duty during the day was to see that at least one of those clocks "alarmed" every five minutes or so. And to lend emphasis to the whole thing, a huge white placard, lettered in screaming crimson, stood beside the head of the sleeping figure, in plain view from the street, on it the title of the picture, "Woman, Wake Up!"

Empire Theatre, Syracuse, Dolls Up for "Hail the Woman"

The Empire Theatre, Syracuse, N. Y., presented a special lobby display that won newspaper publicity for its initiative and genius when the house played "Hail the Woman."

Below the three sided theatre advertising sign under the marquee two overlapping star shaped panels were used, one at each side of the entrance, each displaying some poignant moment from the drama. The inside of the theatre used the same background for a lobby display that had been introduced with "Polly of the Follies." The basic idea was the same as that of the picture; chained womanhood throwing aside its shackles. In conjunction with the Easter spirit the surroundings of lily and easter eggs found a ready reception in the manager's fertile mind.

A soloist featured the prologue which combined songs of old favor, like "Love's Old Sweet Song" and "When You and I were Young Maggie" with the prevalent Easter spirit.

"Green Temptation" Prologue Johnson's Latest Creation

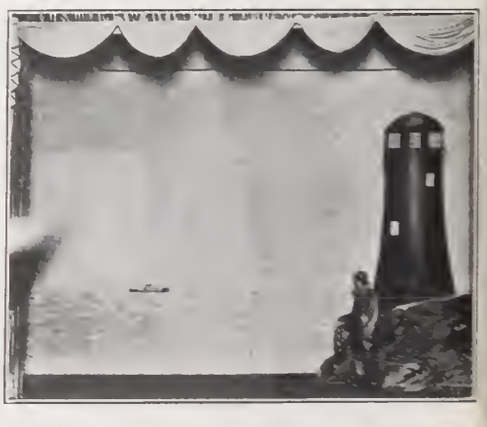
When the Liberty Theatre, Seattle, Wash., played "The Green Temptation" a few weeks ago, Manager Leroy V. Johnson put his audiences in a receptive mood by one of the most attractive prologues yet staged at that theatre.

The prologue consisted of an Apache dance, a duplication of the dance in the feature picture, by Miss Franklin Crawford and Jorg Fasting, members of a Seattle dancing school. As a background for the dance, the Liberty used a specially-painted drop representing the interior of the cafe pictured in the photoplay.

The Liberty is rather cramped for stage space, so the drop was hung between the picture screen and the grand draperies, where it was easily and quickly manipulated. The scene was painted so realistically, however, that the appearance to the audience was that of looking back into the cafe twenty-five or fifty feet at least.

The musical accompaniment for the prologue was provided by Albert Hay Malotte, Liberty organist, who played a piano behind the scene on the stage, giving a more realistic atmosphere to the production. The stage was lighted by spotlights placed in the footlight trough, and the characters were continually covered by three color wheels.

The accompanying photograph shows the prologue used by the Liberty for the "Green Temptation" run.



"Moran of the Lady Letty" prologue number presented recently at the Palace theatre, Dallas, Texas



Lobby display and ballyhoo used by Managing Director Cobe of the Central theatre, New York, during the run of "Man to Man"

Miller's Exploitation for "Old Nest" Gets 'Em In

"The long, long trail that leads to home, sweet home" was the theme of Manager Frank Miller's exploitation for the third run of "The Old Nest" at his Rialto Theatre, Augusta, Ga.

Built across the front of the theatre cutting off the entire lobby from the view of the street, was a high red-brick wall, reaching even above the heads of the passers-by. At one side, was a tall, wrought iron gate, which one pushed open to enter the theatre—it always stood slightly ajar, needing only a gentle push to open wide.

Then, up a narrow pebbled path which ran from the gate, at the left side of the lobby to the box-office, and then on into the theatre itself, between a green lawn of artificial turf. Two rose-bushes had been placed, one on either side of this path, and one side of the lobby was banked with greenery—smilax and feathery bamboo-cane, giving a nice "woodsy" effect to that side of the lobby.

Over the fence at the right side, just visible to passers-by outside, was a bird-house built after the plan used in the picture—a two-story house, with verandas, etc.

It is worthy of note that this is one of less than half a dozen pictures that has ever played a third run in Augusta.



This is the way Manager C. H. Ernst, of the Palm theatre, Pueblo, Colo., exploited his recent showing of "The Road Demon."

Hamrick's Exploitation on "Ten Nights"

As one means of exploitation for his presentation of "Ten Nights in a Bar Room," Manager John Hamrick, of the Blue Mouse theatre, Seattle, Wash., recently arranged personal appearances of Baby Ivy Ward, one of the characters in the photoplay.

She appeared three times daily, making a short speech about the filming and production of the film, and motion picture work in general from the standpoint of a seven-year-old girl. Just before the screening of the feature, she recited "Father, Dear Father, Come Home With Me Now."

During the week, Manager Hamrick arranged two special matinees for children, at which Baby Ward held small informal receptions for the entertainment of the young members of the audience. Each visitor at the reception was given a red, white and blue basket of candies made especially for the occasion.

The young actress also appeared at a Seattle department store's toy shop, where she held a reception for small children and presented each with a little novelty gift.

The week before the presentation of the photoplay, one of the leading female characters in the production appeared at the Blue Mouse, giving a short advance publicity talk on "Ten Nights in a Bar Room."

Sassen Gives "Hurricane Hutch" Big Send-Off

In starting "Hurricane Hutch," Manager Sassen of the Tremont theatre, Galveston, Texas, secured a local "dare-devil" and arranged for him to pull several stunts on his motorcycle in front of the theatre.

A new motorcycle was placed in the lobby with a sign announcing that it was a Harley-Davidson machine which Hurricane Hutch used in the picture. The local agency for this cycle furnished fourteen machines for the familiar stunt of spelling the title of the picture with a big letter on each cycle as they paraded about the city.

This stunt got special stories in the local papers. The whole campaign cost about $12.00 and increased business considerably.

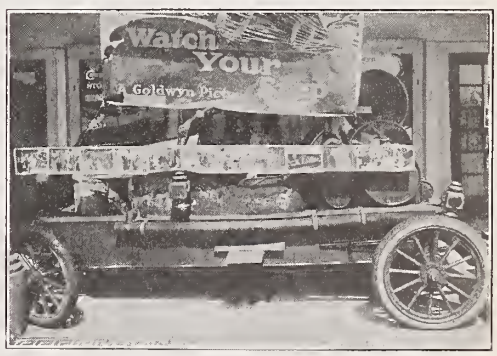
McLaughlin "April Fool's" His Publicity

J. H. McLaughlin of the Bonita theatre, Tampa, Fla., got a lot of laughs and much publicity out of an April Fool stunt.

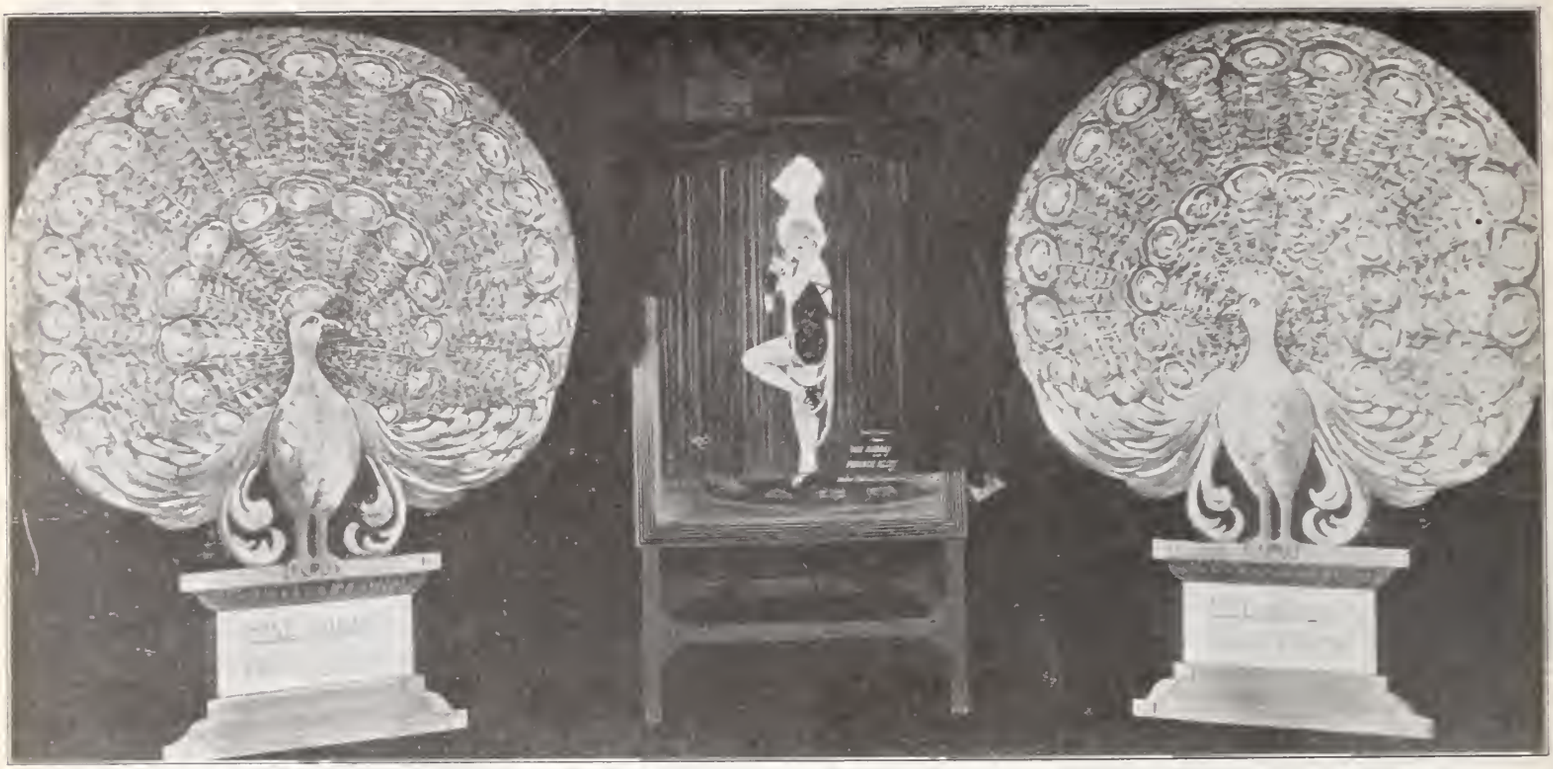
He wrapped a barrel with green cloth and set it in the lobby. A calendar date, Saturday, April 1, was torn off and placed in the bottom of the barrel. Posts were placed with a rope running between so that people could not get too close to the barrel. On the rope a sign was hung reading, "Do Not Get Too Close—DANGEROUS."

The barrel was just far enough from the rope barrier so that when a person looked into the barrel he was stooping over and there was no avoiding the fact that he was looking in. The sign in the bottom did not say "April Fool." They were allowed to figure that out for themselves. Tampa folks were caught by the hundreds.

Some of them nearly broke their necks looking in. No one gave it away because they wanted to catch their friends. All over town they were stopping their friends and asking, "Have you seen that thing that Mack has in the barrel in front of the Bonita. It beats me. Give it a look and see if you can make out what it is." Then they would come on the run to look and there was always a big crowd of initiates around to watch them bite.



An old steam automobile and appropriately decorated made an excellent lobby display for "Watch Your Step," playing recently at the Meralta theatre, Los Angeles.



Here is shown the lobby decorations for "Peacock Alley" used by the Auditorium theatre, Dayton, O.

Victoria Theatre, Tampa, Builds "Ship Ahoy" Lobby Display

Ship Ahoy! With about two thousand pounds of maritime apparatus in the lobby, during the showing of "Moran of the Lady Letty," the Victory theatre of Tampa, Fla., sure got the attention of every passer and sold the picture to most of them, for this display was certainly out of the ordinary.

About the center of the lobby was the compass, in its big case, with the brass polished so you could see yourself. Surrounding this, and displayed upon walls and floor, were two monster anchors, many coils of rope of different sizes, a whole flock of life preservers and oars galore.

The display made a big hit with everybody but the "boys" of the Victory, who had to play skipper and crew each morning and night and tote that ton of stuff out and in.

Here's a New Angle to An Old Idea

MANAGER ED SILBERSTEIN of the Community theatre, Catskill, N. Y., has a stunt that's got the old photo-shop gags licked a mile. His townsmen have their pictures taken with Gloria Swanson and Wallace Reid instead of getting a fake donkey or posing by a canvas seashore.

Mr. Silberstein tied up with the Arax Studio, the best in town, supplying life-size poster cut outs of various Paramount stars taken from Paramount sixes and threes. The novelty was introduced with tickets to see "Her Husband's Trademark," thrown in as premiums.

The Arax Studios came across with a co-operative window and newspaper ad. Catskill fell for this one.

Coleman Gives "Prodigal Judge" Extra Effort

When Manager Thomas G. Coleman of the Strand theatre, Memphis, Tenn., played "The Prodigal Judge" among other things, he persuaded the leading book store to tie-up with him in a window display on the book.

For a lobby display Mr. Coleman used oil paintings from the production and cut-outs. In addition two large illuminated cut-outs of Jean Paige and Maclyn Arbuckle, the feature players of "The Prodigal Judge," were placed on the marquee.

As a prologue a local reader was engaged to give extracts from "The Prodigal Judge." The reader was costumed as a Southern gentleman "before the war."

Because the principal scenes of the feature are laid near Memphis, Mr. Coleman took particular pains to stress the production as "Memphis's picture."



Lobby front for "A Connecticut Yankee in King Arthur's Court" used recently by the Casino theatre, Spokane, Wash.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

Bought and Paid For—
High class picture with good audience appeal. Better than average business. (Middle West.)

Theme out of date. Audience not in sympathy with situations. Big supplementary bill helped put over the picture. (Middle West.)

Fool's Paradise—
Feature lags at times but played to average business. (Middle West.)

A Prince There Was—
Thomas Meighan is popular here and is always a sure bet for a drawing card. A good attendance for the week. (Middle West.)

Exit the Vamp—
The picture was played in conjunction with "One A. M.," Charlie Chaplin, and the combined program did a good week's business. (Middle West.)

A Game Chicken—
A snappy picture with Bebe Daniels in one of her best roles; did good business for one week. (Middle West.)

The World's Champion—
Poor plot for Reid; held up poorly for one week. (Middle West.)

Is Matrimony a Failure?—
The personal appearance of Walter Hiers helped this one, which did a good week's business. (Middle West.)

The Mistress of the World—
This serial was advertised extensively and the first episodes of it played to good crowds, which makes it look promising for the remaining episodes yet to come. (Middle West.)

Male and Female—
Playing second engagement made many new friends. Satisfactory receipts. (Middle West.)

Dr. Jekyll and Mr. Hyde—
John Barrymore is always popular. His work in this picture pleased generally. Drew well. (Middle West.)

Behold My Wife—
Patrons liked it. Much favorable comment. (Middle West.)



Novelty display on "One Glorious Day," used recently by the Liberty theatre, Kansas City.



The California Theatre, Los Angeles, quotes New York newspapers in exploiting the attraction "The Sheik's Wife."

On With the Dance—
Mae Murray is a decided favorite and she won new admirers with this picture. Good attendance. (Middle West.)

Old Wives for New—
Once more proved a winner. Gloria Swanson and Elliott Dexter always good attraction. (Middle West.)

FIRST NATIONAL

Smilin' Through—
Went over nicely. People pleased and business good. (West.)

Fair picture. Business fair. (West.)

One of the best pictures of the year. Drew crowded houses during two weeks' run. (Middle West.)

Best drawing card in several weeks. Played to capacity houses for week. (Middle West.)

The Silent Call—
Thirteenth week with seven showings daily. A sure record breaker. (West.)

The Song of Life—
Not an appealing theme, but well acted. Something on the order of the popular drama, "The Circle." Fair business. (Middle West.)

Molly O—
A real drawing card which, with proper exploitation, played to such crowds the first week that it was held over for a second week. (Middle West.)

My Boy—
Shows Chaplin at his best. Pleased everyone. Good crowds. (Middle West.)

Pay Day—
Shows Chaplin at his best. Pleased everyone. Good crowds. (Middle West.)

METRO

Fascination—
Elaborate production which shows Mae Murray to advantage and pleased our audiences. Played to good business. (Middle West.)

Much better than the average Mae Murray picture. A good attraction. (Middle West.)

Most elaborate of Mae Murray's pictures. Started off moderately well; did more business every day thereafter. Played two weeks and picture held up strong till end. (Middle West.)

The Four Horsemen of the Apocalypse—
Did big business for second run. (Middle West.)

Fair picture and fair business. (West.)

GOLDWYN

The Wall Flower—
Bright, engaging comedy without much originality. Best work Colleen Moore has done. Pleasing entertainment. Mildly successful. (Middle West.)

R-C PICTURES

A Wife's Awakening—
A good picture which did only an average week's business, due largely to unusual competition. (Middle West.)

UNITED ARTISTS

Little Lord Fauntleroy—
A revival for Mary Pickford. Did enormous business for one week. (Middle West.)

VITAGRAPH

The Sheik's Wife—
Beautiful scenic effects and interesting story but business fell off the latter part of the week. (Middle West.)

UNIVERSAL

The Man Under Cover—
Very good production. Patrons seemed to like it. Business good. (West.)

A crook play, with excitement from start to finish. Advertised as the real story of crooks, by an inmate of a penitentiary, it went over very big. (Middle West.)

FOX

Iron to Gold—
Good business on this production. Fine picture. (West.)

PATHE

The Isle of Zorda—
Great production. Went over big. Capacity business. (West.)

Thrills and fine scenic effect put this picture over big. Did good business. (Middle West.)

GRIFFITH

Orphans of the Storm—
Seemed to please our patrons and we played to better than average business. (West.)

Held for a third week at 50 and 75 cents. (Middle West.)

Played to capacity throughout second week of run with top notch competition. Held for third week. (Middle West.)

SELZNICK

Conceit—
Proved a pleasing attraction and drew very well. (Middle West.)

AMERICAN RELEASING

Bell of Alaska—
Poor picture. Did not go over well at all. (West.)

HODKINSON

French Heels—
Fairly entertaining and brought more than average business. (West.)

STATE RIGHTS

School Days—
Now on its second run and still drawing good crowds. Best box office attraction in several weeks. (Middle West.)

Mickey—
Drew well on its past reputation. A good week's business. (Middle West.)

Jungle Adventures—
Something unusual which drew the business. (Middle West.)

When Dawn Came—
Fair picture. Average business. (West.)



"Her Husband's Trademark" was billed as shown above by Grauman's theatre, Los Angeles.

PROGRAMS FOR THE WEEK OF MAY 6TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Overture—"Till Eulenspiegel"—Strauss—Capitol Grand Orchestra.
Current Events—Magazine and Goldwyn Sport Pictorial.
Novelty—Dance of the Hours, from Giaconda, Gambarelli, Oumansky and Ballet Corps.
Feature—Too Much Business.
Educational—Introduction and presentation of Hy Mayer's newest travelaugh. Such Is Life 'Mong the Children of France.
Musical—Organ Recessional.

Rivoli Theatre—
Overture—"New Orleans."
Current Events—Rivoli Pictorial.
Vocal—"Sweet Genevieve"—Duet Miriam Lax, soprano; Fred Jagel, tenor.
Feature—The Man from Home—James Kirkwood—Paramount.
Added Attraction—Shepherd and Shepherdess.
Novelty—The Family Album.

Rialto Theatre—
Overture—"Euryanthe."
Scenic—The Voice of Gladness—Post Nature Picture.
Musical—Stabat Mater, Giocchino Antonio Rossini, Joseph Alessi, Trumpet Virtuoso.
Current Events—Rialto Magazine.
Vocal—Brown October Ale from Robin Hood, DeKoven sung by George Richardson, baritone.
Feature—Across the Continent—Wallace Reid.
Novelty—Forge in the Forest—Rialto Orchestra.
Comedy—The Little Rascal, with Baby Peggy—Century.

Criterion—
Reported Missing, continued.

Cameo—
Sisters, with Senna Owen and Matt Moore, continued.

Central Theatre—
Overture—"Folk Songs of the North"—J. Frank Cork, musical director.
Current Events—News of the Day.
The Leather Pushers—Featuring Reginald Denny.
Century Comedy—Ten Seconds—Featuring Lee Moran.
Prologue—"Springtime in the Northwoods"—Mr. Arthur Albro, tenor; Miss Inez del Castillo, soprano.
Carl Laemmle presents Lon Chaney in The Trap.
Organ Recital.

SEATTLE

Coliseum—
Overture—"Evolution of Dixie."
Current Events—Pathe and Kinograms.
Novelty—Cartoon Bud and Susie.
Prologue—Betty Anderson costumed as Kathleen Moonyeen in Garden Scene singing "Smilin' Through."
Feature—Smilin' Through.
Next week—The Seventh Day.

Columbia Theatre—
Overture—Firefly and Narcissus.
Current Events — International News.
Novelty—Leather Pushers.
Comedy—A Dark Horse.
Feature—When Dawn Came.
Next week—The Man Under Cover.

Strand Theatre—
Second week—Orphans of the Storm.
Next week—Is Matrimony a Failure.

Blue Mouse—
Overture—Song of India.
Current Events—Fox News.
Comedy—Sweet Cookie.
Feature—Arabian Love.
Next week—Second return engagement Four Horsemen of the Apocalypse.

Liberty Theatre—
Overture—Popular Medley.
Current Events—Liberty and Selznick Ecenic; Pathe Review.
Comedy—Palcface.
Prologue—Mountain Scene with Alaskan character reciting "Spell of the Yukon."
Feature—Belle of Alaska.
Next week—The Crimson Challenge.

Winter Garden—
Current Events—International.
Novelty—Screen Snapshots.
Educational—Bre'r Rabbit and Pals.
Feature—French Heels.
Next week—Woman, Wake Up.



Globe-Democrat Proof

The personal appearance of Wesley Barry advertised in connection with showing of John Barrymore in "The Lotus Eater," by the New Grand Central and the West End Lyric of St. Louis.

LOS ANGELES

Superba Theatre—
Overture—California.
Current Events — International News.
Novelty—Tom Santschi Western, "A Guilty Cause."
Vocal—Tenor—Don't Leave Me, Mammy.
Feature—The Man Under Cover.
Next Week—A Wonderful Wife.

Symphony—
Current Events—Fox News.
Novelty—Adventures of Bill and Bob in the Weazle—Pathe.
Comedy—Ben Turpin in "Step Forward"—Sennett.
Feature—Iron to Gold.

Dalton's—
Feature — Richard Talmadge in "Taking Chances."
Vaudeville.

Clune's—
Second Week—Isle of Zorda.

Hillstreet—
Current Events—Kinograms and International News.
Comedy—Kiss and Make Up—Christie.
Novelty—Tony Sarg's Almanac.
Feature—Remorseless Love.

California—
Current Events—Fox and International News—Topics of the Day.
Scenic—Bruce Wilderness Tales and Women Must Weep.
Musical — Symphony Concert — William Tell—Anitras Dance.
Novelty—How Many Do You Recall.
Feature—The Ruling Passion.
Next Week—His Back Against the Wall and Prizma, Boli, the Unknown.

Miller's Theatre—
Thirteenth and Final Week—The Silent Call—Showings Daily.

Mission—
Current Events—Kinema Topics.
Fourth Week—Orphans of the Storm.

Rialto—
Current Events — International News.
Comedy—Angel Face.
Vocal—Soprano.
Feature—Smilin' Through.
Next Week—Kindred of the Dust.

Loew's State—
Current Events — International News.
Feature—Fascination.
Vaudeville.
Next Week—The Prodigal Judge.

Grauman's—
Overture.
Current Events—Pathe Weekly.
Scenic—Thip Through Switzerland—Urban.
Vocal—Tenor.
Educational—Movie Chats.
Added Attraction—Act, "A Day at Los Angeles Horse Show." Judges stand, the set, eight horses and sixteen different riders in costumes; girls' quartet; dancers—Thirty people in all.
Feature—Beauty's Worth.
Next Week—The Bachelor Daddy

Rialto—
Overture.
Curret Events—Pathe Weekly.
Musical—Organ, with trio singing "Pick Me Up and Lay Me Down in Dixie Land" and "On the Gin Ginney Shore."
Novelty—Movie Chats—Pathe Novelty Reel.
Added Attraction—Child Yodeler.
Feature—Beyond the Rocks.

WASHINGTON

Crandall's Metropolitan—
Overture—Music Box Revue.
Current Events—Pathe News—Topics of the Day.
Scenic—Pathe Review.
Comedy—Cops—First National.
Feature—The Barnstormer—First National.
Next Week—Smilin' Through—First National.

Moore's Rialto—
Concert Number—String Trio—Love's Sweet Old Song.
Current Events—Fox News.

Comedy—The Nerve Killer.
Feature—Green Temptation—Paramount.
Next Week—Beyond the Rocks—Paramount.

Loew's Columbia—
Overture—Joan of Arc.
Current Events—Universal News.
Comedy—Spooks—Christie.
Feature—Bought and Paid For—Paramount.
Next Week—Beauty's Worth—Paramount.

Loew's Palace—
Overture—Mendelssohn Melodies.
Current Events—Pathe News—Topics of the Day.
Comedy—His Father's Son—Sunshine.
Feature — Glass Houses—Metro—First four days.
Feature—Travelin' On—Paramount—Last three days.

BUFFALO

Shea's Hippodrome—
Overture—Prelude music especially written for feature.
Vocal—Selections by Orpheus Four.
Feature—The Four Horsemen of the Apocalypse.
Current Events—Hippodrome Review.
Next Week—Beyond the Rocks—Gloria Swanson.

Loew's State—
Overture—Popular Airs.
Current Events—Pathe News.
Feature—Travelin' On—W. S. Hart.
Comedy—The Rainmaker—Lloyd Hamilton.
Next Week—Without Fear—Pearl White—Fox.

Lafayette Square—
Overture—Selections by C. Sharpe-Minor on organ.
Current Events—Fox News.
Feature—The Prophet's Paradise—Eugene O'Brien.
Comedy—Snub Pollard.

Mark-Strand—
Overture—Selections from "The Blue Kitten."
Current Events—Kinograms.
Feature—A Question of Honor—Anita Stewart.
Comedy—Matinee Idols—Hallroom Boys.
Next Week—The Prodigal Judge—Jean Paige and Maclyn Arbuckle.

Palace—
Feature—The Man from Lost River—House Peters.

Shea's North Park—
Feature—The Four Horsemen of the Apocalypse.

Academy—
Feature—The Mistress of Shenstone—Pauline Frederick.

Keith's—
Feature—Iron to Gold—Dustin Farnum.

Shubert-Teck—
Feature—The Heart of Africa—Lady MacKensie's African animal pictures, prepared for the screen by D. W. Griffith and presented for the world premiere in Buffalo by the Shea Amusement company, under the direction of Harold B. Franklin.

BROOKLYN

Mark Strand Theatre—
Overture—Selections from "Faust" (Gounod)—Mark Strand Symphony Orchestra.
Dance Poem—"Coppelia" (Grossman), by Mlle. Talma and Michael Nicholoff — Blue cyke background for Russian folk dances by principals in costume.
Solo—"Give Me All of You," from "Flora Bella"—Eldora Stanford, Soprano.
Mark Strand Topical Review.
Violin Solo—"Zephyr" (Hubay)—Madeleine Mac Guigan.
Excerpts from "Pagliacci" (Leoncavallo)—First, a prologue by Jackson Kinsey, baritone, before curtain; second, duet by Eldora Stanford, soprano, and Mr. Kinsey, their number being followed by "Vesti la Giubba," sung by Georges DuFranne, tenor. Last two were sung in street and cloister set. Mr. DuFranne wore jester costume. Entire arrangement by Edward L. Hyman, managing director.
Feature Film—The Good Provider.
Clyde Cook Comedy—The Chauffeur.
Organ Solo—Jour de Printemps (A Spring Day).
Next Week—D. W. Griffith's "Orphans of the Storm."

CHICAGO

Chicago Theatre—
Overture—"Rienzi."
Current Events—Literary Digest, News Weekly.
Specialty—Benson's Dance Orchestra.
Organ Solo—"Pick Me Up and Lay Me Down in Dixie Land."
Vocal—Songs of the Sea by Bartram and Saxton.
Feature—The Bachelor Daddy.
Comedy—Spooks.
Next week—Beyond the Rocks.

Tivoli Theatre—
Overture—Evolution of Old Folks at Home.
Scenic—Snowbird.
Specialty—Mr. Dieterich and Miss Arneson singing and Miss Abbott dancing.
Organ Solo—An astounding experiment in mental telepathy.
Current Events—Topics of the Day.
Prologue.
Feature — Norma Talmadge in Smilin' Through.
Next week—Green Temptation.

Woodlawn Theatre—
"Berceuse" from "Jocelyn."
Novelty—Brighter Side of Life.
Overture—A brief melange of tunes arranged by Paul Sternberg.
Feature—Elaine Hammerstein in Reckless Youth.
Comedy—Harold Lloyd in A Sailor Made Man.
Next week—Clara Kimball Young in Charge It.

Randolph Theatre—
Feature — Marion Davies in Beauty's Worth.
Comedy—Any Old Body.
Next week—Fair Lady.

Pantheon Theatre—
Overture—"Faust."
Scenic—Pantheon Topics and Travel.
Organ Solo — "My Mammy Knows."
Specialty—Arthur Dean, solist, singing special numbers.
Feature—Clara Kimball Young in Charge It.
Comedy—Harold Lloyd in A Sailor Made Man.
Coming feature—Wild Honey.

Barbee's Theatre—
Feature—The Four Horsemen of the Apocalypse.
Next week—Florence Vidor in Wake Up Women.

Ziegfeld Theatre—
Feature—Sacrifice.
Comedy—Red Hot Rival.
Current Events — International News.

Roosevelt Theatre—
Paramount Week (Review).
The Miracle Man.
Dr. Jekyll and Mr. Hyde.
Old Wives for New.
On With the Dance.
Special musical numbers.

KANSAS CITY

Liberty Theatre—
Overture—"March Salute."
Current Events—Pathe.
Comedy—Aesop's Fables—Pathe.
Organ selections.
Feature—Ten Nights in a Barroom," special cast.
Next week—To be selected.

Doric Theatre—
Current Events—International.
Comedy—Pathe Comedy.
Organ Selections.
Feature—Find the Woman—Alma Rubens.
Next week — Parted Curtains — Henry Walthall.

Newman Theatre—
Overture—Special musical setting in conjunction with the feature.
Current Events—Newman News and Views.
Organ Selections.
Special Number—The appearance of Miss Du Pont in person.
Feature—Foolish Wives, special cast.
Next week—Beyond the Rocks—Gloria Swanson.

Royal Theatre—
Overture—Selections.
Current Events — Royal Screen Magazine.
Comedy — The Sawmill — Larry Semon.
Organ Selections.
Feature—The Sheik's Wife—Special cast.
Next Week—The Green Temptation—Betty Compson.

Twelfth Street Theatre—
Overture—Selections.
Current Events—Screen Magazine.
Comedy — Sunny-Side — Charlie Chaplin.
Organ Selections.
Feature—The Man from Downing Street—Earle Williams.
Next Week—The Doll's House—Nazimova.

OMAHA

Rialto Theatre—
Overture—Selected.
Special—Ford Rush singing "California" and "My Mammy Knows."
Current Events—Rialto News.
Added Attractions—Edna Wallace Hopper in person, revealing her secret of beauty.
Feature—Bought and Paid For.

Sun Theatre—
Overture—Selected.
Current Events — International Weekly.
Feature—Grand Larceny.

Moon Theatre—
Overture—Selected.
Current Events—Kinograms.
Feature—The Four Horsemen.

Strand Theatre—
Overture—Le Roi La Dit.
Current Events—Pathe News.
Special—The Ne'er to Return Road.
Feature—Is Matrimony a Failure?

CLEVELAND

State—
Overture—Semiramide.
Current Events—Pathe News—Topics of the Day.
Cartoon—Mutt and Jeff in "Getting Even."
Special—"Checkers," a revusical revue arranged by Managing Director George Dumond, featuring Gale and Bob Sherwood, assisted by the Sherwood band, in all new songs, and including, (a)—Buddy Doyle, in songs and dances; (b)—George Peltier, blackface comedian; (c)—Arthur Brahms, in specialties—The State theatre chorus assisted. "Checkers" was in the nature of a minstrel show.
Feature—The Bachelor Daddy—Thomas Meighan—Paramount.
Next Week—Reported Missing—Owen Moore—Selznick.

Allen—
Overture—The Force of Destiny, by Verdi, rendered by Allen Symphony Orchestra.
Current Events—Allenette, a selected news reel.
Comedy—F. O. B. Africa—Monte Banks Comedy.
Feature—The Prodigal Judge.
Next Week—

Stillman—
Overture—Smilin' Through, featuring the song by same title.
Current Events—Fox News.
Prizma—Away Dull Care.
Feature—Smilin' Through.
Next Week—Same, continued.

Park—
Overture—"Il Guarany."
Current Events—Fox News.
Comedy—In for Life—Educational.
Feature—Seeing's Believing—Viola Dana.
Next Week—The Lane That Had No Turning—Agnes Ayres.

Standard—
Current Events — International News.
Comedy — Cheerful Credit — Brownie—Century.
Feature—The Man Who Married His Own Wife.
Next Week — The Second Hand Rose—Gladys Walton.

PITTSBURGH

Aldine Theatre—
Current Events — International News.
Feature—The Thunderclap.
Comedy—After the Dough.
Next—Week—Not announced.

Loew's Lyceum Theatre—
Current Events — Loew's News Weekly.
Feature—The Right That Failed.

Comedy—Little Miss Mischief.
Next Week—Money Is Money.

Grand Theatre—
Current Events — Grand News Weekly.
Specialty—Topics of the Day.
Feature—Trust Your Wife.
Comedy—Too Much Business.
Next Week—One Clear Call.

Liberty Theatre—
Current Events — International News.
Feature—Trust Your Wife.
Comedy—Step Forward.
Next Week—Beyond the Rocks.

Regent Theatre—
Current Events—Kinograms.
Feature—The Queen of Sheba—Fox.
Next Week—The Bachelor Daddy.

Blackstone Theatre—
Current Events — International News.
Feature—Grand Larceny.
Comedy—Step Forward.
Next Week — Bachelor Daddy—Paramount.

State Theatre—
Second week of Four Horsemen.
Next Week—Not announced.

Olympic Theatre—
Current Events—Pathe News.
Feature—A Game Chicken—Realart.
Specialty—Brown's Saxophone Six.
Next Week—Beyond the Rocks.

Cameraphone Theatre—
Current Events—Selznick News.
Feature—A Game Chicken—Realart.
Next Week — The Worldly Madonna.

Alhambra Theatre—
Current Events—Pathe News.
Feature — Her Husband's Trade Mark.
Comedy—After the Dough.
Next Week—Not announced.

Savoy Theatre—
Current Events — International News.
Feature—A Virgin Paradise.
Next Week—Not announced.

BALTIMORE

Parkway—
Feature — Marion Davies in Beauty's Worth."
Added attraction—Robert E. Stidman, baritone, sings "Anchored."

Century—
Feature—The Good Provider.
Overture by Century Symphonists, Charles E. Farson, director.

Rivoli—
Overture—"Princess Pat."
Current Events — Rivoli News, Pathe Review.
Feature—The Silent Call.
Comedy—Buster Keaton in Cops.

PHILADELPHIA

Stanley—
Current Events—Pathe.
Musical Feature—The Cambrian Choral Society.
Feature—The Good Provider — Paramount.
Next Week—Beyond the Rocks—Paramount.

Stanton—
Feature—Grand Larceny — Goldwyn.
Next Week—Orphans of the Storm —Griffith.



How the New Grand Central and West End Lyric, St. Louis, advertised Charles Chaplin in "Pay Day."

Aldine—
Feature—Fair Lady—Betty Blythe appears in person.

Karlton—
Current Events—Pathe.
Comedy—Smiles No. 13—Masterpiece.
Scenic—McKinley's Inauguration—Universal.
Sport Review—Goldwyn.
Feature—The Grim Comedian—Goldwyn.
Next Week—Across the Continent —Paramount.

Arcadia—
Current Events—Pathe.
Movie Chats—No. 13—Masterpiece.
Comedy—The Resident Patient.
Next Week—Midnight—Realart.

Regent—
Comedy—Getting Even—Cartoon—M. & J.—Fox.
Feature—Sowing the Wind—Peerless.
Next Week—I Can Explain—Metro.

Palace—
News and Topics—Pathe.
Comedy—The Little Rascal—Univ.
Feature—Wild Honey—Universal.
Next Week—Fascination.

Victoria—
Current Events—Fathe.
Comedy—The Piper—Fox.
Feature—Heedless Moths—Metro.
Next Week—Man to Man—Universal.

Capitol—
Paramount festival, with pictures changed daily.

CINCINNATI

Walnut—
Current Events—Pathe News.
Topics of the Day.
Novelty—How to Grow Thin—Educational.
Feature—Get Rich Quick Wallingford.
Next Week—Beyond the Rocks.

Strand—
Current Events—Pathe News.
Comedy—Cops—Buster Keaton.
Feature—The Green Temptation.
Next Week—Bought and Paid For.

Gifts—
Current Events—Fox News.
Feature—His Nibs.
Next Week—Too Much Business.

Palace—
Current Events — International News.
Topics of the Day—Literary Digest.
Feature—Bobbed Hair.
Next Week — The Right That Failed.

Capitol—
Current Events — Capitol News Events.
Feature—Orphans of the Storm—Third week at popular prices, 50c. and 75c.
Orchestral Setting by Capitol Symphony Orchestra.

ST. LOUIS

Missouri Theatre—
Current Events—Missouri News.
Musical—Raymond Stuart Baird in saxaphone solo and conducting Missouri Symphony Orchestra, "Maughty Marietta."
Feature—The Good Provider.

William Fox Liberty—
Current Events—Fox News.
Feature—Orphans of the Storm.
Musical—Special score played by Liberty Concert Orchestra.

New Grand Central, West End Lyric and Capitol Theatres—
Overture—Musical prelude, "Foolish Wives."
Feature—Foolish Wives—Universal.

Delmar, Criterion and Congress Theatres—
Overture.
Current Events—News and Views.
Feature—Theodora.

DETROIT

Broadway-Strand Theatre—
Tableau—Fifth anniversary of Phil Gleichmans Broadway-Strand theatre; numbers representing a huge birthday cake, with five girls within it, one for each year; arranged by Francis A. Mangan; music by A. L. Santone.
Current Events — Screen Snap Shots.
Novelty—Mlle. Peggy Dale, premier danseuse.
"Song of India."
Comedy—Bright Eyes—Ben Turpin.
Added Attraction — Egbert Van Alystine assisted by Clem Dacey in a rendition of Mr. Van Alystine's successes, each number interpreted with appropriate stage settings and lighting effects.
Feature—It Matrimony a Failure?
Musical—Organ number.
Next week—Vera Gordon in person with Your Best Friend.

MILWAUKEE

Strand Theatre—
Current Events — Kinograms; Topics of the Day.
Novelty—Sketchographs.
Feature—My Boy—Jackie Coogan.
Added Attraction—The White Mouse, with Noah Beery and Lewis Stone.

Alhambra Theatre—
Current Events—Pathe; Topics of the Day.
Novelty—Educational Features.
Comedy.
Prologue—Italian Music and Songs.
Feature—The Sign of the Rose. George Beban and his entire company. First four reels, motion picture; fifth and sixth reels substituted by acting on stage; seventh and final reel, reverts back to picture.

Merrill Theatre—
Feature—Four Horsemen of the Apocalypse.

Butterfly Theatre—
Overture—Butterfly Orchestra.
Current Events—Butterfly News of the World.
Musical—Organ Recital.
Comedy—On Patrol—Sennett.
Feature—Her Mad Bargain—Anita Stewart.

Garden Theatre—
Current Events—Educational.
Overture—Garden Orchestra—Mignon.
Vocal—Trio from Faust.
Feature—The Law and the Woman.
Added Attraction — Two-Act Comedy.



How the Columbia, Portland, Ore., advertised "Back Pay"

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE.

The delegation from the Illinois Motion Picture Theatre Owners to the national convention at Washington is going prepared to make a hard fight to bring the next annual convention of the M. P. T. O. of A. to Chicago. Already, through the efforts of Organizer William J. Sweeney, the Chicago Association of Commerce has pledged its full co-operation and extended an official invitation to the theatre owners to meet in the Windy City next year. The efforts of the Illinois delegation will have the backing of many central west states and it is believed Chicago's invitation will be accepted by the national body.

Harry Berman of Universal, arrived from New York, Wednesday, for a short visit to the Chicago exchanges.

District Manager Givens, of Famous Players-Lasky, was in New York last week for a conference with home office officials.

Tom Gibbs, Vitagraph representative in Wisconsin, with headquarters at Milwaukee, has been promoted to be assistant manager of Vitagraph's St. Louis exchange and has left for that city to assume his new duties.

H. Erenberg, who for several years has operated the La Salle Theatre at West Division and Sedgwick streets, has sold the house.

The Chicago Censor board has finally issued a permit for the showing of "The White Horseman," which some time ago was rejected.

One of the veterans of Universal's Chicago exchange, Jake Block, has resigned to go into business for himself. Mr. Block for the past seven years has been manager of the poster department.

Ruben & Finklestein, the big Minneapolis exhibitors, have secured the services of "Buck" Plain, who has been connected with the White City Amusement Park for the past ten years.

Maurice Hellman, of Reelcraft Film exchange, has some pedigreed salesmen on his staff, of whom he is proud. They include J. Zelechower, son of the famous Waukegan theatre manager, who is covering Southern Illinois territory; Milton E. Cohen, son of the famous woman theatre manager, Mrs. Emma Cohen, who conducted the Casino on Madison street with great success for many years, covering Northern Illinois; and Henri Ellman, who is representing Reelcraft on the north side of Chicago, the south side of the city being covered by Mr. Hellman in person. Maurice reports that since taking over this exchange, business is improving rapidly and that he will go to New York within a few days to procure several additional, important features for the territory. "Any Night," the Amalgamated Production, Inc., picture, which he is making a special drive on, has been booked by Fitzpatrick & McElroy for their entire circuit, and also by Harry Gramp for his Rockford, Decatur and Galesburg theatres, where it will run for solid weeks.

Metro Exchange has been one of the busiest spots on film row for some time past, preparing for Rozelle Week, May 14-20th, which is being put over to commemorate the six and one-half years of Manager Rozelle's service in this territory. According to District Manager Shirley, Rozelle Week will be Metro's biggest in this territory, the bookings being more than double those of any similar period recorded. Another big week will follow the Rozelle Week, when "The Four Horsemen of the Apocalypse' will be shown in forty-five Chicago theatres, additional prints from many territories having been called in to meet the demand. "The Four Horsemen" is proving one of the hits of the year and in Milwaukee will play seventy-five per cent. of the houses in that city, in two weeks, starting June 4th. This is said to be a record for any feature in Milwaukee.

Chicago's only woman film salesman, Miss E. E. Rosecan, has arrived from New York to join the Associated Exhibitors staff and will cover northern Illinois and Indiana, working out of the Chicago exchange.

The International Radio News Service automobile, put on the street by Universal, is proving a wonderful publicity getter. The car is equipped with a radio receiving outfit, the antenna being supported by masts attached to the front and back of the car. Baseball scores, musical selections and other features, which are being broadcasted, are readily picked up and wherever the car stops, it is surrounded by great crowds. Ralph Proctor, in charge of "Foolish Wives" sales, with Chicago as his headquarters, has been using the radio auto with success, to exploit the picture.

Joe Friedman has recently added a number of short subjects, serials and features to his program of releases and Celebrated now has the following new offerings in Indiana, Illinois and Wisconsin: Twenty-six two-reel Sunrise Comedies featuring Billy West, Jimmy Adams, and Billy Rhodes; Joe Brandt's serial, "Captain Kid," in fifteen episodes, with Eddie Polo in the stellar role and "Life's Greatest Question," a George Davis feature production, featuring Roy Stewart.

Albert Plattsman, who has been connected with Universal's Chicago exchange as auditor, for several years, has been promoted to be Universal's general auditor for Europe and will sail to take up his new duties as soon as he can get the necessary passports, etc., arranged.

Sid Heyman, owner of the Orpheum at Waukegan, has taken over the active management of his house. The Orpheum has been operated by Manager Zelechower for some time past.

Harry Crawford, manager of the Metropolitan Theatre on Grand Boulevard, was the hero of film row this week, following his experience with bandits. He refused to give up the combination of the theatre safe when robbers tied him up and applied burning paper to his feet for almost fifteen minutes, and prevented them from getting the large sum of money, which was in the strong box. All the robbers secured was twelve dollars which Crawford had in his pocket.

Crystal Lake, Illinois, is to have Sunday movies for the first time in its history, the townsmen having voted three to one against Blue Sunday regulations at the recent election held in that town. A vigorous campaign was waged by the manager of the Gem theatre, who secured the co-operation of the local newspaper and the majority of merchants. A hard fight was also put up by the opponents of Sunday opening but the results spoke plainly as to where the sympathy of the residents was placed.

McVickers was not the only Jones, Linick & Schaefer theatre to feel a pick-ax and a shovel threatening on May 1st. The Boston, on Clark Street, which has housed pictures of the first run variety for many years, will disappear from view also. The wreckers took charge of this house Monday morning and a brand new office building will rise on the site. Meanwhile, the Rose and Alcazar will attempt to absorb the Boston elientele. When McVickers opens next October, resplendent as a new temple of entertainment, John G. Burch will again direct its destinies. During the re-construction period he will supervise the building process. It will be remembered that Mr. Burch supervised the building and management of the Wilson Avenue, Willard and Plaza theatres for Jones, Linick & Schaefer.

Watterson R. Rothacker, who has been looking in earnest toward the Canadian Laboratory field, was visited this week by Irwin Proctor of Toronto. Mr. Proctor is president of Filmcraft Industries, Ltd., which operates a laboratory and practical picture business at 39 Queen Street, West Toronto. Mr. Proctor and Mr. Rothacker were in conference for a day. Before leaving Chicago the Canadian laboratory man made a detailed inspection of the Chicago Rothacker plant. Mr. Rothacker will be in New York the first two weeks of May.

Ascher Brothers, whose offices for several years have been located in the Consumers Building, 220 S. State Street, have leased quarters in the Ohio Building on South Wabash Avenue at Congress Street.

President Al Steffes, J. H. Kaplin and Jack Campbell, of the Minnesota Motion Picture Theatre Owners passed through Chicago Sunday, en route to New York, where they will remain for a few days before going on to Washington to attend the national convention of the M. P. T. O. of A. President Steffes states that the Minnesota delegates to the convention will caucus after the gathering in Washington and decide whether to use the unit rule in voting on officers and other matters which will come up during the gathering. He favors President Cohen for reelection and condemned the attacks recently made on Mr. Cohen as unfair and untruthful.

Frank M. Lorenzo, Select's branch manager at Milwaukee, reports that the screening of "Reported Missing," at the Toy theatre in the Wisconsin metropolis last week brought out the greatest gathering of exhibitors ever assembled for a pre-view in Milwaukee, and that the comments from the exhibitors and newspaper people, who saw the picture, were most favorable.

O. F. Spahr, vice-president and general manager of the Enterprise Optical Manufacturing Company, is planning to attend the national convention of the M. P. T. O. of A. at Washington next week, and will have a complete exhibit of the latest model Motiograph De Luxe Projectors to show exhibitors. Judging by the interest shown in the Motiograph exhibit, installed at the Minnesota convention by the Rialto Supply Company, of Minneapolis, the Motiograph display in Washington will be one of the bright features of the convention. Vice-President Dan Barton and K. G. Kurtz, of the Bartola Musical Instrument Company, are also going to Washington

Jessen's Studio News By Wire

UNIVERSAL

"The Cherub of Seven Bar," by Ralph Cummings will be the next vehicle for Hoot Gibson, who is now filling the auto race entries made by Eddie Hearn, whose contract with the Orpheum circuit prevented Hearn from driving the races.

Reginald Denny has been selected for the juvenile lead of "The Suburban," the next King Baggot all-star production. Kingsley Benedict of the original cast of the stage play will play his part of the jockey. Gertrude Astor has an important role. It is announced Baggot and the troupe will make the exterior scenes in Kentucky.

Tod Browning and the Priscilla Dean troupe are filming "Under Two Flags." They are now on the desert near Oxnard for the French and Algerian cavalry battles.

William Desmond has returned to work in "The Great Conspiracy," under the direction of Perry Vektoff.

Martha Mattow has been cast for an important part in "Top of the Mornin'," the Gladys Walton play, under the direction of Edward Laemmle.

UNITED

Ruth Roland's serial troupe filming "The Riddle of the Range" is spending three weeks at Catalina Islands.

Tony Gaudio is to photograph Constance Talmadge's "East Is West."

The first two Western made subjects, "A Previous Engagement," starring Owen Moore, and "Under Oath," starring Elaine Hammerstein, will be made entirely within the United Studios.

James Ewens has been engaged as assistant for James Young in the making of "Omar the Tentmaker."

LASKY

Alfred Green starts "The Ghost Breaker" May 8, starring Wallace Reid, with Lila Lee playing opposite him.

Joseph Hennaberry and the Jack Holt Company continue on desert location for "The Man Unconquerable."

William De Mille has completed scenes for "Nice People" and will next make, "Clarence" by Booth Tarkington.

James Kirkwood will play opposite Bebe Daniels in "Pink Gods," under the direction of Penrhyn Stanlaws. Anna Nilsson, Adolphe Menjou and Raymond Hatton are in the cast.

"The Important Mrs. Bellew," by David Isle, adapted by Elmer Harris and Percy Heath is the next vehicle for Gloria Swanson, who returns June 1.

George Melford has a camp of two hundred people on the desert near Oxford for "Burning Sands." Wanda Hawley and Milton Sills play the leads.

Fred Niblo is making the last scenes for "Blood and Sand."

GOLDWYN

Allan Holubar will direct "Broken Chains," the Chicago *Daily News* scenario contest winner. Carey Lilson is writing the continuity.

Richard Dix left for London Sunday to play the lead in "The Christian."

"Six Days," Elinor Glyn's story, has been purchased.

J. J. Cohn, studio production manager, will go to London to act as business manager for Tourneur's "The Christian" company.

ROACH

Snub Pollard's satire on motion picture directors titled, "The Dumb Bell," was shipped to New York this week. It was directed by Charles Parrot and the story and titles are by H. M. Walker. Marie Mosquini played the feminine lead.

Robert McGowan has started the third Kiddie comedy.

Billie Dale, song and vaudeville act writer is a new member of the Roach scenario staff.

INCE

Two subjects are in production, "Someone To Love," under the direction of John Griffith Wray has in the cast Cullen Landis, May Bellamy and Noah Beery. "Sunshine Trail" is under the direction of James Horn, starring Douglas Mac Lean.

VITAGRAPH

Earle Williams will be starred in the screen version of an O. Henry story, "Dicky."

Production has started on a comedy featuring James Aubrey, titled, "Get The Money," under the direction of John Smith. Helen Kessler is playing the lead and Frank Alexander is in the cast.

The cast for William Duncan's Northwest dual role subject, still untitled, includes Edith Johnson, Harry Lonsdale, William McCall, Sidney Dalbrook, Charles Dudley, Dorothy Burns, Fred De Silva, Jay Morley and Joe Dominquez. The production is half completed.

R. C. STUDIO

Robert Thornby is casting the original story by H. H. Van Loan, titled, "Wreckage." House Peters and Noah Beery have been engaged for the production.

Ethel Clayton is selecting a story for her first subject.

Carter De Haven has completed his first two-reel situation comedy temporarily titled "Christmas."

Emory Johnson producer of "Midnight Call" is preparing for a second production.



Doris May and Cullen Landis in "Gal and Devilish"—R-C Pictures.

Colored Trailers for "I Am the Law"

As part of his exploitation campaign in connection with the Edwin Carewe independent special "I Am the Law," C. C. Burr, president of Affiliated Distributors, Inc., which is handling its release, has arranged with the Prizma Company to furnish him a supply of beautifully colored trailers.

An ample supply will go to each territory early enough to give exhibitors time to get the greatest benefit from showing them. The furnishing of colored trailers is but another one of the many exhibitor aids which has been included in the "I Am the Law" plan of exploitation.

Holubar to Film Prize Story for Goldwyn

ALLEN HOLUBAR will produce for the Goldwyn Pictures Corporation, according to announcement just issued from the home office of that company.

By special arrangement, Associated First National, for whom Mr. Holubar has been producing, releases him immediately that he may direct "Broken Chains," the $10,000 prize story of the Chicago Daily News Scenario Contest. The continuity for this picture is now in preparation by Carey Wilson and the production will be made at the Goldwyn studios in Culver City. Following the completion of "Broken Chains" Mr. Holubar will resume as an independent producer.

Cecil DeMille Praises "Foolish Wives"

Mr. Carl Laemmle, president of the Universal Film Manufacturing Company, who has been particularly jubilant ever since "Foolish Wives," the million dollar super-Jewel, started its way of success across the country, got an additional thrill of satisfaction recently when he received a letter from Mr. Cecil B. deMille: He wrote in part as follows:

"It is one of the best directed and best acted pictures I have ever seen. My compliments to you and von Stroheim."

The Standard Independent Vaudeville Agency

Vaudeville and Feature Attractions

For

Motion Picture Theatres

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1547 Broadway New York

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OFFERINGS SALES PURCHASES

In the Independent Field

Conducted by CHESTER J. SMITH

Critic Praises Picture for Moral Effect

THE moral effect of "Where Is My Wander-Boy," the Equity-B. F. Zeidman production, is emphasized by the Newark Ledger in its review of the feature after its premiere at the Strand Theatre in that city recently. It cites this picture as proof of the fine development of the motion picture. "Probably none of the usual admonitions to boys," stated the critic, "as to the paths and pitfalls to be avoided could ever be expected to make one-thousandth so deep and indelible an impression for good upon the youthful mind as 'Where Is My Wandering Boy.'"

Burr Urges Co-operation

Producer Asks Exhibitors' Support for Meritorious Comedy Pictures

THE producer's point of view concerning output and the co-operation afforded producers by exhibitors, was aptly expressed this week in a statement issued by C. C. Burr, producer of the "Torchy" Comedies featuring Johnny Hines.

Burr said in part: "Self praise is never the highest form of commendation, but when a producer is making a product that receives praise and bookings in first run houses and circuits consistently, that producer in my estimation has a legitimate right to point with pride to his output."

"In the particular case of the 'Torchy' Comedies featuring Johnny Hines, we feel that we have been making a good brand of comedies as is evidenced by the bookings received in the Strand theatre in New York and Brooklyn, the Criterion, Rialto, Balaban and Katz's Chicago theatre, and others who use every discrimination in choosing productions for their theatres."

Circus People Marvel at Selig's Serial

A SPECIAL screening of Col. Selig's new wild animal serial "The Jungle Goddess," took place at the private projection room of the Export & Import Film Company Saturday. The guests of honor included many of the stars of Ringling Brothers Circus, who came to judge the screen capabilities of their comrade of the ring, Mme. Olga Celeste, who appears with her leopards and tigers in many episodes of the serial.

So interested were the circus people in Selig's unusual wild animal stunts that they requested another screening so that the remainder of the company who were unable to be present could view the "continued - next - week" thriller.

Coast Producer in N. Y. to Make Plans

George H. Davis, president of Quality Film Productions, Inc., and co-producer with Joe Brandt of "The Heart of the North" and "Life's Greatest Question," the two productions featuring Roy Stewart, which C. B. C. Film Sales Corporation is distributing, has arrived in New York from his San Francisco producing centre.

It is announced that Davis has lined up some big production plans, comprising a series of features, and that he has made the cross-continent trip for the purpose of completing these plans with Joe Brandt and going into the matter of distributing details with the C. B. C., through whom his product has been so successfully released.

Judge Gary Interviewed in Urban Chats

The next issue of the Official Urban Movie Chats begins with a film-interview with Judge Elbert H. Gary, chairman of the U. S. Steel Corporation. Judge Gary is seen granting the interview in his offices and he says some forceful things to prove the correctness of his motto: "It *can* be done; *can't* must be overcome."

Following the interview the Movie Chats picture some of the big industrial processes in Idaho gold-mining—a rapid-moving illustration of the whole story from the mine to the U. S. Sub-treasury.

A section of the reel devoted to Americanization shows what the government is doing for children of the Indians on the reservations.

Arrow Business Improving

Disposal of Territorial Rights Indicates Return to Normalcy

THAT conditions are once again rapidly approaching normal is indicated in a recent announcement from the home office of the Arrow Film Corporation wherein it is stated that Colonel Fred Levy and Lee Goldberg, the Big Feature Rights Corporation of Louisville, Ky., have purchased for the Kentucky and Tennessee territories "Ten Nights in a Barroom" and "The Innocent Cheat," the two Arrow specials, as well as the Peter B. Kyne series and "Chain Lightning," a new Ben Wilson production.

"Ten Nights in a Barroom" is said to have made tremendous sums for exchange men and theatre owners in every corner of the United States.

"The Innocent Cheat," a Ben Wilson production featuring Roy Stewart and Kathleen Kirkham, has been nominated by Dr. W. E. Shallenberger, president of the Arrow Film Corporation, as the direct successor to "Ten Nights in a Barroom," and it is expected this picture will do everything which its predecessor did.

The Peter B. Kyne series embodies two productions already released and two which are still to come. The first was "A Motion to Adjourn," adapted to the screen from the Saturday Evening Post story of the same name. Roy Stewart and Marjorie Daw were the featured players. Its success was duplicated later on when the second production, "Back to Yellow Jacket," was released.

The titles of the two forthcoming Kyne stories will be announced by Arrow at an early date.

Vera Gordon Engaged by Detroit Strand

Vera Gordon, who is making a national vaudeville tour in a one-act play, has been engaged to make a personal appearance for two weeks at the Broadway-Strand theatre, Detroit, during the run of her latest picture, "Your Best Friend," a Harry Rapf production distributed by Warner Brothers.

It is expected that the popularity that is following in the wake of the picture will be more than duplicated at the Broadway-Strand by the appearance of Miss Gordon in person. An instance of the tremendous appeal of the film is reported by the management of the Kismet theatre, Brooklyn, New York. The feature was shown for four days, and throughout its engagement it is said that the police reserves had to be called in order to quell a huge throng of motion picture enthusiasts.

Exploitation Tie-ups for "School Days"

Several big tie-ups of direct benefit to Middle Western exhibitors were secured with "School Days."

Harold Horne, of the Federated Film Exchange, Omaha, effected a tie-up with the Loose-Wiles Biscuit Company, whereby that organization will send out 2,000 streamers, containing a picture of Wesley Barry on a cookie with the added mention of "School Days," to every store handling the Wiles product. Ninety salesmen of the organization have been instructed to co-operate with exhibitors in every town and arrange window displays.

Horne also closed a deal with a kity car manufacturer in Omaha to put out a "School Days" kity car. Exhibitors in every town playing the picture will be given a kity car to inaugurate a newspaper contest, and to offer the car as a prize.

Commonwealth Will Exploit Picture

A big exploitation campaign is to accompany the release by Commonwealth Pictures Corp. of "Life's Greatest Question" in the New York State and Northern New Jersey territory, according to plans announced this week by Sam Zierler, president of that company.

Commonwealth, which has taken over the George H. Davis, Joe Brandt production, featuring Roy Stewart with Louise Lovely plans to make "Life's Greatest Question" one of its biggest releases, in the manner of its handling, and the kind and quantity of accessories to accompany it.



Scenes from the first two productions of the Charles E. Bartlett Productions, Inc. Left and right, stirring moments from "The Shadow Eater." Center, a view from "White Hell. These pictures star Richard C. (Dick) Travers, with Muriel Kingston in the main feminine role

Assistant Directors Meet to Organize

The assistant directors held a meeting last week in New York to complete plans for forming an Assistant Directors' Association in the East, to be affiliated with the similar organization now existing on the Coast. Bert Sutch and Walter R. Sheridan acted as chairman and secretary, respectively.

A special committee of twelve were chosen to apply for the charter. They are: Leon D'Usseau, Bert Sutch, Walter R. Sheridan, Charles Berner, Walter Lang, Albert Rabach, Joseph Boyle, Ben Behrens, George Kline, Robert Ross, Ned Hay, and Charles Hines.

LynchChain of Theatres to Show Serial

It became known this week through a telegraphic dispatch from Lee Goldberg of the Big Feature Rights Corporation of Kentucky which controls the rights to "Cap'n Kidd," Eddie Polo's first independently-produced chapter-play, that the entire Lynch chain of theatres comprising their holdings in Memphis, Chattanooga, Knoxville, Johnson City, Jackson, Dyersberg, Morristown, Marysville and South Pittsburgh had contracted for the Polo serial product for a period of fifteen weeks.

Sport Pictorial Shows Moose Hunt

One of the Jack Eaton-Grantland Rice Sport Pictorials, "Open Trails," was a feature of the Criterion theatre's showing of Owen Moore's newest Selznick feature, "Reported Missing."

"Open Trails" is said by many to be the best of the series of Sport Pictorial reels released by Arrow and one of its high lights—a moose hunt—is a guaranteed thriller.

Emmick Exchange Joins with Graphic

E. H. Emmick, one of the pioneers in the film world of the West Coast, is another of the twenty-seven exchangemen who have identified their interests with the Graphic Film Exchanges. He has built up a Short Feature Exchange in "Peerless" in both San Francisco and Los Angeles.

"School Days" Booked Solid

Warner Announces American Rights Entirely Sold on Wesley Barry Picture

WITH the closing of the Atlanta territory, the Warner Brothers production, Gus Edwards' "School Days," featuring Wesley Barry, has been sold 100 per cent throughout America, according to an announcement by Harry M. Warner.

The last deal was closed with M. Mitchell, of Atlanta, for the exclusive territorial rights for Georgia, Florida, Alabama, and North and South Carolina.

Other purchasers of the picture are the Creole Enterprises, New Orleans, for Louisiana, Mississippi, the town of Pensacola, Fla., and the Panama Canal Zone; A. L. Kahn Film Enterprise, Omaha, for Iowa and Nebraska; United Film Service, St. Louis; Federated Film Exchange of New England, for Maine, New Hampshire, Rhode Island, Missachusetts and Conecticut; Grand & Warner Film Exchange, Buffalo, for New York exclusive of Greater New York and Westchester County; Celebrated Players Film Corp., Chicago for Indiana and Northern Illinois.

Skirboll Brothers, Cleveland, for Ohio exclusive of Niles; Specialty Film Company, Dallas, for Texas, Oklahoma and Arkansas; Warner's Exchange, Detroit, for Michigan; Big Feature Rights Corp., Louisville, for Kentucky and Tennessee; Tri-State Film Exchange, Minneapolis, for North and South Dakota, Minnesota, and upper Peninsula of Michigan and Wisconsin; New York Federated Exchange, New York, for Greater New York and Northern New Jersey; Independent Film Corp., Philadelphia, for Eastern Pennsylvania, Southern New Jersey, Delaware, Maryland, Virginia and District of Columbia; Associated First National Pictures, Pittsburgh, for West Virginia and Western Pennsylvania; Kwality Pictures, Seattle, for Colorado, Wyoming, Utah, Idaho, Alaska, Washington, Oregon and Montana; Warner's Exchange, Los Angeles, for California, Nevada, Arizona and Hawaii, and the Stephenson Attractions, Ltd., Toronto, for the Dominion of Canada and Newfoundland.

"School Days" was produced by Harry Rapf, and directed by William Nigh. Wesley Barry was secured for the picture by special arrangements with Marshall Neilan.

Polo Serial Sold in West

Joe Brandt Wires Illinois, Indiana, Wisconsin Territory is Disposed Of

JOE BRANDT, President of the Star Serial Corporation, in a telegraphic dispatch to the New York offices of the company this week, announced that he had satisfactorily disposed of the Illinois, Indiana and Wisconsin territory to "Cap'n Kidd," Eddie Polo's first independently produced chapter play.

Joe Friedman, President of the Celebrated Players Film Company, is named in the telegram as the exchangeman who has acquired the rights to the serial for physical distribution in the territory in question.

The news of the disposition of the Illinois, Indiana and Wisconsin territory follows closely upon the heels of the announcement of the successful consummation of the Kentucky and Tennessee rights to the chapter play to Lee Goldberg of the Big Feature Rights Corporation of Louisville. It represents the fourth sale of the Polo product in this country to date. The two other territories closed thus far are the New England States to Sam Grand of the Federated Exchange of Boston, and the Eastern Pennsylvania and Southern New Jersey territory to Ben Amsterdam of the Masterpiece Film Attractions.

The sale of "Cap'n Kidd" to the Celebrated Film Company by Joe Brandt consumed but six working hours, it is asserted. Upon Brandt's arrival in the Windy City all that was necessary for the latter was to arrange for a screening of the three chapters which he had taken with him.

Hallroom Boys Comedies Are Completed

This week saw the completion of the twenty-sixth of the Hallroom Boys Comedies for release through Federated Film Exchanges of America, Inc. The last picture is titled "No Money to Guide Them." The Federated contracted a year ago for twenty-six of these two-reel gloom-chasers, to be ready for release at the rate of one every two weeks.

Not only does this complete the present Federated series, but rounds out the third year of the production of Hallroom Boys Comedies, based upon the cartoons by H. A. McGill.

Blumenthal Buys World Rights to Picture

Ben Blumenthal, president of the Export & Import Film Co., Inc., has purchased outright the negative and world rights for "The Curse of Drink," an elaborate feature production directed by Harry Hoyt.

The picture was completed but a few weeks ago. It features an all star cast including several stage celebrities. No announcement has been made as to how the picture will be distributed.

New Independent Firm Launched on Coast

George Oppenheimer, president of the Federated Film Distributors, Inc., and Sam Sax, recently part owner of the Warner Exchanges on the West Coast, have formed the S. & O. Film Corporation, capitalized at $25,000, each having a fifty per cent interest.

The corporation has been formed for the purpose of handling features on a state right basis in the Pacific territory. All productions will be purchased for the states of California, Arizona, Nevada and the Hawaiian Islands. They have already taken over the entire Warner Brothers productions.

Burr Using Elaborate Sets for "Torchy"

The manner in which C. C. Burr, producer of the "Torchy" Comedies, is concentrating upon his efforts to make the forthcoming "Torchy" Comedies the very best possible, is evidenced by report issued from the Mastodon offices this week, when it was announced that the costs of the actual sets used in the latest "Torchy" Comedy, "Torchy Steps Out," practically equalled that spent on Johnny Hines' feature, "Burn-'M-Up Barnes."

New Sunrise Comedy Is Shipped East

Work has been completed on the second of the Sunrise Comedies, the series of twenty-six gloom-chasers which Harry Cohn is producing for release through the C. B. C. Film Sales Corporation.

The comedy has been shipped East to the New York offices for distribution, under the working title "Behave Yourself."

Orchestra by Radio is Planned by Arrow

WHAT promises to be a remarkable stunt is now under way under the guidance of the Arrow Film Corporation.

C. C. Hite, former exchange man of Cincinnati, who heads the Boston Radio Concert Company, is of the opinion that the radio is here to stay, and while on a recent visit to New York he mentioned this fact to one of the officials of the Arrow Film Corporation who was quick to seize upon its possibilities.

As a result, Arrow is now working on an experiment which, if carried out successfully, will do away with the necessity for orchestras in motion picture theatres. Theatres having their own radio equipment, for instance, and playing "Ten Nights in a Barroom," the Arrow wonder picture, would all start their performances at a given time, say 8 P. M. Under the Arrow plan the orchestration would be furnished by a large band at the sending station at Newark. All, then, that would remain for the theatres to do would be to tune up their instruments to the wave current supplying the complete orchestration for the production.

"Orphan of the Ghetto" Due for Release

Arista Film Corporation announces "The Orphan of the Ghetto" as the title of their latest production. The picture is now being titled and will be ready for release about May 15th.

National Exchanges Adds Two Key Cities

Two more key cities have just been added to important centers covered by National Exchanges, Inc. distributing offices with the recent opening of Metropolitan National Exchanges, Inc., in Buffalo and Metropolitan National Exchanges, Inc., in Albany, N. Y.

Both exchanges are under the sales direction of Sol E. Rose, veteran exchange man, while the Buffalo office is under the immediate supervision of E. A. Kuper.

Wesley Barry Picture Drawing Card

In the past four years of Kansas City first run theatre history there have been but four other pictures that have had the drawing power of the Warner Brothers production, Gus Edwards' "School Days," featuring Wesley Barry, which played for two weeks at the Liberty and three weeks at the Doric theatre, according to a letter received by Harry M. Warner from M. A. Kahn, of the Crescent-Federated Exchange of that city.

Second National Progress

Systematic Plan of Distribution of Pictures Brings Good Results

SECOND National Pictures Corporation, launched a few months ago with the avowed intention of applying organization and systematic methods to distribution of pictures, has issued the following statement of policy, purpose and results achieved:

"Realizing that the enormous expense of distributing pictures could be done away with to a great extent, a group of men who had devoted considerable time and thought to the situation formed the plan for establishing Second National Pictures Corporation as a systematic distributing concern.

"From more than a hundred pictures offered by independent producers, the twelve of strongest appeal were selected. In order to secure the co-operation of the best independent exchange managers throughout the country at least one picture a month must be released through the first year.

"The Second National exchanges so far established are:

"Greater New York and northern New Jersey, headquarters in New York City; New England States, Boston and New Haven; northern New York, Buffalo; eastern Pennsylvania and southern New Jersey, Philadelphia; western Pennsylvania and West Virginia, Pittsburgh; northern Illinois and Indiana, Chicago; Michigan, Detroit; Maryland, District of Columbia and Virginia, Baltimore and Washington, D. C.; North and South Carolina, Charlotte, N. C., and Ohio, Cleveland.

"Negotiations now are under way for four big special productions which will be added to the list of releases as soon as distribution and rental prices will warrant, and from present indications this will be within the next sixty days."

Holy Lands, Bible Pictured

Geographic Company to Distribute 50 One-Reelers and Longer Features

E. B. RUSSELL, director of distribution for the Geographic Film Company, Inc., of Cincinnati, is in New York and tells of an extensive program of Holy Land and Biblical pictures being distributed by his company through the state rights market.

During the week of April 16th at the Capitol theatre in New York one of these single-reel subjects was shown, titled "The Garden of Gethsemane." There are fifty of these single reel subjects grouped under the title of "The Sacred Lands Series." In the 50,000 feet of film devoted to the series it is said the Holy Land is seen from 1,500 viewpoints.

The Geographic Film Company is not confining itself to one-reelers in depicting the Bible and the Holy Lands. In addition there are being prepared for release nine five-reel productions and one five-reel subject devoted to Solomon's Temple and the Tabernacle. The plan is to have all of the one hundred reels ready for release by state rights by September 1.

The subjects for the entire series are listed under six general headings, as follows: Bethlehem, Southern Judea and Egypt, Northern Judea and Maritime Plain, Jericho and the Jordan, Jerusalem, Shiloh, Samaria and the Galilee, and Damascus, Lebanon and Mount Carmel.

Rev. J. E. Holley produced the pictures for the Geographic Film Company after he had had seven years of experience in the Holy Land.

Twenty-six of the single reels contain art titles by Paleologue, which will be colored by the Prizma process.

Gerson to Expand Program

Arrangements Perfected for Production of a Series of Features

THE Paul Gerson Pictures Corporation of San Francisco is this year entering upon a broader field of production activity than has ever been attempted heretofore in this section. The company is definitely committed to a policy of producing nothing but clean, wholesome, heart-interest stories, both in comedy and drama. It has just completed three of a series of twelve two-reel comedies that are of the rural character type without any savoring of slapstick or hoakum, according to the company's announcement.

Besides this, arrangements are being perfected to begin a series of six-reel features. A statement issued in connection with the production of the feature series reads as follows:

"We shall place our best efforts to turn out pictures which will be clean and sweet and wholesome, in which we shall utilize to a great extent rural characters and surroundings, and which will abound in the ready smile and the tear. We are firmly convinced that the public is bored with the salacious picture, as well as the eternal triangle stuff and the crook dramas.

"Our studio is the best equipped in San Francisco, and our organization is in every sense highly efficient. It is not generally known that San Francisco possesses more natural advantages, scenically, geographically, and otherwise for the taking of moving pictures, than any city in the world."

Disappearing Elephant Uses Uppercut

HOUDINI had a mystery show at the Times Square theatre, New York, in conjunction with the presentation of "The Man from Beyond," his first special feature motion picture for his own producing organization, and in it was an illusion which apparently shows how easy it is for some persons to make an elephant disappear right before your eyes.

Two elephants were used and Emil Ankermiller, who used to manage some of the most noted stars of the dramatic profession, designated himself private secretary to the pachyderms. Thus it happened that one of the big animals hit Ankermiller in the face with its tail, and Emil grew wroth.

"Darn you!" he growled. "I'll have you know I once managed Richard Mansfield."

The elephant merely smiled.

Big Boy Williams Signs for Three Years

Announcement comes from the coast that Big Boy (Guinn) Williams has affixed his signature to a contract calling for three years' services with Frederick Herbst, president of Frederick Herbst Productions, being released to the independent market by Di Lorenzo, Inc.

Williams is now busy at work on his third picture for the Frederick Herbst Productions, titled, "The Freshie."

Pathe Purchases British Rights to Serial

A sale which, aside from its price magnitude, is of special significance to the independent market, was consummated this week between Pathe Freres and the Export & Import Film Company, when the former company purchased outright the United Kingdom rights for "The Jungle Goddess," Col. Selig's widely heralded serial, which the latter company is distributing independently.

Stromberg and Montana Due with Print

Hunt Stromberg, producer of the Bull Montana pictures has wired that he will arrive in New York from the coast Saturday, accompanied by Montana and with a print of the first picture, titled "A Ladies' Man. The second picture, titled "Fifth Avenue," will be made in the east. The production staff is due in New York next week.

According to Stromberg's wire the first picture, "A Ladies Man," proved a wonderful success when shown last week at Grauman's Million Dollar theatre in Los Angeles. Stromberg will conclude his distribution plans on arrival in New York.

Bruce on Film Tour in State of California

ROBERT C. BRUCE, whose Wilderness Tales now being distributed by Educational are proving the most popular works of his career, is touring the state of California by automobile with a party of photographers and actors on the first picture making expedition in his second season of making Wilderness Tales.

Mr. Bruce went to Portland a few weeks ago to make his headquarters there and prepare for his second summer's work making these dramatic pictures with scenic grounds. Desert, mountain and seacoast scenes are to be taken, and two months probably will be spent in the state.

"Nights of Many Shadows," a picture story of the experiences of a pack train driver with a ghostly old man who runs off with his train, is the latest release of the Wilderness Tales.

Washington Rights Sold on Carewe Special

Louis Bache of Associated First National Pictures, Washington, has purchased for his territory the rights to the Edwin Carewe special "I Am the Law," which is being released through Affiliated Distributors.

This now means that the entire foreign rights and nearly half of the territories in the United States have been disposed of on this production.

"Smilin' Through" Has Boston Run

Impressed by the success with which "Smilin' Through," Norma Talmadge's current First National attraction, has been meeting, the management of the Park Theatre in Boston booked it for a three weeks' run. The engagement started on May 1.

"Smilin' Through" is said to be proving a success from the attendance and box office standpoints.

Seelye Acquires Rights to Arrow Pictures

C. R. Seelye of Arrow Exchanges, Inc., has acquired the rights to "The Innocent Cheat" and the newest Jack Hoxie pictures for New York City and northern New Jersey.

The former was produced by Ben Wilson. He has taken an unusual story, engaged an extraordinary cast and left no stone unturned in order to carry out his ideas.

Manheimer Is Planning Trip Abroad

E. S. Manheimer is planning an extensive trip throughout the United Kingdom and Continental Europe. Manheimer is the active head of the Photoplay Serials Corporation, J. W. Film Corporation, Schomer-Ross Productions, Inc. and the Film Exchange.



C. C. Burr production, Educational Johnny Hines in "Doggone Torchy," release.

Screen Celebrities to Show in Snapshots

Pathe announces that a million-dollar galaxy of stars and screen celebrities will be seen in the first issue of "Screen Snapshots," the one-reel novelty of intimate pictures of screen personalities produced by Jack Cohn and Lewis Lewyn. The first issue of the series has been scheduled for release June 4th, with issues following to be released every two weeks.

The stars included in "Screen Snapshots" No. 1 are Douglas Fairbanks, Constance Talmadge, Alma Rubens, Charlie Chaplin, Wallace Reid, Cecil De Mille, Lila Lee, Coleen Moore, Tom Forman, Adele Ritchie, Sunshine Sammy, Norma Talmadge, Harrison Ford, Gloria Swanson, Theodore Roberts, Gus Edwards, Betty Compson, Thomas Meighan, Guy Bates Post, Herbert Rawlinson, Fay McKenzie and Mack Sennett's dog, "Pal."

Experts Preparing "The Old Homestead"

That Paramount is determined that "The Old Homestead," which is shortly to be filmed under the direction of James Cruze, shall be a picture worthy of the tremendous theme of the story and commensurate with the prestige which the famous play has held for more than a quarter of a century, is evidenced by the notable corps of literary experts now engaged in preparing it for the screen, says a statement from that company.

The Denman Thompson classic is being adapted to the screen by Perley Poore Sheehan and Frank E. Woods, the latter being supervisor-in-chief at the Lasky studio; the continuity is being prepared by Julien Josephson, and Walter Woods is to supervise the production.

Starland Revue Number Meets Approval

The first of the Starland Revue series which was released on April 30th won the heartiest indorsement of exhibitors and public, report R-C branch managers, as a distinctly novel reel of certain entertainment values.

Starland No. 2 will show such celebrities as Nan Halperin, of "Make It Snappy"; William Kent, star of "Good Morning, Dearie"; Charlotte Greenwood and Florence Moore and others.

Frank Keenan to Star in Pathe Release

ANNOUNCEMENT comes from the Pacific Exchange, Inc., that Frank Keenan will be starred in "Ruler of the Road," a drama of finance and railroading. With Keenan will appear Frank Sheridan, Catherine Lane, Ned Burton, Thomas Jackson and John Charles.

"Swing Your Partner" is the title of the re-issued one-reel comedy starring Harold Lloyd. The spectacled comedian is seen in the guise of an instructor in classic dances. "Snub" Pollard and Bebe Daniels are his assistants.

These supplement the strong array of short subject features and the one serial episode scheduled for release the week of May 14.

Shipman Voices Gratitude for Cooperation

In a letter addressed in care of the United States Consulate at Rome, Ernest Shipman extends his thanks to various private individuals and civil and ecclesiastical authorities in Italy for their co-operation in connection with the filming of F. Marion Crawford's story of "Sant Ilario." The wife of the late author tendered the use of the family estate at Sorrento for "location" purposes. Dr. Francesco Stame, president of "Ultra," also co-operated in the production.

George Arliss and Mary Pickford were also recipients of an expression of thanks from Mr. Shipman—the former for releasing Henry Kolker in order that he might direct "Sant Ilario" and the latter for the services rendered by her cinematographer, Charles Rosher, in the filming of the story.

J. Cutting Ass't Editor of Selznick News

John C. Cutting was erroneously announced to have been engaged as editor of Selznick News in a recent statement from the Selznick headquarters. Mr. Cutting is serving as assistant editor of Selznick News and as editor of the Brain Exchange, Selznick's weekly house-organ. L. J. Damour continues as editor of Selznick News.

"Felix" Cartoons Sold to Philadelphia

M. J. Winkler, who controls the world's distributing rights on the "Felix" Cartoons which are animated by Pat Sullivan, announces this week the sale of the product to Ben Amsterdam of the Masterpiece Film Attractions of Philadelphia.

Bruce Scenic Listed as "Family Film"

"My Country," Educational's latest release in the series of Wilderness Tales by Robert C. Bruce, is recommended as a "Family Film" in the latest bulletin of the National Motion Picture League.



A scene from the Metro release, "Hate," starring Alice Lake.

Mermaid Comedy Wins Warm Approval

"The Rainmaker," the latest Mermaid comedy featuring Lloyd Hamilton released by Educational, which James W. Dean, critic of the Newspaper Enterprise Association declared entitled Hamilton to a place in the comic hall of fame, continues to win warmest approval from newspaper critics throughout the country.

"Lloyd Hamilton has the best comedy of his laugh-inciting career in 'The Rainmaker,'" says the Grand Rapids (Mich.) Herald.

Veteran Screen Actor Injured by Ape

Edward Connelly, the veteran screen actor, was painfully injured last week at the Metro studios in Hollywood when crushed in the arms of a giant ape, "Joe Martin," during the enactment of a scene of Rex Ingram's production, "Black Orchids." The actor is at present confined to his home in Hollywood suffering from severe nervous shock as well as from injuries about the body and a bite in the hand.

Farnham Will Title "The Snitching Hour"

Jos. W. Farnham has completed contract with Housman Comedies Company for the writing of titles and dialogue for the initial production of that corporation, "The Snitching Hour," in which Arthur Housman is starred in his own right.

The Wray Physioc Productions' new production, "The Love Nest," is to occupy Farnham's attention for the while, he having entered into contract with Physioc for the writing of titles and dialogue for the latest Physioc production.

Finished Prints Ready on Carewe Special

The finished prints of "I Am the Law," the Edwin Carewe special released through Affiliated Distributors, are ready, and some of them have already gone to the state rights men in the territories already disposed of.

Within two hours after receiving a print, J. F. Cuberly, the Associated First National Pictures manager at Minneapolis, secured a first run date on the picture. It will be shown at the State Theatre the week of May 7.

Live News From Producers

Conducted by EDMOND F. SUPPLE

"Fatal Marriage" an R-C Revival

A REVIVAL of "The Fatal Marriage," supervised by D. W. Griffith, and starring Wallace Reid and Lillian Gish, is announced by R-C Pictures as a June release. The picture is a screen adaption of Alfred Lord Tennyson's most famous narrative poem, "Enoch Arden."

While the picture was made several years ago, it is thoroughly modern from a technical standpoint, and as it is a costume play, being laid in England in the latter part of the eighteenth century, it is almost impossible to detect that it is not an up-to-date picture, states R-C pictures.

The R-C publicity and advertising department is putting out carefully planned accessories for this production.

Jackie Coogan Finishes New Film "Trouble"

"Trouble," the latest Jackie Coogan special feature is completed and ready for immediate release. It is the plan of Sol Lesser and those with whom he is associated to distribute the picture as soon as possible and thus avoid as much hot weather as early releasing will permit.

While no definite distribution organization has been announced, it is surmised that the new Coogan vehicle will sail through Associated First National Pictures, Inc., channels as has his past productions.

Rodolph Valentino Has Part in Big Benefit

Rodolph Valentino, Paramount star is scheduled as one of the headliners at the monster program on May 5 by a San Francisco citizens' committee at the Civic Auditorium in that city to provide funds for the second annual convention of Disabled American Veterans of the World War. The convention will be held June 26th to 30th and all of San Francisco society is interested in making it a big success.

"Queen O' The Turf" Is Booking Rapidly

"Queen o' the Turf," the horse race drama which was released by R-C Pictures commensurate with the opening of the spring season, has already been booked by the Strand theatre, Lexington, Ky., for four days; and in Jersey City and Hoboken, N. J. "Queen o' the Turf" will open with the inauguration of the spring racing session at the Jamaica race track.



A scene from Paramount's "The Man from Home."

"Smilin' Through" Big Hit

Capacity Business and Favorable Comment Testify to Its Success

"THE miracle picture of 1922." This phrase is being applied to "Smilin' Through," Norma Talmadge's current First National attraction because of the extraordinary accomplishments to its credit during the few weeks it has been released, announces a statement from the First National headquarters.

"It has elicited editorial praise from two large newspapers—the Chicago Tribune and the Omaha World-Herald, continues the First National statement. "It has broken the records of two more theatres. It was held over for a second week at the Strand theatre in New York due to its success at the box office. It is drawing unsolicited letters and telegrams of praise from exhibitors.

"It is now playing at the Brooklyn Strand theatre to crowded houses—and the stage version, with Jane Cowl as the star, is playing at the Majestic theatre, next door to the Strand.

"Another theatre had to increase the number of its matinees. It is one of the few pictures which the newspaper critics were unanimous in praising."

In the course of a résumé of the business already done by "Smilin' Through," First National submits telegrams from the managements of the Strand theatre, Schenectady, N. Y.; the Empress theatre, Oklahoma City; the Circle theatre, Indianapolis; the Carolina theatre, Pinehurst, N. C.—all testifying to the excellent business done by the picture, in some instances against strong competition.

The situation in Brooklyn, where in adjoining houses the stage play and the photoplay played simultaneously, is hailed by First National as unprecedented. The picture opened to S. R. O. business on Sunday of last week; and despite the counter-attraction of the stage play next door for the rest of the week, "capacity houses were the rule during the remainder of the week," declares the First National statement.

Excerpts from newspaper comments published in widely separated cities of the country also testified uniformly to the success of the production as a source of screen entertainment. Miss Talmadge's acting was singled out for special commendation.

DONT MISS OUR DISPLAY

AUTOMATICKET

REGISTER CORP.

Metro Sales Manager Back from Coast

EDWARD M. SAUNDERS, general sales manager of Metro Pictures Corp., has just returned to New York after a series of conferences with district and branch managers regarding bookings of "Fascination." He also discussed plans for the distribution of the Rex Ingram production of "The Prisoner of Zenda." The latter will be distributed in the fall.

The Metro sales head reported a healthy demand for both pictures and also spoke of the noticeable improvement of general business conditions.

Cast Is Announeed for Ince's Latest

The complete cast for "Someone to Love," the latest Thomas H. Ince feature to enter production, is announced by Clark W. Thomas, Ince manager, as follows:

Madge Bellamy, Cullen Landis, Noah Beery, Vola Vale, Harry Rattenburry, Carrie Clark Ward, Bert Sprotte, Lincoln Stedman and Larry Steers.

The company is on location near Santa Cruz, in northern California, under the direction of John Griffith Wray.

Clara Kimball Young Picture Ready Soon

"The Hands of Nara," first of the series of photoplays starring Clara Kimball Young to be distributed chiefly by Metro Pictures Corporation is nearing completion, according to advices received this week at the New York office of the releasing company.

With the exception of the territories of northern New York and New Jersey, Metro is the booking medium for all of Miss Young's new series of pictures.

Griffith Picture Breaks House Records

All house records for the opening performances, the opening day and for the week, it is claimed, were broken at the Strand theatre, Seattle, when D. W. Griffith's "Orphans of the Storm," a United Artists release, was shown there recently.

The showing was preceded by and accompanied with the usual publicity and advertising campaign.



Gladys Walton in "Second Hand Rose," Universal picture.

Current Paramount Issues

Elinor Glyn Story and "The Wife Trap" Are Scheduled for May 7th

SCHEDULED for release by Paramount on May 7 are Gloria Swanson in "Beyond the Rocks," with Rodolph Valentino, a Sam Wood production, and the UFA production, "The Wife Trap," directed by J. May.

Elinor Glyn wrote "Beyond the Rocks" and Jack Cunningham adapted it for the screen. The picture is said to be a veritable Cook's tour of some of the most interesting places in Europe. Scenes show the famous gardens at Versailles, interesting places in Paris, the Swiss Alps, with intimate Alpine interiors, and glimpses of London.

Rodolph Valentino, in the leading role opposite Miss Swanson, is said to be admirably cast and the support also includes such capable players as Edythe Chapman, Alec B. Francis, Robert Bolder, Gertrude Astor, Mabel Van Buren, Helen Dunbar, Raymond Blathwayt, F. R. Butler and June Elvidge.

"The Wife Trap," which was directed by J. May for UFA, is described as a tense domestic drama, presenting several situations which might be reflected at almost any time, in any family. But the climax itself is said to be unique in marital tangles and as such should be bound to arouse considerable interest. The faithful wife is caught in a dastardly trap set by her husband, and swept by a wave of despair she turns and kills him. There is a dramatic trial scene in which the astounding evidence she produces results in acquittal.

Mia May plays the leading role, with Alfred Gerasch, Albert Steinruck and Paul Bildt, all noted European artists.

Pathe Sales Show Increase

Contest Stimulates Film Industry While Other Business Drops Off

PATHE'S consistently optimistic view of business tendencies is declared to be freshly fortified by the net results, just tabulated, of "Brunet Month" fourth anniversary sales contest which closed on March 26.

In announcing the winning branches with their percentages above quota, General Sales Manager E. A. Eschmann analyzes and compares accepted American business statistics for the month of March, 1919, 1920, 1921 and 1922, and illustrates his conclusion that business for March, 1922, in the case of Pathe showed a satisfactory increase, while general business showed a drop of 10.7 per cent.

The winning branches and their managers are: First—Atlanta, W. W. Anderson; second—Indianapolis, N. W. Moray; third—Omaha, C. W. Taylor; fourth—Dallas, D. J. Coughlin; fifth—St. Louis, Frank Harris. The prizes were, respectively, $2,500, $1,500, $1,000, $750 and $500, each prize being shared, 40 per cent to the manager and 60 per cent divided equally between salesmen, assistant manager, booker, cashier, etc.

SEE THE NEW STANDARD TYPE
AUTOMATIC TICKET ACCOUNTING MACHINE
AT THE WASHINGTON CONVENTION

Arliss Solves Big Problem

Exhibitors Advise Artist Regarding Character of Pictures Most Desired

HOW to hit the public taste in motion pictures has been a long-standing problem for both producers and stars, but George Arliss believes he has solved it.

A volunteer "exhibitors' advisory committee" of showmen who have played "The Ruling Passion" with Arliss as the star, and released through United Artists, have told Arliss bluntly what their audiences want most to see.

Harold B. Franklin, of Shea's Hippodrome, Buffalo, informs Arliss that his public overwhelmingly is for drama interlaced with comedy, "and with plenty of heart interest."

Confirming Franklin's views, and coming from another section of the country, Mrs. M. L. Kiplinger, of the Opera House, San Bernardino, Calif., declares that "drama with touches of comedy appears to be best liked."

From Tampa, Fla., the exhibitor report favors strictly light entertainment. C. D. Cooley, who has five Tampa theatres, says:

"The public likes pictures and entertainment of a light order. Still, they want consistent theme, one not entirely farce."

C. B. Swartz, a partner in the Stockon theatre, Stockton, Mo., indexes his public in newspaper-paragrapher fashion:

"Our best people like spontaneous, unexpected humor.

"Even the children seem 'to get' it.

"A drama containing homely pathos, spontaneous humor and clean wit, rings the bell here."

And from Wayne, Neb., through Elmer Gailey, Crystal theatre, comes the percentage form of report, thusly:

"Tragedy pulls 50 to 60 per cent.

"Comedy drama, 80 to 90 per cent.

"Real comedy, 90 to 100 per cent."

Burston to Make Specials

First of Series, "Forget Me Not," Being Edited; Preview Due Shortly

CONVINCED by close observation of motion picture audiences and a careful canvass of exhibitors that the public wants well-balanced casts, strong story values, and capable direction combined with efficient photography, Louis Burston will concentrate his production activities during 1922 on special productions.

The first of the Louis Burston special productions is now in process of editing and will have its preview in New York City within the near future. Temporarily called "The Heart of a Child," it has now been permanently titled "Forget Me Not." In the leading roles are actors of proved box office value, Gareth Hughes and Bessie Love being co-starred. Hughes has done many fine things for the screen, not the least of which was Sir James M. Barrie's "Sentimental Tommy," for the Famous Players-Lasky Company. More recently he did a series of pictures for the Metro company. Miss Love has done much creditable work with the Vitagraph, Robertson-Cole and other big companies. Other well-known players in the cast are Myrtle Lind, one of the featured comediennes of the Mack Sennett studios; Otto Lederer; Gertrude Clair; Irene Hunt, former Griffith star; William Machin; Aggie Herring, and "Queenie, the Miracle Dog of the Movies." The story was written by William R. Symonds, and John B. Clymer wrote the continuity. W. S. Van Dyke, directed.

The second subject is to be started shortly. David Butler will head the all-star cast. The temporary title is "The Greater Redemption."

Moore Picture Is Popular

"Reported Missing" Booked in Many Leading Houses Throughout Country

THE box-office test for "Reported Missing" has completely fulfilled expectations for the new Owen Moore picture during its first public exhibition at the Criterion Theatre, New York, is the belief of John H. Woody, general manager of Select.

The Chicago showing resulted in "Eddie" Silverman, closing with Aaron Jones, of Jones, Linick & Schaeffer, for the first run of the new Selznick attraction at the Randolph Theatre.

Henry Siegel has contracted with Marcus Loew for the Metropolitan appearance of "Reported Missing" after the Criterion initiation. The Moore picture also goes to the other houses on Loew's Circuit with the Staate, Cleveland, and Valentine, Toledo, announcing May playing dates.

The Lynch Enterprises will first show the new offering in the principal cities of the South and Southwest.

A. H. Blank's circuit will give the first Omaha, Neb., showings and Blank will also play "Reported Missing" at his Des Moines, Sioux City, Waterloo and many other theatres in Iowa.

What the New York Newspapers Said About
"TOO MUCH BUSINESS"

FROM THE NEW YORK WORLD

"Too Much Business" keeps right after its story every minute of the time, so that at the end you feel a natural desire to applaud. Did you ever notice how few photoplays ever cause you to lay your hat and coat in the next seat and clap your hands? "Too Much Business" is attractive in theme largely because it stands right up face to face with "big business" and exposes the sham of parts of it.

FROM THE NEW YORK HERALD

It is high time that the typical big business story of to-day should have a little good humored fun poked at it, and Earl Derr Biggers, who has written so many stories of just that kind, was the very man to do it. "Too Much Business" has been adequately preserved in the screen reproduction. The continuity is even more business-like than the story and the many entertaining features of the picture ought to help the tired business man in getting over that tired feeling.

FROM THE EXHIBITORS HERALD

This is seven reels of clean, high class comedy with a sufficiently interesting story of romance and love as to make it an exceptionally attractive entertainment.

From Harrison's Reports

A highly amusing high-class comedy-drama. Its production end is flawless, the acting of the characters being natural and probable, the continuity smooth, and the logic sound, even though the underlying idea is farcical. Each scene seems to grow out of the preceding one in a natural and logical manner.

From the New York Morning Telegraph

The Vitagraph picture, "Too Much Business," suggested by Earl Derr Biggers' story, "John Henry and the Restless Sex," as published in the Saturday Evening Post, offers most amusing entertainment at the Capitol this week. Not only is the action plentifully supplied with humor, but the subtitles provide many a good laugh as well. All in all it is a comedy feature that hardly could be improved upon. "Too Much Business" is good, clean, legitimate fun. It is bright and pleasing entertainment that is bound to find favor with all who are fortunate enough to see it.

From The New York Sun

"Too Much Business," the Vitagraph production directed by Jess Robbins, which is at the Capitol this week, is a lively and generally mirthful tale. It has all the quaint satire on business efficiency of Earl Derr Biggers' original, "John Henry and the Restless Sex," and the natural absurdity attendant upon the arrangement whereby a young salesman who obtains an option on the hand of his employer's secretary for thirty days is kept in leash till the spectator ceases to look for absurdities. The situation growing out of the salesman's conduct of a hostelry where busy mothers can park their children is farcical, but for once farce seems right around the corner from real life.

From the New York Evening Post

"Too Much Business" is an amusing film. Good comedy is rare, so we can be thankful for the picture at the Capitol this week which not only highly amuses but has a real plot. It is based on Earl Derr Biggers' Saturday Evening Post story, "John Henry and the Restless Sex," an antidote for gloom and the blues.

From the New York Evening Mail

When farce comedy is played before the camera by actors who have a real appreciation of the needs of farce, directed by a man who has a like appreciation, the result is just about as good screen entertainment as one may well wish for. An excellent case in point is "Too Much Business" which is playing at the Capitol Theatre this week. Given an ingenious farce plot, the players have proceeded to make the most of it without dipping too greatly in burlesque. The consequence—an extremely funny picture that causes many a chuckle, interspersed with not a few hearty laughs.

FROM THE NEW YORK AMERICAN

There was Tully Marshall, always such a fine and responsive actor in a veritable Scrooge of a role—that of a fussy, belligerent, irritable old business man, with a perpetual grouch. Marshall was at his best.

FROM THE EXHIBITORS TRADE REVIEW

This satire on American business gets the laughs from beginning to end. It is one of the best long comedies we have seen for a long time, and what is more, the comedy situations haven't the appearance of being forced in by the scenario writer in hopes of getting a laugh. They fit in as a natural sequence to the action of the story, which makes them all the more laughable. It is really good clean comedy with the laughs kept in and the slapstick stuff kept out.

From the New York Globe

"Too Much Business," is the deftest comedy-satire we have seen in many a long day. This picture at the Capitol is at last a humorous version of life that has no burlesque, either of situation or character. The element of sentiment is delightfully handled. The acting in practically every part is just about all that could be desired, and certainly far more than one expects nowadays. The picture is a triumph for a new idea in direction. There is a refreshing degree of consideration for the intelligence of the spectator that extends even unto the subtitles. The action moves along at a fine rate, and because of a wealth of detail there is no padding by way of close-ups and horseplay and consequent slowing up of the action.

VITAGRAPH

ALBERT E. SMITH PRESIDENT

FROM THE NEW YORK EVENING TELEGRAM

"Too Much Business" is a unique and entertaining comedy, occasionally bordering on the farcical, but studiously avoiding any trace of the slapstick. The picture is crammed with action and a certain whimsical humor, never strained and frequently repressed. Nearly all the subtitles are reminiscent of the humor of the original Earl Derr Biggers' story and the picture has been given a lavish and painstaking production.



Scene from "North of the Rio Grande," with Jack Holt and Bebe Daniels. Paramount picture.

Ingram Signs New Contract

Will Remain With Metro For Two Years and Produce Six Pictures

REX INGRAM has signed a contract to remain with Metro Pictures Corporation for two years, during which he will produce six big pictures. First of these will be a screen version of Victor Hugo's "The Toilers of the Sea."

This announcement, coming this week from the home offices of the company, in New York, sets at rest the numerous rumors of other affiliations of the director of "The Four Horsemen of the Apocalypse," "The Conquering Power," "Turn to the Right" and "The Prisoner of Zenda."

At present Ingram is beginning the making of a new picture, written by himself and entitled "Black Orchids." Production of this probably will extend up to the time of the release in the autumn of "The Prisoner of Zenda," a motion picture founded on Edward Rose's dramatization of Anthony Hope's novel. "Toilers of the Sea" will be begun after the completion of "Black Orchids."

After making public the renewal of the Ingram contract, William E. Atkinson, vice president and general manager of Metro, said:

"The arrangement with Ingram whereby he will make six big pictures for us during the next two years is doubly gratifying; first, because it was with Metro that he crossed the threshold to greatness as a motion picture director; and second, and obviously, because of his immense value to Metro as a director."

Fox Announces May Release

"Shackles of Gold" Heads List of Feature Pictures Due This Month

FIVE feature productions, two Sunshine Comedies and three Mutt and Jeff Animated Cartoons, constitute the May releases announced by Fox Film Corporation.

Heading the list is "Shackles of Gold," the long-heralded screen adaptation of Henri Bernstein's famous drama "Samson." With William Farnum as the star, Director Herbert Brenon, it is said, has created a tremendously strong character.

Tom Mix will be seen in "The Fighting Streak," from a story by George Owen Baxter. Arthur Rosson directed this picture, with the charming Patsy Ruth Miller as the feminine lead. Robert Fleming, Al Fremont, Bert Sprotte, Sidney Jordan and Gerald Pring also are in the company.

The William Russell release will be "The Men of Zanzibar," from the famous story by Richard Harding Davis.

"Strange Idols," a Dustin Farnum picture, is from a story by Jules Furthman and was directed by Bernard Durning.

John Gilbert will be seen in "The Yellow Stain," written by Jules Furthman and directed by Jack Dillon.

The Sunshine Comedies for May are "El Toro" and "The Wise Duck." Many weeks were consumed in the production of the latter, a number of ducks having been trained for leading roles.

The Mutt and Jeff cartoon releases are "Hop, Skip and Jump," "Modern Fishing" and "Hither and Thither."

SEE THE
AUTOMATICKET
DISPLAY AT THE
WASHINGTON CONVENTION

Universal Buys New Stories

Editors Secure Subjects of Highly Dramatic Calibre for Production

A SHOPPING tour in the literary world by John C. Brownell, Universal scenario chief and his staff in the East, and by Lucien Hubbard and his staff on the West Coast has provided Universal stars with an advance supply of stories of high dramatic calibre.

Hubbard, the scenario editor at Universal City is devoting his midnight candle to the preparation of a vivid dramatic vehicle for Priscilla Dean, from William Hurlbut's stage success, "Trimmed in Scarlet." "Broken Chains," a magazine story with a western locale by Jack Becholt, is being prepared for Frank Mayo by Charles Sarver.

From the standpoint of past connections "Come Through" is the most interesting production that has started at Universal City within the last week or so. It is George Bronson Howard's original story which was made into a box office success with Herbert Rawlinson in the lead and Jack Conway directing, four years ago. Today Conway is directing the filming of George Hively's continuity of it, with Rawlinson starring again.

"The Sheriff of the Seven-Bar," an original by Ralph Cummins, is being prepared by George Hively for Hoot Gibson's use. "Top o' the Morning," Anne Caldwell's Irish play, is being scenerized by Wallace Clifton for Gladys Walton. "They're Off!" is the title of Bernard Hyman's original story which Doris Schroeder is putting into shape for Marie Prevost's use.

While von Stroheim is writing an original story for his next Universal super-Jewel to follow "Foolish Wives," three other remarkable all-star special features are undergoing preparation for elaborate Universal-Jewel filming.

One is Fannie Hurst's "Oats for the Woman's a bitter exposition of the faults of present day standards of morals and marriage. Charles Sarver is writing the scenario.

Booth Tarkington's whimsical word painting of American life, "The Flirt," will be made as a special production from a scenario by A. P. Younger and King Baggot is expecting to start shortly on "The Suburban," Charles T. Dezey's famous play, scenarized by George C. Hull.

Shipman Active in Canada

Strong Cast Assembled for Production of "Man From Glengarry"

HENRY MacRAE, director of "Cameron of the Royal Mounted" and other Ralph Connor Screen productions has been the director selected from the many applicants to produce "The Man from Glengarry."

William Colvin, who managed the Italian production of F. Marion Crawford's "Sant Ilario" in Rome for Ernest Shipman has been signed as producing manager of Canadian film productions and is now in Ottawa paving the way for the coming of "The Man from Glengarry" company. Among the artists selected for leading roles in "The Man from Glengarry" are Ralph Faulkner to play "Ranald"; Amders Randolph to play "Big MacDonald"; E. L. Fernandez for "Lenoir"; Harlan E. Knight to play "Rev. Mr. Murray"; Pauline Garon for "Mamie"; and Marion Swayne for "Kate." William Colvin will play the part of "Colonel Thorpe."

"Glengarry School Days" will follow "The Man from Glengarry" with the same director and technical force, but an entirely different cast of players.

"The Rapids," a story of Sault Ste. Marie, is now being put in scenario form. The actual shooting on it will begin in the month of June. "The Chivalry of Keith Leicester" will be made at a later date in and about the city of Vancouver, B. C.

Ernest Shipman is disposing of some of his foreign holdings in order to give his personal attention to these Canadian activities, and will have a large number of high class Canadian productions ready for fall release.



William Russell in "The Men of Zanzibar," Fox picture.

Mrs. Owen Moore Returns to Pictures

It was understood that Mrs. Owen Moore had retired from the screen when her marriage to the Selznick star was announced. Hence there is something of surprise in the announcement that comes from Myron Selznick that Kathryn Perry (Mrs. Moore) would again be seen in pictures after an absence of more than a year.

There are two prominent "girl" roles in "A Previous Engagement," the picture Myron Selznick is now producing in Hollywood with Owen Moore the star, and Miss Perry will play one of them. Mrs. Moore is working with her husband, under direction of Victor Heerman.







Century Comedy stars—At left: Baby Peggy. Centre: "Queenie," the equestrian star; "Brownie," the Wonder Dog; and Johnnie K. Fox. At right: Lee Moran

Next Arliss Picture Is "The Silent Voice"

Henry M. Hobart, president of Distinctive Productions, Inc., announces that George Arliss will appear next in "The Silent Voice," by Jules Eckert Goodman. The production will be made at the Whitman Bennett studios, under the direction of Harmon Weight.

Hobart has selected Ann Forest for the leading female role.

The picture will mark the return of Effie Shannon to the screen. Edward Earle has the leading juvenile male role and Ivan Simpson is another featured player.

Production commences this week and release will be through United Artists. The scenario is by Forrest Halsey.

Corinne Griffith Buys Votes for Leader

Corinne Griffith is in the drive conducted by the New York Motion Picture Producers' Association for the Association for the Improvement of Conditions of the Poor.

She drew from the bank one hundred one dollar bills and placing them in her Texas sombrero went to the drive headquarters, where she purchased one thousand votes for the highest contestant on the first count, and with ten cents put her own name on the list.

Cincinnati Exhibitor Praises Picture

This is what Eugene Quigley, manager of Ascher's Capitol theatre, Cincinnati, telegraphed to United Artists Corporation home office when D. W. Griffith's "Orphans of the Storm" opened at his theatre:

"'Orphans of the Storm' opened tremendously. In my opinion it is by far the best of all Griffith films. The audiences at the Capitol were simply staggered with the picture's tremendousness, charmed with its simplicity, and appalled by its realism, and above all found no fault with the advanced admission price for the first time in the history of this theatre."

Century and Universal Sign

Program Plans Release of 52 2-Reel Comedies During Next Year

ON the eve of his departure for Europe Abe Stern announces that he and his brother Julius have signed a new contract with Universal by which the latter will release fifty-two two-reel Century comedies during the coming year.

This contract was signed April 29th and orders have been wired to the coast giving the outlines of a most original and elaborate two-reel program for the coming season.

Of interest to exhibitors is the news that in future exchanges will receive Century products from six to eight weeks in advance. At present June and July releases are being shipped to them.

In pursuance of the Stern Brothers policy, special attention is to be given to obtaining the proper vehicles for Baby Peggy, Brownie, the Wonder Dog, little freckle faced Johnny K. Fox, Lee Moran and Century's latest animal star, Queenie, the clever horse which is always helping humans out of their difficulties.

Among the innovations promised by Century on their new program are a series of Baby Peggy fairy tales, showing this versatile little tot as "Little Red Riding Hood," also in "Snow White," "The Three Bears" and a de luxe version of "Alice in Wonderland."

There will be optical illusions and trick photography, for which Century Studios are especially well equipped. In "Alice in Wonderland" there will be special effects in the distortion of the figures, according to the story.

"Silas Marner" New Release

Original Story of Famous Novel Is Closely Followed in Picturization

"SILAS MARNER," from George Eliot's story of the weaver of Raveloe, is the current Associated Exhibitors release, April 30th having been the date officially set. Educators, students of literature, artists, welfare workers and others who had a pre-view at the Hotel Plaza, New York, as guests of Miss Anne Morgan's American Committee for Devastated France, already have given high praise to the photoplay, and equally enthusiastic commendation has come from persons who have seen it elsewhere.

One of the strongest claims made for the production is that foot by foot the film stands the test of comparison with the original story.

The settings of the picture also are declared to be marvels of artistic accuracy. Rural and village England of the early 19th century, with its inns and tap-rooms and quaint, picturesque thatched-roof cottages, is reproduced. Interior scenes of lovely old English manor houses were furnished with rare relics borrowed from private collections.

The title role is played by Craufurd Kent, who is English-born and is well known as a leading man of unusual character ability. Before entering upon his picture career, which already has covered several years, he was on the grand opera and musical comedy stage.

Kleine Exchange Moves to New Quarters

George Kleine, who is releasing a number of his well known specials, chief among which are "Julius Ceasar" and "The Last Days of Pompeii," announces the removal of his New York Exchange from 145 West 45th Street to larger offices at 729 Seventh Avenue, the Godfrey Building.

Outside Units Lease Space in "U" City

Four independent producing companies have leased space at Universal City for forthcoming productions.

Florence Vidor has engaged several elaborate interior sets for her new picture and is at work while Gus Inglis, her manager, is inspecting other desirable locations at the big studio.

The Campbell Comedy Company and the Jess Robbins Productions unit have become permanent tenants.

The fourth lessee is Broncho Billy, who is negotiating with Lou Strohm, manager of the Universal City leasing department, for space in which he will produce a new series of western action dramas.

Famous Toreador Tutor of Valentino

Member of a famous bull-fighting family, himself the conqueror of two score "toros," Rafael Palomar was chosen as trainer of Rudolph Valentino for the toreador scenes required of the Paramount star in "Blood and Sand" which Director Fred Niblo has made from the notable Vicente Blasco Ibanez story.

That "Blood and Sand" might be correct in every respect Palomar not only supervised the dressing of Valentino in toreador costume but taught him every step of the intricate evolutions which mark the graceful sword and cape play of a matador.

Lloyd Hamilton in New York for Conference

Lloyd Hamilton, star of Educational-Mermaid Comedies, and Jack White, supervising director and partner of Hamilton in Hamilton-White Comedies, Inc., are in New York, accompanied by their new general manager, E. H. Allen, for a short vacation, with which they are combining business. Hamilton and White are arranging with E. W. Hammons, president of Educational, plans for production work during the coming year.

Special Drive in New York for Paramount

H. H. BUXBAUM, Paramount District Manager in charge of the New York, Albany and Buffalo, has inaugurated a drive throughout the district for the cleaning of bookings through the securing of play dates for Paramount pictures.

The drive will continue through the months of May, June and July and is known throughout the territory as "Kent Klean-Up Kuarter," in honor of Sidney R. Kent, general manager of distribution. Prizes have been offered by Mr. Buxbaum to stimulate the various exchange organizations to extreme efforts in the matter of securing play dates on all bookings now standing, in order that the decks may be cleared for the campaign on new productions which is to open the new season in the fall.

Clean Pictures Winning New Support

Evidences multiply that producers who have the courage of their "clean picture" convictions are assured the hearty support of exhibitors and their patrons. Pathe points to published records showing that Paul Brunet was one of the first, more than a year and a half ago, to express those convictions, and did so in the form of explicit instructions governing the production of Pathe serials.

Under Brunet's widely published "absolutely clean" ruling, four serials have been completed, three of which have been released and are now making their bid for public approval. In the order of their release, they are, "Hurricane Hutch," "White Eagle" and "Go-Get-'Em Hutch."

"Silas Marner" Booked in Loew Theatres

Exhibitors have been quick to recognize the box-office possibilities in the new Associated Exhibitors feature, "Silas Marner." Long before the release date, April 30th, many important bookings had been made. Selecting this picturization of George Eliot's masterpiece as a winner, N. M. Schenck, booking manager for the Marcus Loew enterprises, last week booked the attraction for a run of the Loew time throughout Greater New York, beginning May 8th.

Mae Murray Scores in "Fascination"

Mae Murray, presented by Robert Z. Leonard in her most recent photoplay, "Fascination," won twin triumphs Easter week when this picture was shown at the Capitol theatre, the world's largest picture palace, in New York; and at the famous Stanley theatre in Philadelphia.

Drizzling weather failed to deter the thousands of screen enthusiasts from crowding the Capitol and the Stanley, it is said.

R-C Productions Started

Co-operative Policy Inaugurated as New Subjects Start on Coast

THE eyes of film executives are now centered on the R-C Studios in Los Angeles, where for the first time in the history of the motion picture industry, production on a large scale is being put on a co-operative basis. Actual work on the first units on a profit-sharing basis has now been started.

The present line-up of future R-C productions is: Harry Carey special productions; Ethel Clayton productions; Emory Johnson productions; Chester Bennett productions, in which Jane Novak will star; Ray Carroll productions, starring Helen Jerome Eddy and others; the De Haven comedy unit; Norman Dawn productions; Robert Thornby pictures, and Doris May, who will continue in light comedy pictures. This line-up is regarded as one of the most powerful of any producing company, and R-C is looking forward to the fall with unbounded enthusiasm. Reports from the Coast re-echo the enthusiasm of P. A. Powers, managing director of R-C, who returned to New York from the Studios last week, with the announcement of new stars and directors. The De Haven unit and the Harry Carey company are now at work, and stories have been selected for Miss Clayton and Miss Eddy. The first Norman Dawn production, "The Son of the Wolf," an adaption of the Jack London novel of the same name; and "The Midnight Call," the first of the Emory Johnson pictures, have already been completed, as has "The Snow Shoe Trail," the first Chester Bennett production starring Jane Novak.

Goldwyn-Hughes Contract

Author to Have Full Control of His Productions by New Contract

RUPERT HUGHES has just renewed his contract with Goldwyn. The unprecedented feature of this agreement is that Mr. Hughes will write, edit and direct his own pictures. Goldwyn points to Mr. Hughes as the only author in pictures "who is at the same time the central figure in all branches of his productions."

By this arrangement, which covers a term of years, the ideal which the Goldwyn Company aimed at in the organizing of the Eminent Authors Company three years ago, finds its fulfillment. The persistent complaint of many authors that their ideas are either misunderstood or distorted in production is completely removed for the first time since stories came to be told in motion pictures, declare Goldwyn officials.

Mr. Hughes was one of the first authors of high standing in this country to make a thorough study of motion picture technique in connection with the production of pictures based on his novels and short stories, and to aid in the preparation of the continuity and advise with the director in the actual filming of the story. From this it was but a step to writing the complete continuity for each new picture, and but a step further to actually directing his pictures and writing directly for the screen. In "Scratch My Back," he first achieved recognition as a brilliant title writer.

Famous "Kiddie" Players in Ayres Cast

A remarkable group of famous "kiddie" players are appearing in support of Agnes Ayres in "Borderland," now being made as a Paramount picture. Frankie Lee, the pathetic "cripple boy" of "The Miracle Man," leads the list, while the others include Mary Jane Irving of "Top of New York" and "The Cradle"; May Giracci of "The Faith Healer"; and "Miss Lulu Bett" and 3-year-old Muriel McCormac of "The Green Temptation" and "Penrod."

Director Paul Powell says the kids are going to be a great feature of this story by Beulah Marie Dix —providing the ice cream cones hold out!

Fine Business Marks "The Trap" Opening

LON CHANEY'S big Universal-Jewel production, "The Trap," had its premiere in the Central theatre, Broadway and Forty-seventh street, last Sunday, and surprised Universal officials, the theatre management and others by its immediate success with the picture going public. The Universal office

The picture was greeted by the New York critics in a highly favorable manner. The New York American reviewer declares that Lon Chaney's "change of character and the exposition of that transformation on the screen was one of the most absorbing illustrations of emotionalism I've seen in many a day."

Writes the New York Herald critic: "Deservedly this distinctive and vivid character actor of sinister types has achieved stardom at last." The reviewer further declared that the big crowd that saw the picture proved "the public does appreciate finished acting rather than a pretty face."

"That fight," says the New York Sun, "is a most thrilling bit of screen craftsmanship, for Chaney fights a wolf in a pitch black cabin with nothing but the flaming eyes of the wolf showing that at least one combatant is still alive and jumping."

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Announcing the Second Series of the very successful and popular

Pathé Playlets

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The first series has made good

The first series of Pathe Playlets, now playing, has definitely established the high value of **short length,** first class dramatic productions **which have made good** as features.

Reports from exhibitors prove Playlets plan highly satisfactory

The wisdom of the plan which made available 3 reel star productions of the highest quality and real dramatic value has been proven by the warm words of appreciation from many exhibitors, in every section. Summed up, the opinion expressed is "They fill a real need."



Fifteen more Playlets will soon be ready for weekly release

Therefore fifteen more Playlets, selected and re-edited in the same careful way, will soon be ready for weekly release;

3 fine Frank Keenans, 3 dramatic Fannie Wards, 3 charming Baby Marie Osbornes, 3 peppy Bryant Washburns, 2 heart-interest Bessie Loves, 1 Irene Castle are among them. Four of these were directed by George Fitzmaurice.



15 Brilliant Short Features Booking Now

Pathé Playlets

Second Series — 3 Parts Each

Short Features for Money-making Short Subject Programs







Titles

Several of the second series of Playlets are from well known novels; "The Ruler of the Road," "Twenty-One," and "Carolyn of the Corners." Two are from successful Broadway plays,—"The Silver Girl" and "A Japanese Nightingale. The rest are original stories written particularly for the various stars. There are fifteen in all.

Stars and Subjects

3 Frank Keenans
"The Ruler of the Road"
"The Silver Girl"
"Todd of the Times"

3 Baby Marie Osbornes
"A Daughter of the West"
"A Little Diplomat"
and another.

2 Bessie Loves
"Carolyn of the Corners"
"The Great Adventure"

3 Fannie Wards
"The Cry of the Weak"
"A Japanese Nightingale"
"Our Better Selves"

3 Bryant Washburns
"Kidder & Ko"
"The Ghost of the Rancho"
"Twenty-one"

1 Irene Castle
"The Hillcrest Mystery"

Directors

George Fitzmaurice directed four; Robert Thornby two; other directors include Stuart Paton, Elliot Howe, Ernest Warde and Frank Keenan.

Each picture has been selected for real merit

Pathe Short Subject programs will make money for you when nothing else will; ask the nearest Pathe Exchange for the proof!

"The Beauty Shop" Will Have Pre-Release

"The Beauty Shop," Cosmopolitan Productions all-star comedy picture, will be given its pre-release showing beginning May 14 by Hugo Reisenfeld in either the Rialto or Rivoli theatre. The cast includes Raymond Hitchcock, the Fairbanks Twins, Louise Fazenda, Billy B. Van, James J. Corbett, Montagu Love, Laurance Wheat, Diana Allen, and others. Edward Dillon directed.

The titles are said to be exceedingly humorous, many of them having been written by Bugs Baer.

The story is from the theatrical success by Channing Pollock and Rennold Wolf.

Pathe Better Business Contest Closes

In awarding the last prize in the Better Business Contest of "Topics of the Day" films to Mrs. J. B. Prairie, 1586 Quarrier Street, Charleston, W. Va., Pathe Exchange, Inc., distributors of the famous screen subject produced by Timely Films, Inc., announce the close of this highly successful competition.

During the run of the contest, an average of 18,000 answers per week were received, representing all sections of the country.

Through the enterprise the best constructive answers to the question "How Can Business Be Improved for the Manufacturer, Merchant, Worker and the Unemployed?" were selected and screened in over 3,000 theatres from coast to coast.

Coogan Unit Forms Own Technical Dept.

The Jackie Coogan company have created their own technical department, which is to operate throughout the production of "Oliver Twist." So massive is this cinema masterpiece that Stephen Goosson has been engaged as head of the art department for the Coogan company. Goosson has a corps of assistants and is busily engaged designing and erecting the huge settings that now adorn the major portion of the United Studios where Jackie holds forth.

"Jutland" Still a Favorite

Short-Subject Continues Popular in Many Sections of the Country

"THE Battle of Jutland," Educational's three-reel special showing how the world's greatest naval battle was fought, continues to be one of the most popular of current short subjects all over the country, according to reports being received daily at Educational's home office.

"The Battle of Jutland" has just shown for a week at the big Capitol theatre in Detroit, where it drew lengthy comments in the daily newspapers. Among numerous other newspaper reviews on this picture which have come to the attention of the home office of Educational was one in the Fargo (N. D.) Courier-News a few days ago. A long discussion of the film was concluded with this sentence:

"Any person who fails to see this picture is missing the opportunity of a lifetime to see a picture worth seeing."

"The Battle of Jutland" ever since its release has been popular as the featured number on short-subject programs, and was used in this manner in many houses during Educational Pictures Week. The Empress theatre in Fremont, Neb., built a program of Educational Pictures exclusively around this three-reel special, showing also "The White Mouse," a Selig-Rork photoplay; "Oh, Promise Me!" a Christie Comedy, and Kinokrams.

A short time before this the Empress theatre in Oklahoma City ran "The Battle of Jutland," "The White Mouse," "School Day Love," a Campbell Comedy; "The Manly Art of Self Defense," a slow speed special, and a news reel.

Soldiers from Letterman Hospital in San Francisco were entertained recently at the Red Cross Hut at the Presidio with a motion picture program on which the main feature was "The Battle of Jutland." The picture was also presented for Navy Post No. 294 of the American Legion in St. Louis.

"Oliver Twist" Is Well Cast

Lesser Promises Great Production With Jackie Coogan Heading Players

"OLIVER TWIST" will be a massive production.

This statement, coming from Sol Lesser and Jack Coogan, Senior, is more than emphasized when one takes into consideration the exceptional cast of players that will be seen in the finished production.

Jackie Coogan will enact the role of young Oliver and Lon Chaney will be seen as Fagin. This characterization of Chaney's is said to be the finest in his brilliant career. Gladys Brockwell is playing the part of Nancy Sikes and big George Siegmann will be seen in the role of Bill Sikes.

These three players alone would be a tremendous asset to any one feature film. But there are others. James Marcus is enacting the role of Mr. Bumble and Nelson McDowell will be seen as "Sowerberry," the old undertaker. Carl Stockdale will play the role of "Monks" and Aggie Herring will be seen as Mrs. Corne. Jean Standing plays the part of Charlotte, and Gertrude Claire is Mrs. Maylie in the Twist presentation.

The Artful Dodger is enacted by Edouard Trebael of the thirteen Trebael kiddies—all in the movies. Then there's Taylor Graves playing Charlie Bates and Lewis Sargent, who will be seen as Noah Claypool. Eddie Boland enacts the role of Toby Crackit and James Hazleton plays Grimwig. Lionel Belmore gives us the character of Mr. Bronlow and Florence Hale the character of Mrs. Bedwin.

Frank Lloyd is in complete charge of direction, with Harry Weil assisting him.

Glenn McWilliams is handling the camera with Robert Martin assisting.

Helene Chadwick Takes Vacation in N. Y.

Helen Chadwick, Goldwyn's leading woman, has arrived in New York from the producing concern's studios at Culver City, Calif., for a three weeks' vacation.

Florence Vidor's Next Release May 28

PRESIDENT ARTHUR S. KANE, of Associated Exhibitors, announces that May 28th has been fixed as the release date for Florence Vidor's next feature, "The Real Adventure." Reports of persons who have had previews of the production, her second as a star, move Miss Vidor's sponsors to predict that in it she will make a far greater appeal for popular favor than in even her first Associated Exhibitors triumph, "Woman, Woman, Wake Up!"

"The Real Adventure" is a five-reel picture from the novel by Henry Kitchell Webster.

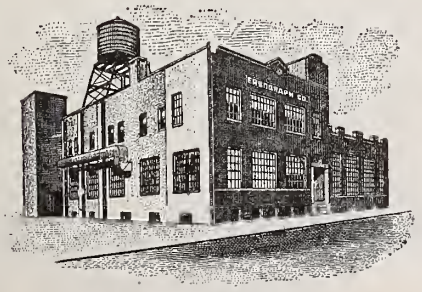
Huge Crowds Respond to Call for Extras

Director J. Gordon Edwards, who recently completed the filming of "Nero" for William Fox in Italy, found it difficult to assemble the huge number of "extras" necessary for the mob scenes in the production. Two aeroplanes were despatched to the towns in the neighborhood of the "location," with circulars which described the scenes that were to be taken, the wages that would be paid all those who would lend their presence, and a program of sports arranged for the enjoyment of those who would respond. The result of this "stunt" is reported to have more than satisfied the demand of Mr. Edwards for "extras." In fact, according to a statement from the Fox home-office, the occasion took on the character of a "festa day" and it was found necessary to supply a squadron of Italian cavalry to keep in order the great crowds that gathered in response to Mr. Edwards' call.

Tourneur Off to Make "The Christian"

With preparations practically completed so that he can begin actual work of photographing a new screen version of Sir Hall Caine's novel, "The Christian," for Goldwyn, soon after his arrival in London, Maurice Tourneur sailed on board the steamship Celtic last Saturday.

LUDWIG G.B.ERB,
PRESIDENT



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Wesley Barry Received by President Harding

"FRECKLES" BARRY, star of "Penrod," had eight whole minutes of the Chief Executive's time all to himself on Monday, April 24, when President Harding laid aside the nation's business for that period of time, and devoted himself entirely to the freckled-faced star. The young star was presented by Senator Shortridge of California. When "Freckles" departed from the Executive Mansion, he left behind him an autographed copy of the Freckles Barry edition of "Penrod," for the President's library, and a basket of special California oranges, the tribute of Mayor Cryer and the City of Los Angeles to the Chief Magistrate of the American people.

"Freckles," accompanied by his mother, arrived at 9:25 Monday morning at the Union Station in Washington. A unique escort was waiting for the orange-haired youngster in the person of a squadron of pages from the Senate and the House of Representatives, together with Joseph P. Morgan, general manager of Harry Crandall's theatres in the capital, and Nelson Bell, general press representative of the Crandall interests.

Robt. E. Sherwood Lauds "Grandma's Boy"

Robert E. Sherwood, the well-known motion picture critic of "Life," who has been in California investigating conditions among screen players, was treated to a pre-view of the newest Harold Lloyd Associated Exhibitors feature, "Grandma's Boy," the other day, and was so pleased that he wired a review back to his publication.

Mr. Sherwood's comments on "Grandma's Boy" were printed in "Life" of April 27th. He wrote:

"Lloyd has made many splendid comedies of varying lengths—from one reel up; but he has never done anything better than this. It is, at the same time, his most ambitious work and his finest. He has told a story that is both funny and dramatic and that contains an unobtrusive but very definite idea.

"'Grandma's Boy' is one of those rare pictures that can be recommended to everyone, big or little, youthful or aged, and any of our readers who are inclined to dispute the commendation may receive official permission to stay away from the movies the rest of their lives."

"Too Much Business" Open

Vitagraph Comedy Wins Praise of Reviewers at Its B'way Opening

THE Capitol theatre on Broadway, known as the "largest theatre in the world," was the scene of the opening of "Too Much Business." Judging from the way the "first night" audience received the picture, which is unique in being a seven-reel comedy, "Too Much Business" is likely to prove all that its name implies for the management of the Capitol, announces a statement from the Vitagraph headquarters. "At the Capitol yesterday," observed the reporter for the Morning Telegraph, "there was hearty laughter at many of the amusing scenes. The audience liked the picture and had every reason for doing so. 'Too Much Business' is good, clean, legitimate fun."

"Here at the Capitol theatre," wrote the Morning World, "is a picture version of one of Earl Derr Biggers' Saturday Evening Post stories of the 'John Henry' series. It seems to be just a little funnier than most of our present-day screen comedies, and it is more than that. It is so directed by Jess Robbins, that it keeps right after its story every minute of the time, so that at the end you feel a natural desire to applaud."

"Its story has a point," commented the Times. "He (Director Jess Robbins) has several sequences of scenes in which the continuity is swift, smooth and pointedly pictorial, and he often reveals a true comic sense in the development of the action."

"It is high time," said the Herald, "that the typical big business story of today, in which the hero wins hands down principally by sticking out his jaw and being insufferably impertinent, should have a little good humored fun poked at it, and Earl Derr Biggers, who has written so many stories of just that kind, was the very man to do it. A fine vein of satire ran through his original yarn, and it has been adequately preserved in the screen reproduction."

Radio Serial for Universal

To Be a Prophetic Vision of the Use of Radio in Next Fifty Years

UNIVERSAL has been working for the last few months with experts in all parts of the country to perfect its plans for one of the most unusual serials ever contemplated. The most popular and widely appealing invention of the century is the radio. Its availability and the novelty of its use have taken a wonderful hold on the imaginations and the interest of the people of the United States. Three months ago, when Carl Laemmle was at the Coast, he decided to capitalize this interest and at the same time contribute to the universal knowledge of the science of the air waves.

Last week production started at Universal City on the serial, which is being made under the title of "The Radio King." Much of the preliminary work had already been done. The scenario department had the story well in hand and construction of the difficult apparatus and properties which will have to be used is progressing in a satisfactory manner. One of the most important requirements was a broadcasting station which could be used all of the time and which could be changed frequently as to its appearance to represent a different station. Harry D. Brown, chief electrican was immediately commissioned to build a broadcasting station of the required size and power. Universal decided at the same time to combine this "property" with utility and make an actual station which would rival anything in California.

The work of Thomas A. Edison, Marconi and other inventors and progenitors of the radio will be brought into the story in natural and instructive manner. The larger plan of the serial is to show in graphic manner and prophetic vision some of the things that the next fifty years of radio may see in this country, both in a commercial sense and in the fields of pure invention.

Richard Dix Chosen for Lead in "Christian"

Richard Dix has been selected by Goldwyn production officials to play the role of John Storm in Goldwyn's forthcoming screen version of Hall Cain's "The Christian."

Casting Director Robert McIntyre, the director, Maurice Tourneur, and Goldwyn's production chief at the studios, Abraham Lehr, canvassed the entire field of screen stars and leading men and the best of the younger actors of prominence on the speaking stage before selecting Mr. Dix for the part.

He left Los Angeles for New York and London on Sunday last and will reach London by the time Director Maurice Tourneur is ready to begin photographing the production.

"Shackles of Gold" to be Released May 7

ENTHUSIASTIC reports are coming from the officials of the Fox Film Corporation regarding the new William Farnum picture, "Shackles of Gold," set for release May 7th.

This picture is declared to be better than the best Farnum has made in five years. The story is based on Henri Bernstein's great stage play, "Samson," and has been made into a thrillingly dramatic modern society play. The Stock Exchange scenes are said to be the most thrilling of their kind ever screened. Director Herbert Brenon worked for an enitre week on these scenes, making progress slowly because of the importance of the scenes to the thrilling climax.

The love scenes with Mryta Bonillas are also said to heart-gripping. Miss Bonillas is quite new to the screen, but Fox officials predict when she is seen with Farnum in this picture her fine talents will set a high place for her among screen celebrities.

Lady Godiva Opens in New York Theatre

The Associated Exhibitors spectacle, "Lady Godiva," begins with an engagement at the Central theatre, New York, Sunday, May 7th.

The story of Lady Godiva's ride, unclad, through the streets of Coventry, to save her fellow townsmen from cruel oppression, is based on an English legend which has endured for nine centuries. It is the subject, too, of one of Alfred Lord Tennyson's greatest poems, and thus has become familiar to students of literature the world over.

It is announced that the entire town of Coventry, in England, is reproduced in the photoplay.

Century Releases for May Announced

An unusual number of good comedies are announced among the May releases by Julius Stern, president of Century, as follows:

On May 3rd, "Red Hot Rivals," starring Lee Moran.

May 10th, "Sic 'Em Brownie," starring Brownie the Wonder Dog.

May 17th, "Off His Beat," starring Harry Sweet.

May 24th, "The Little Rascal," showing Baby Peggy as the mischievous child of doting and fussy parents.

May 31st, "Three Weeks Off," with Lee Moran.

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Action Stills from Releases of the Week







Scenes from "Silas Marner," Associated Exhibitors





Scenes from "The Beauty Shop," with Raymond Hitchcock. Paramount





Gareth Hughes in "Don't Write Letters," Metro picture





Lon Chaney in "The Trap," Universal Release







Constance Talmadge in "The Primitive Lover," First National Release

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

CONNECTICUT

With the financial consideration reported in the neighhorhood of $100,000, the West End theatre, State street, Bridgeport, Conn., has been sold by Henry Woodhull to Gilhert Friedman. The house has a seating capacity of ahout 1,500.

The Regent theatre at Norwalk, Conn., has heen sold for a reported $250,000. Buyers are Referee in Bankruptcy John Keogh of Norwalk, Charles Easterson of New York and Attorney James F. Dwyer of Norwalk. Authorized capital stock of the theatre is set at $50,000, with $10,000 paid in. Samuel J. Cantor has heen proprietor of the theatre.

The old Y. M. C. A. property on Broadway at Norwich, Conn., has heen bought hy Max Silberman of Fleischmans, N. Y., for conversion into a picture house. The financial consideration involved in the transfer is said to have been in the neighborhood of $30,000. The playhouse will be known as the Capitol theatre and provisions will be made for a seating capacity of 1,300.

Albert Davis intends to give up his connection with the Davis playhouse at Norwich. A. Davidson, proprietor of the Strand theatre, it is announced, will take over the Davis theatre at the expiration of the present lease.

According to current reports at Norwich, Conn., a local syndicate is being formed to build a new motion picture theatre on the old Vaugh Foundry property, recently hought hy Murphy & McGarry of that city.

The controlling stock of the Community Playhouse on West Main street, Meriden, Conn., has been bought hy Patrick F. McMahon of Glen Cove, N. Y., and Attorney Nathan Derecktor and his hrother Samuel.

OKLAHOMA CITY

Mrs. Arthur has re-purchased the St. Dennis theatre at Sapulpa, Okla. George Skilkett, former owner, has purchased a theatre at El Dorado, Kansas.

Miss Bessie Roaxh has leased the Star theatre at Bristow, Okla.

Manager Harry Britten of the University theatre at Norman, Okla., visited Film Row in Oklahoma City, Okla., last week.

R. E. Tomlinson, hooker for Vitagraph at Oklahoma City, who has heen on the sick list for several weeks, is hack on the joh.

Max Brock, representing the Goldwyn pictures at Dallas, Texas, was an Oklahoma City visitor the first of the week.

Manager Wooten of the Lyric theatre at Clinton, Okla., made a husiness trip to Oklahoma City last week.

M. J. Kilbourne of the Royal theatre at Bentonville, Ark., was in Oklahoma City this week and did picture shopping on Film Row.

J. J. Smith of the Fox staff visited Stillwater, Okla., in the interest of "Over the Hills" film.

Manager Mack Tritch of the R. D. Lewis Film Co., of Oklahoma City, was out during the week looking after "Where is My Wandering Boy Tonight?"

Salesman Leaves of Dallas, Texas, branch of Associated Producers, was in Oklahoma City during the past week.

Salesman Hoyle of Kempson Pictures Corp., of Oklahoma City, announces he has closed for his whole series of pictures for the Rialto, Oklahoma City; Odeon at Shawnee and the Lyric, at Clinton, Okla.

Manager Snow of the Electric theatre at Slick, Okla., visited in Oklahoma City the first of the week.

The Specialty Film Company of Oklahoma City reports big sales of "Your Best Friend," "School Days," "Ten Nights in a Barroom" and other big pictures which they are exploiting.

WESTERN NEW YORK

Buffalo is now hack on daylight saving. The council refused to repeal the wartime measure, hut will put it to a referendum at the fall election. At the hearing in city hall the theatre men strongly protested against keeping up the ordinance, declaring that last summer it caused a 10 to 15 per cent drop in their business. It is prohahle that many smaller houses will have to close this summer hecause of the sun shining half the night. Niagara Falls and Lockport have both turned daylight saving down.

Lady Mackenzie's hunt pictures, entitled "The Heart of Africa," are having their world premiere at the Shubert-Teck, Buffalo. The pictures were prepared for the screen by D. W. Griffith and are being presented in Buffalo under the direction of the Shea Amusement Company.

M. Gibson, manager of the Mozart, Elmira, was a Buffalo visitor last week. He announced that he has changed the policy of the house from straight pictures to vaudeville and pictures.

The Fisher theatre in Seneca Falls, N. Y., has been sold hy J. F. Burnham to R. A. McAvoy of the Temple, Geneva. Mr. Burnham owns several other theatres in central New York. He is planning to sell them all and take a trip to the Pacific coast.

S. H. Meinhold, general manager for Loew's, Inc., was in Buffalo last weekend, conferring with Manager Al Beckerich of the local State theatre and several exchange managers.

J. M. Shine, owner of theatres in Gloversville, Norwich and Oneonta, N. Y., visited Buffalo's Film Row recently.

The Grand theatre in Johnstown, N. Y., has heen sold by J. Colin to the Nova Operating Company of Watertown of which Charlie Sesonski is the head.

Mrs. Eli T. Hosmer, memher of the state censorship commission, was in Buffalo to attend the meeting of Repuhlican women. She urged the re-election of Governor Miller. She gave the newspapers an interview in which she declared that motion pictures were improving.

The Buffalo Motion Picture Operators' Union will give a henefit show in the Palace theatre at midnight, Saturday, May 6, when some of the first pictures made will be screened together with late releases. Many hundreds of tickets have been sold for the event.

CANADA

Harry Brouse, proprietor of the Imperial theatre, Ottawa, Ontario, has a keen sense of showmanship with regard to the hooking of features for appropriate occasions. During the school holidays of Easter Week, the Imperial presented "School Days" and the house was packed many times each day with children and adults. For the first week of the summer vacation, Mr. Brouse has already booked "Penrod," starring Wesley Barry, and this, too, should attract many youthful patrons. "Penrod" is hooked for the week of July 3.

Many prominent citizens of Ottawa, Ontario, paid their last respects to W. J. Tubman, a local resident who died suddenly on April 24, at the funeral which was held on April 26. The deceased was the father of a family of hoys who served with distinction in the Great War and who have heen outstanding as athletes in various sports. One of the four sons is Ray Tuhman of Calgary, manager of the Allen theatre in that city. Ray served with the C. E. F. for a number of years.

Manager Harold Vance of the Casino theatre, Ottawa, Ontario, caused quite a laugh during the week of April 24 when he offered a hurlesque on "Ten Nights in a Barroom" as an added feature for his program of pictures when the photoplay attraction bearing the same title was being screened simultaneously at the Centre theatre, Ottawa. Both the picture and the burlesque were billed extensively throughout the city.

THE SOUTHEAST

Roland G. Hill has hought back the 50 per cent interest in the North Carolina Enterprises which he sold about one year ago to Southern Enterprises, Inc. Hill will now operate these theatres independently.

The National theatre in Greensboro is holding a week of Grand Opera, having suspended their picture program for this week.

The safe in the office of the Howard theatre in Atlanta was hroken into Saturday night and ahout $2,500 taken.

The Charlotte exchange of Federated Films has heen closed at least for the present. T. O. Tuttle is now in the Atlanta office.

Lawrence Lester, prominent exhibitor of Columbia, S. C., is in the St. Joseph hospital at Hot Springs, Ark.

R. D. Craver was in Atlanta Wednesday en route to West Baden, Indiana, where he will attend the meeting of the Directors of Associated First National Pictures.

Ed. Schiller, general manager of all Loew houses outside of New York City was in Atlanta last week on his way to Chicago where he will meet Marcus Loew and from there go to San Francisco to attend the opening of Loew's Warfield theatre.

The Southern National Pictures Corporation capitalized at $1,000,000 and the Atlanta Studios Corp., capitalized at $500,000 have opened offices with U. M. Dailey as Southern manager. Ralph DeBruiler is also connected with this enterprise. The former corporation is for the purpose of financing productions to he made in a studio estahlished by the latter.

KANSAS CITY

Fred B. McCracken, who recently was appointed to succeed J. J. Millstein as manager of the Kansas City Hodkinson office, arrived in Kansas City last week to take up his new duties.

A. J. Meininger, salesman out of the Kansas City Metro office, has resigned to accept a position as manager of the Twelfth Street theatre, Kansas City, one of Frank L. Newman's houses.

The Progress Picture Company, a newly organized concern which will distrihute Arrow product in the Kansas City territory, is now located in its new quarters at Nineteenth and Wyandotte streets.

J. C. Springer, has been transferred from the short subject department of the Kansas City Pathe office to the position as special feature representative for Associated Exhihitors in the Kansas City territory.

Hiram Ahrams, president of United Artists, and Paul Lazarus, assistant general sales manager, were in Kansas City last week on their way to New York after a trip to the Pacific coast.

The office of motion picture censor is the seat of a political turmoil in Kansas City, following a change in administration. Henry Goldman, censor, has heen requested by the newly elected Mayor Cromwell to resign. This Goldman has refused to do, saying that it will he necessary to discharge him in order to remove him from office. A request hy Mrs. G. B. Longan, upper house, that a woman censor he appointed to succeed Goldman has been rejected by the mayor. The censor's joh pays $3,000 a year.

BUFFALO

Mrs. Eli T. Hosmer, Buffalo's woman member of the state censorship commission, in her first interview since being appointed, says that pictures are improving and gives the following reasons for her belief.

"Producers now realize it is useless to spend money on films which will he harred or mutilated when they reach our board and reviewers of other states.

"There is now an improved puhlic taste. There is a growing demand for films of the hetter type. Women's organizations are coming out strongly for cleaner films. The producers are anxious to meet the public demand and are showing a desire on their part to raise the standard of their product.

"Lack of understanding of the powers of the film commission and inaccurate statements as to its activities are the cause of much of the criticism which is heing directed against the hoard."

Mrs. Hosmer said the hoard never reviewed "Affairs of Anatol," stating that this is what is known as a "Permit" picture, heing shown hefore the commission hegan to function.

ST. LOUIS

Americans who helieve in religious liberty and the Constitution and the Declaration of Independence were called upon to rally under the hanner of those who are fighting the Blue Law movement in an address hy Elder W. F. Martin of Los Angeles, Cal., national religious liberty secretary at the Seventh Day Adventist Church, St. Louis, Sunday night, April 23.

Martin said that there is hut one excuse for Sunday closing legislation, the belief that Sunday is more sacred than other days of the week and that on those grounds such legislation seeks to force a religious viewpoint on those who may hold other convictions.

He spoke on "Blue Laws—Are They American?"

He charged that the Blue Law advocates intend to kill religious freedom of those who oppose their views.

The Missouri branch of the Anti Blue Law League of America has launched a vigorous campaign to prevent Sunday Blue Law legislation getting into the new state constitution. The convention of delegates will convene at Jefferson City on May 15 and it is planned to send a large committee to the capital to work against Blue Laws.

Leon M. Feigenhaum, an attorney, has heen named state superintendent of the league, and he hopes to enroll no less than 20,000 members in St. Louis alone.

Reviews of the Latest Features

Conducted by LAURENCE REID

"The Wife Trap"

Paramount—Six Reels

(Reviewed by Charles Larkin)

THIS may be drama in Germany, but it sure is comedy in America. Here we have the portly star of "The Mistress of the World," Mia May in her first Paramount-UFA regular feature production. While the offering is intense drama throughout and would probably be received as such in the hinterland, we Yankees will be reminded of the first motion pictures made in the land of the free and ever and anon smile up our sleeves at the amateurish "emoting" of some of the characters in this "eternal triangle" story.

The cast is a weighty one. Those who saw Mia in "The Mistress of the World," can picture further. Dyumar Van Twist as Violet, the confidante of the heroine, furnishes several of the comedy moments with her intense emotional efforts. Albert Steinruck as Banker Morland is inclined continually to overact his part. Alfred Gerasch as the Vicomte Gaston makes a fairly pleasing appearance before the camera, but we wish that he did not have to wear a dainty lounging robe in the killing scene, the while carelessly thumbing the filthy lucre given him for betraying the wife into a trap so that her husband could get a divorce.

"The Wife Trap" has one redeeming feature. Its exterior settings are really beautiful, several being laid along the Riviera. Those in Egypt, however, are far from convincing in their realism and many of the interiors are extremely overdone in seeking an air of luxury. The sets are too crowded. The photography is poor in many of the interior scenes. The direction in this picture is jarring on one's nerves, after one has become acquainted with the work of the artists who preside at the small end of the megaphone in this country.

The story is not a bad one at all. We have had it in different versions before, however. In the present case it is dragged out too much. The plot concerns the marital troubles of a wife who marries for money in order that her real lover may take a trip to Egypt for his health. Her confidante, however, betrays her to the husband, who immediately sets about seeking revenge. This he does by forcing a handsome adventurer of alleged noble birth to attempt the compromising of the wife—at a price. The compromising is a success, but just as the husband laughs at his success—he laughs last. The wife stabs him to death. The story opens with a court room scene with the wife refusing to tell the court a thing about the murder of her husband. When all else has failed, they bring her child in and it is for the sake of this offspring that the wife decides to tell everything. The court room fades and the wife tells all—for six reels. The verdict is not guilty. The heroine marries her real lover.

Mia May is not a Pola Negri. We in America like Pola Negri stuff. Action! Vivacity! More action! Pep! These things are lacking in "The Wife Trap," and in the star.

The Cast

Lavinia Morland.....Mia May
Banker Morland.....Albert Steinruck
Vicomte Gaston.....Alfred Gerasch
Harry Scott.....Paul Bildt
Violet.....Dyumar Van Twist
Brideaux.....Otto Treptow

By Earnest Vajda, an adaptation of his play, "The Cinfession." Scenario by Joe May. Directed by Robert Wullner. Photographed by Warner Brandes.

The Story—Woven around the plot of a jealous husband to prove his wife unfaithful and showing how his plot boomeranged to himself. Melodramatic in spots.

Classification—Dramatic story of domestic strife, acted by foreign actors with a Continental background. The "eternal triangle" plot in overseas dress.

Production Highlights—Attractive exterior scenes. Star of "The Mistress of the World" in first feature. The court room scenes.

Exploitation Angles—Inasmuch as an avalanche of publicity was used to exploit "The Mistress of the World" and its star Mia May, this is the one best bet in exploiting "The Wife Trap." Play up the fact that this is the star of the big Paramount serial. The theme of mother love. The court room scenes. The gambling idea. Scenes at Monte Carlo are shown.

Drawing Power—Problematical. Might go in the smaller towns and some neighborhood houses.

"The Man From Home"

Paramount—Five Reels

(Reviewed by Laurence Reid)

BOOTH TARKINGTON and Harry Leon Wilson's "The Man from Home," has been made into a photoplay and the homespun humanities, the quaint embroidery of humor, have been more or less side-tracked to give dominance to an extraordinary pictorial setting. As a screen contribution it is not so interesting as a means of entertainment as it is in feasting the eye. The characters while they are occupied in the interiors walk about a great deal from one room to another—interiors incidentally which are opulent and atmospheric to the last degree.

The role played by William T. Hodge upon the stage is assumed by James Kirkwood who manages to appear in character insofar as applying the color of a resident of the middle West steeped in politics. It is the custom of such a type to get what he is after. Consequently when he learns through a letter that his sweetheart has pledged herself to a foreign title, he hastens in his flivver to the continent and succeeds in winning her back. There are some pleasant interludes which give the story a dressing here and there. One of them concerns the man from Kokomo towing a high class car into Naples and earning the owner's gratitude when he is caught in a tight situation.

The only picture moment as regards action or dramatic sequence occurs when a man suspected of murder breaks away and asks the American to hide him from the authorities. Daniel Voorhees Pike doesn't care a snap of his fingers about the threats of the nobility to blackmail him in granting his consent for his ward's marriage. The prince's relatives watching the predicament of the suspect think they see a way clear to recoup their fortune. But they don't reckon with the American idea. The result is the girl humbly apologizes and a reconciliation is effected.

The settings as mentioned above are magnificent, and appear genuine. They are way ahead of the story which has lost some of its appeal through repetition on the screen. The fame of the authors, and the fact that it is an adaptation of a well known play will doubtless get the crowd. And many will find rich enjoyment even from a series of stereotyped subtitles. Jose Rubens contributes a good bit as the suspected criminal. He succeeds in looking and acting like an Italian.

The Cast

Daniel Forbes Pike.....James Kirkwood
Geneviece Granger-Simpson.....Anna Q. Nilsson
Horace Granger-Simpson.....Geoffrey Kerr
Prince Kinsillo.....Norman Kerry
Princess Sabina.....Dorothy Cummings
Ribiere.....Jose Rubens
Faustina Ribiere.....Annette Benson
The King.....John Miltern
Secretary to the King.....Clifford Grey

From play by Booth Tarkington and Harry Leon Wilson. Scenario by Ouida Bergere. Directed by George Fitzmaurice. Produced by Famous Players.

The Story: Revolves around the well known controversy whether a girl should ignore a man of her own country for a title in Europe. The girl and her brother go to Italy and fall in the hands of a family of sharpers, but a gentle Hoosier—the "man from home"—who is himself in love with the girl, packs his grip and follows.

Classification: Comedy-romance carrying much adventure and based upon the idea of title hunting.

Production Highlights: The genuine atmosphere of country. Picture was made in Europe and scenes are authentic. Good work by cast. Scene when Hoosier steps into the scene and triumphs. The splendid production.

Exploitation Angles: This was a highly successful play with William Hodge as star. Comes to the screen as interesting picture. Should be exploited as joint work of Booth Tarkington and Harry Leon Wilson, two of the most popular fictionists and playwrights of the day. Mention cast. Opportunities for a teaser campaign based upon central idea.

Drawing Power: Will get over in all communities. Names of authors see to that.

"Don't Write Letters"

S-L Pictures-Metro—Six Reels

(Reviewed by Laurence Reid)

SUGGESTING a delightfully romantic idea which actually occurred during the war, the plot of this picture is appealing enough to score with picturegoers the world over. It may not be overly humorous as the theme suggests, but it carries such a fanciful flight of romance that the youth of the land will respond to its highlights. A soldier in the expeditionary forces receives a blouse and a letter from a girl unknown to him, and a correspondence is started between them. In her imagination she has visualized him as a big westerner whereas in reality he is small in physique and his duty that of the mess cook.

Frail isn't it? Not burdened with melodramatic complications, eh? But it strikes home because it rings genuine. The romantic girls were doing just that thing during the big war. And the boys possessing sufficient love urge certainly responded. The hero returns home, takes his old job behind the stocking counter of the department store and looks up the girl. He fibs to her that the big soldier has been killed in action. He keeps up this deception even when a huge westerner blows into the store and agrees to pass himself off as the girl's hero. The clerk effaces himself—takes the background and suffers because of his lack of courage. Eventually the heroine learns his true identity and after a display of feminine whim and spirit the love note is heard.

It is an idea which leaves the orthodox channel. It suffices for five reels because of some adaptable incidents. Hughes may have had more laughable pieces, but this picture gives him the chance to appear thoroughly in character and hokum is absent. The offering has exploitation angles along such lines as enlisting the patronage of the American Legion. Its sentiment is appealing without becoming sticky.

The Cast

Robert W. Jenks.....Gareth Hughes
Anna May Jackson.....Bartine Burkett
Richard W. Jenks.....Herbert Hayes
Aunt Jane.....Margaret Mann
The Father.....Harry Lorraine
The Sweetheart.....Lois Lee
The Lover.....Victor Potel

By Blanche Brace. Directed by George D. Baker. Photographed by Rudolph Berquist. Produced by Sawyer and Lubin. Distributed by Metro.

The Story: Soldier while abroad receives letter from romantic girl unknown to him. She visualizes him as big westerner, whereas in reality he is of short stature and is a store clerk by profession. Returns home and carries on deception by telling that her ideal is dead. However, he finds a brawny westerner whom he attempts to pass off as the hero. Girl discovers the truth and is happy with the little fellow.

Classification: Comedy-drama unfolding plenty of fanciful romance. Some humor.

Production Highlights: Good comedy idea carrying fanciful romance. Scene when he receives letter and answers it, not knowing his correspondent. Scene when he returns home and carries on deception. The big moment when she discovers the truth.

Exploitation Angles: Here is an opportunity to link up with the American Legion with a special campaign. Getting out the paper and playing up the idea as contained in the theme and exploiting the title will put this over. Get the matinee crowd.

Drawing Power: Will be appreciated on any daily program. Not big enough for week run. Good for three days at the most. Great downtown attraction. Also will delight the neighborhood clientele.

"The Trap"

Universal-Jewel—Six Reels

(Reviewed by Laurence Reid)

SCRUTINIZING this picture for its highlights one may be safe in calling it a one-character contribution. Its design is familiar and develops an obvious line of action until a climax is reached which carries it, insofar as its big situation is concerned, into the realm of novelty. Lon Chaney is gifted enough actor to uplift any story regardless of the fact that it may be of a regulation pattern. Here he interprets a George Beban type of role with all his skill at pantomime—a skill which establishes him as one of the very few real character actors of the screen.

Some may say that there isn't so much action as might be anticipated from a story carrying primitive love and hate and which has for a background the wild and picturesque locations of the north country. True enough. You see more the effect of the action by watching Chaney's mobile expressions. He dominates every scene and situation. He never forgives nor forgets. His sweetheart stolen from him, his mine taken away he plots a savage revenge. And the entire strength of the picture rests upon his novel scheme of vengeance. The characters have all been used before, but Chaney is so dominant of personality that he fairly makes the picture eloquent. The crafty villain plays into his hands eventually. Years pass and his chance has come. He will place a trap to catch his enemy. A devilish contrivance, for a wolf is let loose through a trap door the moment the blackguard opens the cabin door. But the Canuck hasn't reckoned with the idea that his adopted child whose parents are the faithless girl and human wolf, might return and meet a dreadful fate. Chaney goes to the rescue.

What follows is direction by suggestion. You don't see the frightful struggle. The room is dark, but you see two gleaming eyes and an occasional flash of light and the hero emerges torn and disfigured with the child safe in his arms. Somehow you catch the suspense better than if it was actually planted before you. It is an impressive melodrama even though its heart touches seem forced. Some remarkable photography gives the picture a scenic appeal.

The Cast

Gaspard	Lon Chaney
Benson	Alan Hale
Thalie	Dagmar Godowsky
The Boy	Stanley Goethals
The Teacher	Irene Rich
The Factor	Spottiswoode Aitken
The Priest	Herbert Standing
The Police Sergeant	Frank Campeau

Directed by Robert Thornby. Produced by Universal.

The Story: French-Canadian trapper and miner is robbed by a prospector of his mine and his sweetheart. The good-natured Gaspard changes into a crafty, relentless nemesis as a result. Unable to invoke the law he takes the law into his own hands. Misfortune comes to him and to his deadly enemy. He plans a frightful vengeance but his adopted child caught in his diabolical trap spoils the plan. So Gaspard finds regeneration.

Classification: French-Canadian melodrama carrying primitive action and romance. Tense scenes and picturesque locations.

Production Highlights: Chaney's greatest performance. Marvelous backgrounds. Scene when he vows vengeance. The shading of the role played by star, who plots diabolical vengeance upon his enemy. The scene of the fight with the wolf introduced entirely by suggestion.

Exploitation Angles: Opportunities great for special campaign with ballyhoo and prologue effects. Title is a winner. Idea suggests sensational stunts. Play up Chaney.

"Hate"

Metro—Six Reels

(Reviewed by Laurence Reid)

EVEN though there is a map drawn plainly for the spectator interested in this picture and he knows the ultimate climax that the condemned gambler will be saved from the electric chair even when he passes through the little green door, there is so much melodramatic suspense revolving around the attempt to save him which coupled with crisp incident, gives this offering an appeal, which makes it satisfying entertainment. You must excuse the concidences and conveniences. These are arbitrary and are used to clarify the atmosphere. Even with events working out satisfactorily for the accused you catch the electrifying action because it is so tense.

Two gamblers carry on a feud over a girl. She plays one against the other. And to complete the intricate pattern the district attorney who is determined to obey his duty plays the hero. It is firmly established that a stroke of vengeance will eliminate one of the men. The weaker, physically, knowing the end near, commits suicide and does it in such a way that his enemy will be suspected of killing him. It is a gamble with him and he is the gambler even unto death. But his scheme calls for the final deliverance of his rival at the moment the latter is strapped in the chair. The characters are ignorant of the intricate scheme, but the spectators are in the know. Thus there isn't so much mystery. The result is the interest is held by the melodramatic incident. The district attorney prosecutes successfully. The innocent gambler is railroaded to prison, but the stinging rebuke of the girl that the minion of the law is a murderer preys upon his mind to such a degree that he devotes his energy to his victim's release.

The suspense is keen in the prison. You catch the mental strain of the accused. This is good direction. The gambler's release may smack of the theatre but there is no denying the intensity of scene. Charles Clary, as the victim, contributes a cameo portrayal. The picture is well cast, the other players being entirely adeptable. June Mathis' script is evenly constructed with the proper emphasis where it belongs.

The Cast

"Babe" Lennox	Alice Lake
Dick Talbot	Conrad Nagel
Dave Hume	Harry Northrup
Edward Felton	Charles Clary
Inspector Garth	John Ince

By Wadsworth Camp. Directed by Maxwell Karger. Scenario by June Mathis. Photographed by Allan Siegler. Produced by Metro.

The Story: Gamblers carry on feud over money and girl. Latter plays men against one another, the while she secretly encourages attention from the district attorney. One gambler commits suicide and arranges his affairs so cleverly that his rival is suspected of murdering him. Attorney prosecutes case upon circumstantial evidence and wins a verdict. At last minute the accused is freed.

Classification: Crook melodrama shrouded in mystery concerning death of a character. Some tense moments and some romance. Keen suspense.

Production Highlights: Scene when gamblers have argument over girl. The uncanny plan by which one gambler, knowing his life is short, commits suicide and arranges his death so that his rival will be suspected of killing him. The scene when the accused goes to the chair, only to be saved. The suspense. Work of Charles Clary.

Exploitation Angles: Should be exploited for its tense action, its crisp melodrama, its mystery. Opportunities to put over an effective teaser campaign.

Drawing Power: Will be enjoyed in downtown and neighborhood houses. Holds the interest.

"Second Hand Rose"

Universal—Five Reels

(Reviewed by Lillian Gale)

SUGGESTED by the popular song "Second Hand Rose," a combination Jewish-Irish comedy drama has been evolved. There is nothing particularly new about the plot, but that it appeals primarily to the Hebrew and the Irish is of some consequence, these being the two most ardent picture theatre followers. The star is easy in the role of Rosie O'Grady, adopted daughter of a Jewish second-hand merchant, one typifying those found in great numbers on the lower east side, New York. The detail and "atmosphere" has been cleverly worked out and well handled. Subtitles bring out any comedy that might otherwise go astray and are humorous.

"Second Hand Rose" is a human-interest story, one requiring no lavish sets nor extravagant ensembles. The well balanced cast is made up of favorably known players all of whom do justice to their respective roles. Miss Walton, in the title role, is appealing.

This picture will amuse, particularly, the Irish and the Hebrew, but is sufficiently equipped with human interest touches to entertain all other picture goers. It is clean, full of innocent fun, and incorporates an interesting escapade of the second-hand man's own son, as well as a romance of the daughter.

The Cast

Rose O'Grady	Gladys Walton
Isaac Rosenstein	George B. Williams
Lillian Rosenstein	Grace Marvin
Nat Rosenstein	Eddie Sutherland
Frankie "Bull" Thompson	Wade Boeteler
Abe Rosenstein	Max Davidson
Rebecca Rosenstein	Virginia Adair
Rachael Rosenstein	Alyce Belcher
Terry O'Brien	Jack Dougherty
Tim McCarthy	Walter Perry
Hawkins	Bennett Southard
Little Rosie	Camilla Clark
Little Nat	Marion Faducha

Adapted from popular song by Grant Clarke and James F. Hanley. Directed by Lloyd Ingraham.

The Story: "Popa Rosenstein," a second-hand man, with a first rate heart, adopts an Irish waif. He has a son who secures a position in a silk manufacturing concern, but is not inclined to push himself ahead. Rosie, who takes her brother's lunch, meets Terry, shipping clerk. For the sake of the girl, Terry tries to keep Nat, the brother, in line. When stopping on his way home to play pool, Nat is robbed of some shipping instructions, the goods consigned stolen, and Nat sent to jail. An old Irishman, whose heart yearns for a young companion, offers to get Nat out if Rose will promise to marry him. She does. It develops later that Nat was not asleep, as he lays a trap for the thieves, exonerates himself, and then, Rosie, willing to keep her promise to the old man, become a dutiful wife, in the second-hand wedding dress the Irishman offers, is released. She marries Terry.

Classification: Comedy drama. Locale, New York City's east side. Human interest appeal.

Production Highlights: Raid in underground rendezvous, where thieves hoard stolen goods.

Exploitation Angles: Tie-up with song. Offer Miss Walton in a new and entirely pleasing characterization.

Drawing Power: Depend upon combination of Irish and Jewish appeal. Did you ever see an "Irish Pawnbroker"? If you can imagine that, exploit with the idea of amusing and appealing to both classes.

"Western Speed"

Fox—5002 Feet

(Reviewed by Laurence Reid)

RELYING upon a good display of characteristic action which is taken out in the open country, fulfilling the demands of its romance, and giving Charles (Buck) Jones the opportunity to flash his horsemanship and other heroic talents, "Western Speed" will get by as an average picture of cowboy life in the wild and woolly places. People who are tiring of the regulation stuff may overlook the orthodox design and pay their attention to the daring exploits of the star. In fact the plot doesn't earn any encomiums because it has been offered in a hundred and one variations.

The hero, fearless in the face of danger, mocks the heroine's flash of spirit. You don't bother to analyze the incongruities of plot as she and her father take up their abode in a deserted shack and proceed to become involved in many difficulties, chief among which is a suspicion on the part of the lawless authorities that the old man is a crook. The picture is mostly incident but it is of such heroic mould that it holds your attention—even though you are a Hart and Mix devotee. The hero proudly boasts to the girl that he will eventually win her. So he rides away in "whoopee" style and subsequent scenes show him punishing her slanderers and those accusing him of being "yellow."

The big scene features him breaking away from the clutches of the law—right through the window of a cabin and giving pursuit to a crooked sheriff and the latter's henchman. The villains have stolen a chest of gold from the office of the express company. And Jones rides and climbs up some dizzy rocks and pushes his enemy over the cliff. And the girl's father is given a clean bill of health. The direction is generally first rate. The story moves as its title would have it. Jack Curtis stands out as usual as a picturesque villain even though his character is subordinated here. Eileen Percy is the heroine.

The Cast

"Red" Kane.....Charles Jones
"Dot" Lorimer.....Eileen Percy
Brad Usher.....Jack McDonald
Ben Lorimer.....J. P. Lockney
"Spunk" Lemn.....Jack Curtis
Kansas Casey.....Milton Ross
"Shorty".....Walter Robbins
Express Agent.....Charles Newton

Story by William Patterson White. Directed by William Wallace and Scott Dunlap. Photography by George Schneiderman. Produced by Fox.

The Story—Cowboy rides up to shack and discovers fearless girl who covers him with gun. Unafraid he rides away, taunting her he will win her. Proceeds to punish his slanderers and those who are belittling the girl's character. Defends her against enemies. Gives chase to crooked sheriff and his henchmen and establishes the father's honesty.

Classification—Western melodrama packed with incident, plenty of riding and gun-play.

Production Highlights—Scene when Jones punishes villain. Scene when he breaks away from sheriff, tosses himself through window and rides to safety. Scene in climax when he overpowers enemy. The horsemanship of star. The moving incident.

Exploitation Angles—Jones, not being so popular as Mix, needs heavy exploitation. Played for crisp action, telling of Jones' ability in the saddle will help. Mention Eileen Percy as leading woman. Cowboy prologue should be used if you think picture is worthy of it.

Drawing Power—Good for the program houses featuring a daily change. Will be liked by action fans. Best suited where they are not fed up with too much western stuff.

"The Fighting Streak"

Fox—4888 Feet

(Reviewed by Laurence Reid)

WE have mentioned before that insofar as Tom Mix is concerned the picturegoers may expect something different in the line of western action. The old moth-eaten patterns, the creaking machinery of the right-eous hero, the "ornery" villain and the girl saved from ticklish situations may come and go, but this star believes in dressing up the antiquated stuff, oiling the machinery, throwing a monkey-wrench into the works and giving it variety.

"The Fighting Streak" is an action picture throughout. Stunts there are a-plenty, but these are not introduced just for some effect they may have upon the audience. They form a part of the design which, of course, makes the star's work more genuine and appealing. There is a realistic runaway to start the picture and the romance isn't slow in developing when it shows the girl being rescued. Mix is a blacksmith living a life of easy contentment. Then one day he is taunted into defending himself. He hits his opponent so hard that the villain drops in his tracks. Thereafter it develops into a pursuit, for the hero has ridden away thinking he has killed the man. The girl helps him to escape.

Here it is that Mix is at his best because the action calls for a considerable amount of spectacular riding. The picture is filled with some new tricks or stunts and keeps moving with creditable speed. There is a comedy flourish which balances the melodramatic interludes. An actress playing opposite Mix has her work cut out for her. Patsy Ruth Miller takes care of the assignment in capable style. The locations are picturesque. Which means that the atmosphere is genuine.

The Cast

Andrew Lanning.....Tom Mix
Ann Withero.....Patsy Ruth Miller
Charles Merchant.....Gerald Pring
Jasper Lanning.....Al Fremont
Bill Dozier.....Sidney Jordan
Hal Dozier.....Bert Sprotte
Chick Heath.....Robert Fleming

By George Owen Baxter. Scenario by Arthur Rosson. Directed by Arthur Rosson. Produced by Fox.

The Story—Village blacksmith of meek character rescues girl from runaway. Rival, piqued at the fact that girl is interested in her rescuer, provokes a quarrel with him. The easy-going "smithy" surprises himself by giving his enemy a severe punishment. The hero rides away when he thinks he has killed the man. Girl aids him and eventually justice triumphs along with love.

Classification—Western melodrama balanced with romance and comedy. Typical Mix action including stunts.

Production Highlights—Scene when Mix rescues girl from runaway. Scene when he floors villain. Superb horsemanship of star who flashes some new tricks and stunts. Good locations. Spirited action.

Exploitation Angles—Go to it boys—tell them that Mix has another crisp western filled with new stunts—that it is a crisp action picture going on high from beginning to end. Get out the paper. Use the stuff which puts Mix over.

Drawing Power—Wherever Mix is popular this picture will get over. Has a nifty title, new stunts, snappy action, snappy stunts and the only Tom Mix. Program offering will draw them in for the day.

"Ridin' Wild"

Hugh Evans—Western Pictures Exploitation—S. R.—Five Reels

(Reviewed by Laurence Reid)

A BIG, upstanding sheriff played with true feeling by Roy Stewart, a Mexican bandit a la Villa, portrayed with picturesque style by Wallace Beery, a refined Eastern schoolmarm teaching the three R's to the ranchers and cowpunchers, and her brother whose identity is not disclosed until the climax for the purposes of the plot—these figures interpreted with creditable spirit by Marjorie Daw and Johnny Walker respectively, compose the quartette of characters which put life and color into H. H. Van Loan's latest picture—a sort of sequel to his "Fightin' Mad."

While the plot may not carry much substance, it is packed with enough stirring incident—enough adventure and humor to carry through five reels of entertainment. It gets away from the beaten track in its bid for romance and laughs. Not forgetting some marvelous landscapes which Director Thornby has collected in the vast open spaces. The sheriff is torn between love and duty. He presides over a tough town and actually subdues it with a steady trigger finger and an expression which spells "Look out!" The village is shot up and the sheriff learns enough to suspect the girl of harboring a desperado. The youth (her brother incidentally) makes his escape and the cowboy with the badge reckons he will bring him back, because it is the wish of the girl. And while he is absent, the real bandit enters the cabin and pronto has her in his power when the sheriff returns and gives him an old-fashioned he-man punishment.

It is a hard ridin', straight shootin' picture carrying a glamour of the raw life once lived in the West. Being well acted by a thoroughly efficient cast, and carrying the breadth of the great outdoors, there is no denying that it will please the spectator. Stewart and Beery can put vitality into any scene, the former with his ridin', the latter with his character work. The titles are breezy and colorful and the continuity a sample of straight forward action. Thus showing an author with imagination as well as a knowledge of screen mechanics.

The Cast

Larry Reid, Sheriff of Silvertown.....Roy Stewart
Mary.....Marjorie Daw
Neil, her brother.....Johnny Walker
Jose Fagaro.....Wallace Beery

By H. H. Van Loan. Scenario by H. H. Van Loan. Directed by Robert Thornby. Produced by Hugh B. Evans, Jr. Distributed by Irving Lesser-Western Pictures Exploitation Co.

The Story—Sheriff of tough town of West subdues lawless element and finds time to cultivate romance with pretty Eastern school teacher. Learns that she harbors a renegate but is puzzled over her strange conduct. However he promises to bring youth back unharmed. As he enters cabin he surprises Mexican bandit in an attempt to overpower girl. A fight follows and the sheriff wins. The youth is her brother who had run away to void trouble.

Classification—Western story carrying plenty of action and incident. Gunplay and hard riding dominate scenes.

Production Highlights—Fine work by highly competent cast. Horsemanship of Roy Stewart. Scene when he enters girl's cabin looking for suspect. Scene when he rescues youth from desert. Scene when he punishes villain. The landscapes and atmosphere. Comedy moments.

Exploitation Angles—Picture carries well known cast of all-star proportions. So should be advertised along this angle. Chance for colorful ballyhoo and prologue along novel lines. Fame of author and his work.

"A Virgin's Sacrifice"

Vitagraph—Five Reels

(Reviewed by Charles Larkin)

THIS feature is released at an opportune moment. It will be a good attraction for the coming warm weather. The story is laid in the territory north of 53 and the action moves through five reels of attractive snow-covered backgrounds. The plot is not a new one, but it is filled with action and inasmuch as Corinne Griffith is the star, the idea will bear repeating.

Miss Griffith in the role of Althea Sherrill, clad in riding breeches and huge sheep skin coat, seems rather out of place in the wilderness where the story is laid. But one can stretch his imagination a bit on this point. There are some good dog-train shots, a number of honest-to-goodness fistic combats, a realistically staged attack and burning of the villain's stronghold and some excellent character portrayals by the supporting players.

The story tells of a girl who is trying to bear up under great sorrow and anxiety. The plot opens with a scene showing the girl aiming her gun at a man whom we later find was the cause of all the trouble. She does not shoot. That, of course, would have ended the story. So a hero is introduced poco ponto. He is a young man sent into the wilderness by the government. He

comes upon the girl unexpectedy. He reads the story in her face and begs the girl to confide in him. She, however, tells him that her story is not her own. She tells him she is great danger and that he can aid her by becoming her husband is name only. She agrees to release him when the "storm has passed." He assents even as the knights of old. And here we see a shot of how the gallant boys of the days of King Arthur rushed to the aid of their ladies fair. This bit has nothing to do with the story, but it gives the star an opportunity to cast aside her north woods attire and don some beautiful gowns. An Indian and a number of dogs aid the hero in fighting his enemies. And the development of the plot builds melodramatic complications which show his faith in the girl even though he has cause to suspect her. His love is so strong that it eventually triumphs. The climax reveals some tense action with the villain meeting a terrible end.

Its really nothing to become enthused over, although it does hold the interest fairly well. The big appeal of the picture will be its north country setting and its timeliness for summer presentation. Miss Griffith does well with the material at hand. Curtiss Cooksey is appealing in the role of Tom Merwin. George MacQuarrie is an adequate villain and Nick Thompson is convincing as Jacques, the Indian. We would not recommend this one as an attraction for a children's matinee. Its all right for adults.

The Cast

Althea Sherrill.....Corinne Griffith
Tom Merwin.....Curtis Cooksey
Sam Bellows.....George MacQuarrie
David Sherrill.....David Torrence
Mrs. Sherrill.....Louise Prussing
Jacques.....Nick Thompson

Directed by Webster Campbell. Photographed by W. Arthur Ross. Scenario by William B. Courtney.

The Story—Deals with a man who agrees to pose as a girl's husband to save her from a danger, the nature of which he knows nothing. An Indian and a half dozen dogs help the hero fight his enemies. His faith in the heroine never falters, although she shows him a child which she claims as her own. He overlooks suspicious looking things because of his great love. In the end this love triumphs, it is shown that the child belongs to the girl's mother and all's well that ends well.

Classification—Melodrama of frozen North releasing adequate romance and plenty of action. Many complications and some mystery.

Production Highlights—The shots of the melodramatic action. The fistic combats. Excellent character portrayals. The photography, backgrounds and atmosphere.

Exploitation Angles—Played up for its atmosphere and picturesque locale and publicizing the star will get a crowd. Stills of Miss Griffith in her wardrobe will stimulate attention. Regulation ballyhoo stunts and prologue are suggested by plot.

Drawing Power—Will please adults in all neighborhood houses. Action suffices.

"In Self Defense"

Swedish Biograph-George H. Hamilton—Six Reels

(Reviewed by Lillian Gale)

A CAST of Swedish players, under the direction of Maritz Stiller, have delivered "In Self Defense," a highly dramatic offering. Founded upon chaotic conditions in Russia, the author-director has prepared a film illustration from which Americans may form a clearer understanding of happenings in the stricken country, although it does not picturize, in detail, many of the horrors—rather delves into results, instead.

A native Prince, with pride that does not balance evenly with his money, continues to indulge his family in luxuries to which they have become accustomed. In so doing, he is obliged to secure loans from an unscrupulous Russian, deliberately scheming to bring about ruin for the Prince in order that he may exact payment of loans, by the hand of the Princess.

In the days before the Aristocratic Ivan Makaroff, his wife and daughter were forced to flee from their estate, along with peasant refugees, the Princess had been instrumental in helping a youthful revolutionist escape from pursuing Cossacks.

When the Prince is completely in the power of the money-lender, who has become enormously rich upon the misfortunes of others, he is insulted when the money lender insists upon claiming the Princess. In intense excitement, the father suffers a stroke of apoplexy.

Driven to desperation, the Princess seeks the man who has held her jewels, pending settlement, going to his quarters for an interview. Carrying a revolver, for strength of courage, she is forced to aim at him and is about to fire in self protection when she hears a shot. Believing it from her own revolver, she throws the weapon away, attempts to escape but is caught.

Her trial, a sensational epoch ends in a conclusion of justified self defense, her old friend, the youthful refugee legally representing her. It was he who did the actual shooting, rather than allow the spy, which the money lender was, also, to escape as well as to put an end to his brutal attack on the girl.

Jennie Hasselquist, the Swedish star, in the role of the Princess, evidences considerable dramatic ability, but the photography, far from standard, does not offer an opportunity to do the girl justice. The players are inclined to over-act; the direction in some instances, adequate.

The Cast

Sonia Makaroff.....Jenny Hasselquist
Prince Ivan Makaroff.....Carl Nissen
Princess Marie.....Karin Swanstrom
Gregory Turgenoff.....Lars Henson
Peter Andreyeff.....Ivan Hedquist

By Maritz Stiller. Directed by author. Produced by Swedish Biograph Co.

The Story—Daughter of Prince Makaroff, indulged child of extravagant parents, the objection of money-lender's lust. Her father, in attempt not to deprive his family of accustomed luxury, is prey of unscrupulous man, who demands hand of the Princess when the Prince is unable to meet obligations. Follows death of the father, and subsequent murder of money-lender. Evidence would convict girl, who believes herself guilty, but jury returns verdict "justified self-defense." It is finally found that she did not fire the fatal shot, but a man whom she had befriended in the old days fired to bring the schemes of a spy to an end and save the girl he had loved during the months of hardship, intervening.

Classification—Melodrama. Russian locale. Founded upon political intrigue, uprisings and resulting conditions in Russia.

"The Worldly Madonna"

Equity S. R.—5600 Feet

(Reviewed by Charles Larkin)

CONSIDER this one! A cabaret jazz artist, craving dope, shoots her lover, who is withholding it from her. Believing she has killed him, she flees to her sister, a convent nun, who she persuades to take her place at the cabaret while she dons the religious garb and remains in the convent. The nun, discarding the veil, dresses in the glad garments, goes to the city and takes up the life led by her sister. The cabaret dancer smokes away her dull days in the convent until, her soul washed clean by her new surroundings, she becomes a nun renouncing for all time her former gay life. The real nun, now "a worldy madonna" succeeds in righting the wrongs with which her sister had been connected and marries the man with whom "she of the shaking shoulder" had been keeping company. How's that for a story, improbable though it may be!

In the first place Clara Kimball Young, the star of this feature, who assumes the dual role of jazziste and nun, is not convincing in the Bee Palmer role. That part of her characterization does not ring true. The star is better as the nun, but we do not fancy her in this sort of role. Much credit must be given the star, however, for working hard in an attempt to put it over.

The picture starts out with a couple of shootings, one fatal. This will not meet with favor at the hands of certain women's clubs who object to killings in their film menus.

One must indeed stretch the imagination to down all this. It's hard indeed to imagine a nun, fresh from a convent, dashing into a cabaret and putting over a song that pleases the customers. It's equally hard to picture a nun renouncing the veil and taking up this sort of life even for the great love of a sister. It is also questionable whether followers of the Catholic faith will like to see Lucy, as the nun, smoking cigarettes in the convent. There are a number of incongruities in the picture which will be difficult for the average audience to swallow.

The cabaret scenes are well staged. Harry Garson has done good directing with the material at hand. The story, by the way, is from the pen of Sada Cowan. William P. Carlton is good as McBride and Richard Tucker gives a true to life portrayal in the role of Graves. George Hackathorne, the "Little Minister" of the Paramount production, has the part of Ramez, the hunchback jester, in which part he is well placed. The photography is good throughout. The scenes in which both sisters appear at the some time are well handled, some of them being exceptionally fine.

The appeal of the picture is problematical. It is a ticklish story to put on the screen. It's always so with religious stuff in any form. Miss Young's popularity and prestige is the one thing to boost in this feature.

The Cast

Lucy Trevor, the dancer.....Clara Kimball Young
Janet Trevor, the nun.....Clara Kimball Young
John McBride.....W. P. Carleton
Alan Graves.....Richard Tucker
Ramez.....George Hackathorne

By Sada Cowan. Directed by Harry Garson. Photographed by Arthur Edeson.

The Story—Believing she has killed her lover, Lucy, a cabaret girl, persuades her sister, a nun, to take her place, while she hides away in a convent. The nun takes Lucy's place, unravels the plot and marries the man whom Lucy thought she had killed. Lucy takes the veil. There are some melodramatic moments in the first and last part of the picture.

Classification—A romantic drama of high life in the city with a touch of melodrama here and there.

Production Highlights—The opening scenes when two shootings occur in rapid succession. The cabaret scenes. The work of Miss Young in the dual role. The fine photography. The clearing up of the mystery in Graves office.

Exploitation Angles—Play up the star in this one. Its your one and perhaps only bet. Might tie up on the cabaret angle.

Drawing Power—If the star is popular with your patrons this one will draw on that strength, but don't tell them about the story.

"Watch Him Step"

Phil Goldstone—Five Reels

(Reviewed by Lillian Gale)

AS a "stuntster," Richard Talmadge surely "steps." The main title refers to the amount of territory he can cover in speedy bounds. Having stepped into the good graces of a pretty girl, and upon her father's hopes to marry her to a wealthy man, he depends upon his agility to win.

Richard Talmadge deserves better material than the shallow story known as "Watch Him Step," only a vehicle plainly improvised to show off the star's ability in hair-raising stunts, without offering his audience anything to balance the excessive presence of the athlete. Very good photography helps, and a pleasing ingenue lead, but clever acrobatic accomplishments and otherwise good elements in screen entertainment are lost in the shallowness of a story unnecessarily far-fetched.

Talmadge could be made convincing. The picture may please fairly well an audience not accustomed to pictures with any purpose

other than to pass time away, and appeal to patrons easily satisfied with surplus of meaningless action.

The Cast

Dick Underwood.....Richard Talmadge
Dorothy Travers.....Ethel Shannon
John Travers.....Al W. Filson
Mrs. John Travers.....Nellie Saunders
Jack Allen.....Colin Kenny
The Uncle.....Hugh Saxon

By W. Scott Darling. Directed by Jack Nelson. Photographed by Hal Mohr

The Story—As "Dick Underwood," Richard Talmadge has found himself an unwelcome prospect as son-in-law to father of girl he loves. Her mother, still appreciating romance, is in sympathy with the young couple. The father orders four butlers and all other servants to lend their services principally to keeping Dick out of the house and grounds where the lady in question resides. But Dick, being one who can jump over walls, dangle from a trellis, etc., is a hard customer to eject. Planning to elope, troubles begin when a scoundrel only after "papa's" money takes advantage of Dick's accidental arrest, tricks the girl to his living quarters, doing his best to beat Dick to the altar, with Dick's prospective bride. When daughter has disappeared, and her father has offered $10,000 for her return, Dick "stunts" himself out of jail, rescues her and wins father over.

Classification—Farce comedy-drama. Hair-raising stunts. Pretty rich girl and poor boy in disfavor with girl's father.

Production Highlights—The stunts done by star.

Exploitation Angles—Appeal to athletes, to the younger generation. Play up Talmadge's death defying efforts to capture pretty girl as his wife, at all hazards.

Drawing Power—Only the star's name and his daring.

"Head Over Heels"

Goldwyn—Five Reels

(Reviewed by Charles Larkin)

NE thing is certain. This picture is not going to add to Mabel Normand's laurels. It was produced when the star was with Goldwyn who are now releasing the picture. It's a picture that shows in striking contrast the advance being made in the industry. This is not the Mabel Normand of "Mickey" nor "Molly O." In fact its Mabel doing not much of anything but romping around in acrobatic fashion for some five reels.

The offering because it was produced quite some time ago, is not a photographic gem. The direction does fairly well with a story possessing few entertaining features. The sets are average ones and the supporting cast fair.

The story is adapted by Edgar Allen Woolf and was suggested by Nalbro Bartley's "Shadows." The star plays Tina Bambinetti, a little Italian acrobat, who has been engaged by Sterling & Lawson, a theatrical firm, to come to New York, where she arrives in native costume. The firm sees they have picked a "poor bet" and will not admit her. Tina, however, crawls through the transom into the office. Squibbs, a press agent, offers to relieve the company of the star and finds a job for her. She is sent to a beauty specialist where emerges a "beauty." Wilkins, a motion picture producer, is eager to star her and to enter into more intimate personal relations with her.

Tina, however, falls in love with Lawson of the firm, who wants her to give up her career. Tina wants both. Wilkins urges her to sign a contract. In the midst of the dispute, Lawson receives a note from "the other woman," who has been waiting on a roof garden. He hurries to her. Tina is told the the woman is an old sweetheart. She rushes after Lawson, leaps on a skater's back and is carried across the floor to the table where Lawson is sitting with the woman. She prepares for to leave for Italy, but Lawson rushes in. They fall in each other's arms.

The press agent is played by Raymond Hatton. Hugh Thompson is Lawson. Russ Powell is "Papa Bambinetti," and Adolphe Jean Manjou is Sterling. Mabel as Tina certinly works hard in the picture. She starts in by cleaning up all the stenogs in the office. Later she beats up "the other woman." The roof garden scene is about the only one that is at all pretentious. The story is not nearly meaty enough for five reels.

The Cast

Tina.....Mabel Normand
Lawson.....Hugh Thompson
Papa Bambinetti.....Russ Powell
Pepper.....Raymond Hatton
Sterling.....Adolphe Jean Menjou
Edith Penfield.....Lilyan Tashman
Al Wilkins.....Lionel Belmore

By Edgar Allen Woolf, suggested by Nalbro Bartley's "Shadows." Directed by Victor Schertzinger and Paul Bern. Scenario by Julian Josephson and Gerald C. Duffy. Photographed by George Webber.

The Story—Sets forth the adventures in America of a little Italian acrobat, whom managers try to remake into a beauty, but who falls in love with one of the members of the theatrical firm and turns down many contracts to become his wife.

Classification—Comedy-drama of theatrical life, most of the action of which is taken up with Miss Normand's romping all over the set.

Production Highlights—Miss Normand's acrobatic work. The roof garden set. The heroine's offensive on the office stenog force and her entrance to the roof garden on the back of a skater. The moments in the beauty parlor.

Exploitation Angles—The one and only thing to play up in this picture is the star, who won real fame in "Mickey" and "Molly O." This one will not help that fame. Might tie up with the beauty parlor, roof garden, quaint Italian costumes and acrobat ideas in the film.

Drawing Power—Might go in towns and smaller neighborhood houses. Not fit for large downtown theatres.

"The Deuce of Spades"

First National—4500 Feet

(Reviewed by Charles Larkin)

CHARLES RAY partly redeems himself in this production. It is a better picture by far than either "The Barnstormer, or "Gas, Oil and Water," his two previous personally directed pictures. Here at least we have a story that is easy to follow. Charles E. Van Loan wrote it under the title of "The Weight of the Last Straw." Van Loan always writes a good story, but in this case, Charlie, as the director, has injected the fault of his other recent efforts at the megaphone—there is too much stalling. This is especially evident in the scenes in which the hero tries to marry off the heroine to the men of the little western town and in the reel where the old deuce of spades game is worked. Both of these bits of play could be cut in half much to the improvement of the picture from an action viewpoint.

It takes almost three reels to get the star from a Boston beanery, through his efforts to marry the heroine and out of the town on his way home for a vacation before things begin to happen. Up to the point where he becomes inveigled in the deuce of spades trimming, there is a lot of hokum. But it's not as bad as in previous releases and will get by.

Proceeding to the good points, we discover Charles is rather appealing and reminds us of his old rural stuff days in the role of Amos, the restaurant keeper, who, after being stung by a couple of bad gamblers, turns wild man and shoots up his adopted town. There's a fine supporting cast, including Andrew Arbuckle, J. P. Lockney, Marjorie Maurice, who appeared opposite Ray in "The Old Swimmin' Hole," under the name of Marjorie Prevost; Lincoln Plumer and Jack Richardson. The settings are good and the photography up to the usual standard that George Rizard always gives us. The scene in the little restaurant when Amos returns from his fleecing and finds all the deuces of spades in that part of the country woven in to a Welcome sign and tacked all over the place is amusing, so is Amos' "shooting up" of the town when the boys "get his angora." There is another comedy moment introduced between Gus Leonard as the peddler and a Chinaman. The two get into a fight and their native tongue is used in the subtitles.

Ray fans will like this better than several recent releases of their favorite. The scenes in the western town are good and the characters true to type. The picture has a lot of exploitation angles and should get by if put over with good advertising.

The Cast

Amos.....Charles Ray
Sally.....Marjorie Maurice
Elkhorn Jenkins.....Lincoln Plumer
Edwin Dobbs.....Philip Dunham
Fat Ed.....Andrew Arbuckle
Bouncer.....Dick Sutherland
Hawk-nose.....Jack Richardson
Restaurant Owner.....J. P. Lockney
Peddler.....Gus Leonard
The Sponge.....Bert Offord
Driver Bill.....William Courtright

By Charles E. Van Loan. Directed by Charles Ray. Adapted by Richard Andres. Photographed by George Rizard.

The Story—Deals with the adventures of a former Boston beanery proprietor who goes west, "inherits" another hashery "at the point of a gun," thrives, takes a vacation, is fleeced with the old "deuce of spades" game, returns to town, becomes a two-gun man, meets his former "deuce of spades" friends, gets his money back, chases them out of town, teaches the folks to respect him and then marries the heroine, the little girl who has helped him put the hash house over.

Classification—A comedy drama filled with about equal parts of comedy and drama. There's a lot of good laughs in the picture and some good acting. The action, however, is sadly in need of speeding up in at least three spots.

Production Highlights—The holding up of Amos on his entrance to town. The attempts to marry off Sally, the restaurant queen. The fleecing of Amos. The hero's rebirth as a two gun man and his acts with those guns. The western town settings. The Deuce of Spades welcome home. The good supporting cast.

Exploitation Angles—The name of the star, of course, should be played up if the folks in your community are not too sore over some of Ray's recent efforts. Great chance to decorate lobby with deuces of spades. Tie up with restaurants on the cook idea. Put over card displays in windows of stationery stores. Play up dual role, cook and gun man.

Drawing Power—Should draw well in either downtown or neighborhood houses.

"The Ordeal"

Paramount—5500 Feet

(Reviewed by Charles Larkin)

"THE ORDEAL" is the first original screen story by W. Somerset Maugham, author of "The Circle," "The Moon and Sixpence," and other successes. It is an excellent bit of screen material, possessing a plot that holds the interest from opening shot to the final fadeout. Two things stand out in the productoin—the rich settings and the gorgeous gowns and costumes worn by Agnes Ayres, the star. In fact every time Agnes appears in a set, she has a different mode to offer. The feminine part of any audience will certainly sit up and take notice at this fair sex adornment, all of which looks as if it came fresh from the Champs Elysee. The interiors of this production are nothing less than magnificent.

Miss Ayres in this second starring vehicle has some real opportunities for emotional display and she takes advantage of these moments by exhibiting some fine character work. Of course Agnes is one of the most attractive young women stars and this makes her work doubly appealing. The star is fortunate in having a good supporting cast, such players as Conrad Nagel, Clarence Burton, Edward Sutherland, Adele Farrington and Edna Murphy being in the personnel. There is one jarring note in the cast, however, and that is the introduction of Anne Schaefer as

the colored maid. One would think that in a production of this calibre, the producers would dig up a real colored woman for this part, because Miss Schaefer, while all right in her part, is not convincing and does not act like a real mammy would. Clarence Burton also is inclined to overact his part of the tyrannical husband. Miss Ayres has the screen to herself most of the time as far as acting goes. We do not believe it is going too far to say that she does her best work to date in the role of Sybil Bruce, the woman who is continually fighting between her love for money and her desire for real romance.

The story tells of Sybil Bruce, married to a husband who likes his liquor and who at the same time has a weak heart. He becomes jealous of the young doctor who is attending him and in a series of violent scenes forces the physician from his house into a terrific storm and then proceeds to raise Cain with each member of the household until he is seized with a heart attack which proves fatal. The wife believes that she is the cause of his death, although she does not seem overly sorry about this, because of the treatment accorded her relatives and the colored maid. The husband has made a will, in which he gives the wife the choice between a second marriage or his wealth. In case she marries again she is to be cut off without a penny. It is this will which keeps Dr. Robert Acton from approaching her on the subject of marriage, he knowing her desire for pretty things and feeling that he cannot supply them himself. Sybil's sister, now that there is money, is taken to Paris where she is cured and soon becomes able to walk, takes up jazz and demands all that money can buy. Meanwhile Sybil, overcome by the ungratefulness of her sister and brother, is taken sick. Dr. Acton is called in. The old flame burns anew and soon both are in each others arms. Sybil, knowing the contents of the will, declares there is nothing to prohibit them from loving each other—without marriage. This is a ticklish moment and may have to be edited for some communities. The doctor, however, will not listen to such a proposal. The complications are cleared up when the maid, on her deathbed, confesses that she poisoned the husband when she gave him a mint julep. This confession ends the ordeal for the wife, she tells her brother and sister that the days of wealth are over and that she is going to marry the doctor.

The story is one possessing several dramatic moments, all of which are well done. The burning to death of the villain is a rather gruesome sight and the scene might be cut to a flash. All in all "The Ordeal" is an entertaining production.

The Cast

Sybil Bruce.....Agnes Ayres
Hel·n, her sister.....Edna Murphy
George Bruce.....Clarence Burton
Geoffrey, her brother.....Edward Sutherland
Elise, the maid.....Claire DuBrey
Madame Ste. Levis.....Adele Farrington
Baron Ste. Levis.....E. Corey
Minnie, the maid.....Anne Schaefer

By W. Somerset Maugham. Directed by Paul Powell. Scenario by Beulah Marie Dix. Photographed by Harry Perry.

The Story—The struggle of a young widow between her desire to make her invalid sister and her brother happy and contented with her found wealth and her love for a young doctor, the provisions of her late husband's will having thrown up a barrier between these two. How the ungratefulness of the brother and sister and her own illness bring matters to a climax and the usual happy ending take up the rest of the action.

Classification—Domestic drama suggesting triangle situations. Worked out with plenty of accumulative suspense.

Production Highlights—Work of cast headed by Agnes Ayres. The star's lavish wardrobe. The scene when doctor is forced from house into terrific storm. The rich settings. The ever mounting dramatic moments.

Exploitation Angles—Should be exploited for its richness of production. Also emphasizing Agnes Ayres' work and her lavish wardrobe.

"The Spanish Jade"

Paramount—Five Reels

(Reviewed by Charles Larkin)

HERE is something different. An entertaining picture staged in Spain with a wealth of attractive exteriors which are a decided relief from our own California locations. The entire company which acted this story was taken to the vicinity of Seville, the actual locale of this Maurice Hewlett dramatic romance. That's the reason the "fiesta" rings true as well as the court room scene, the gambling resort, the dancing scenes. It's all really a treat to the eye, which has become jaded with artficial backgrounds and Hollywood-made settings. "The Spanish Jade," from a photographic viewpoint is a thing of beauty for which Roy Overbaugh, who presided at the crank, must be given credit.

The cast is one of uniform excellence. We see David Powell in a role that fits him like a glove and to which he brings a really fine bit of portrayal. He appears as Gil Perez, a romantic adventurer. Marc MacDermott is seen as a Spanish nobleman. Evelyn Brent who comes to the screen from the stage of England is a vivacious and attractive Manuela. Harry Ham (he of comedy fame), shows that he can also do some heavy stuff when the occasion calls. One of the fine character bits is that contributed by Charles de Rochefort as Esteban, the gambler who wields a wicked windlass.

The story tells of the adventures of a modern Don Quixote. A Castilian belle is sold by her father to Esteban, the gambler. She flees from the man. In her flight she is aided by Perez, an adventurer, who flivvers about on a Spanish Ford—sometimes known as a burro. He has a big heart, a pair of flashing eyes, a tantailzing mustachio and an empty purse. A young American in Spain in search of local color, becomes involved in the flight of the young lady when he saves her from a gang of Spanish gentlemen of leisure. The gambler, however, is not to be done out of his fair lady. The American is accused after a struggle in which the Spaniard accidentally kills himself and the girl, to save him, offers to sacrifice her own life. Then follows a series of adventures in which the father of the gambler seeks revenge and Perez, the American, and the girl seek to stave it off. It all ends in a court room scene which ends with a verdict new to this side of the ocean. Manuela is condemned to life imprisonment, but the Castilian law says that a woman may be released forthwith if there is a man in the place willing to marry her. The American offers to do this, but in the end our old friend Perez leads the heroine forth into a land of continuous happiness.

Its all very well done and should appeal to American audiences. We are given an insight into life in the land of senoritas, fandangoes, castanets and love—we have all heard of Spanish love. The native fair is a riot of color. The fights are all thrilling. We recommend this picture as a welcome addition to "different" features. It should please audiences everywhere.

The Cast

Gil Perez.....David Powell
Don Luis.....Marc MacDermott
Esteban, his son.....Charles de Rochefort
Manuela.....Evelyn Brent
Manuel's stepfather.....Lionel d'Aragon
Tormillo.....Frank Stanmore
Esteban's spy.....Roy Byford
Oswald Manvers.....Harry Ham

Adapted by Josephine Lovett from the play by Louis Joseph Vance and the novel by Maurice Hewlett. Directed by John S. Robertson. Photographed by Roy Overbaugh.

The Story—Deals with a modern Don Quixote who rescues a girl from a cruel alliance into which her father was forcing her and with the many adventures through which the pair go beforc happiness is theirs. The plot holds the interest well throughout. It has a distinct appeal because it's something different from that which we see in our own land.

Classification—A dramatic romance of life in the Spanish hills and towns.

Production Highlights—The beautiful settings, both interior and exterior. The entire picture was staged in Spain. The fiesta. The thrilling fight scenes. The fine acting of the entire cast. The court room scene. A new and attractive leading lady.

Exploitation Angles—Tie up with book store on Maurice Hewlett works, featuring "Spanish Jade." Might also hook up with local music store on display of instruments native to Spain. Play up the Spanish setting of the picture, you can use superlatives here without fear of a comeback.

"Beyond the Rocks"

Paramount—Seven Reels

(Reviewed by Charles Larkin)

GET this straight! This picture is going to knock every box office in the country for a goal. They'll fight their way in to see it even if it is 100 in the shade outside.

The story takes the audience to London, Paris, the Alps, Algeria and other parts of the globe, and introduces the star as the daughter of a poor, but aristocratic English family, who is married off by the folks to an elderly millionaire from the colonies. Of course the marriage is a loveless one. On the honeymoon the girl is rescued from a ledge to which she has fallen while mountain climbing, by an attractive nobleman. It's love at first sight. The rest of the story is taken up with the lord's efforts to possess the fair heroine for his own. These efforts take one through a maze of passionate scenes, with the opera in London, the mountains in Switzerland, the gardens at Versailles, the homes of English aristocracy and the Arabian desert as the backgrounds.

The Alps have been built in California, but they're exceptionally fine Alps and the scenes which open the picture will help put a summer audience in a cool mood for what follows. The love scenes in the Versailles gardens and the pageant on the lawn of an English estate are beautifully worked out, with Gloria introducing a new gown with every flash of the camera. The part of the action which is laid in the desert will recall "The Sheik." Some stirring battle scenes are here introduced and some fine horsemanship.

Space prohibits enumerating all the appealing details of this exceptionally fine production—the one fact, however, which stands out above all else is that it cannot help but draw at the box office.

The Cast

Theodora Fitzgerald.....Gloria Swanson
Lord Bracondale.....Rodolph Valentino
Lady Bracondale.....Edythe Chapman
Capt. Fitzgerald.....Alec B. Francis
Josiah Brown.....Robert Bolder
Morella Winmarleigh.....Gertrude Astor
Mrs. McBride.....Mabel Van Buren
Lady Ada Fitzgerald.....Helen Dunbar
Sir Patrick Fitzgerald.....Raymond Blathwayt
Lord Wensleydon.....F. R. Butler
Lady Anningford.....June Elvidge

By Elinor Glynn. Directed by Sam Wood. Scenario by Jack Cunningham. Photographed by Al Gilks.

The Story—One of Elinor Glynn's famous novel romances, wherein Gloria Swanson, the wife, in a forced marriage to an elderly millionaire, falls in love with the attractive young Lord Bracondale and their passionate meetings and love scenes take one to many of the bright spots of the world.

Classification—A love drama of great appeal to all audiences. Spectacular from beginning to end.

Production Highlights—The love scenes begeous gowns. The scenes in the Alps, in Paris in London, in Versailles and in the desert. The battle between the English research expedition and the Arabian bandits. The rescue scene in the mountains. The pageant. The fine cast. The Elinor Glynn "moments."

Exploitation Angles—The author. The fame of Swanson and Valentino. The style show in the picture offers a great chance for tie-ups with local style stores. Window displays with author's works including "Beyond the Rocks." The title.

Drawing Power—You'll have to call in the police to keep them in line when you book this for any house, big or small.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

DECEMBER

Feature	Star	Distributed By	Length	Reviewed
Cameron of the Royal Mounted	Special Cast	Hodkinson		Jan. 21
Crossing Trails	Pete Morrison	Assoc. Photoplays	5 reels	Feb. 25
Exit the Vamp	Ethel Clayton	Famous Players	5 reels	Feb. 4
Flower of the North	Henry B. Walthall	Vitagraph	7 reels	Jan. 28
Hail the Woman	Special Cast	First National		Jan. 14
Last Payment, The	Pola Negri	Famous Players		Jan. 28
Lucky Carson	Earle Williams	Vitagrapb	5 reels	Jan. 14
Man Who Paid, The	Special Cast	Produc. Sec.-S. R.		Apr. 1
Marry the Poor Girl	Carter De Haven	Asso. Ex.	5 reels	Mar. 18
Morals	May McAvoy	Realart		Jan. 14
No Defense	William Duncan	Vitagrapb	6 reels	Jan. 28
Power Within, The	Special Cast	Pathe		Jan. 28
Ruse of the Rattler, The	J. P. MacGowan	Asso. Ex.	5 reels	Feb. 4
Sea Lion, The	Hobart Bosworth	First National		Jan. 21
Sin Flood, The	Special Cast	Goldwyn		Jan. 21
Virginia Courtship, A	May McAvoy	Realart	5 reels	Feb. 4

JANUARY

Feature	Star	Distributed By	Length	Reviewed
Across the Dead Line	Frank Mayo	Universal	5 reels	Jan. 14
Any Wife	Pearl White	Fox		Feb. 18
Barnstormer, The	Charles Ray	First National	5 reels	Mar. 4
Beautiful Liar, The	Kath. MacDonald	First National		Feb. 25
Billy Jim	Fred Stone	R-C Pictures	5 reels	Feb. 18
Bride's Play, The	Marion Davies	Paramount		Jan. 28
Determination	Special Cast	U. S. Pic. Corp.-S. R.	6 reels	Jan. 21
Don't Get Personal	Marie Prevost	Universal	11 reels	Jan. 14
Doubling for Romeo	Will Rogers	Goldwyn	5 reels	Nov. 5
Foolish Wives	Special Cast	Universal	7 reels	Dec. 24
Fountain of Youth	Special Cast	Graphic-S. R.	6 reels	Jan. 21
Fourteenth Lover, The	Viola Dana	Metro	5 reels	Dec. 3
French Heels		Hodkinson	5 reels	Feb. 4
Gleam O' Dawn	John Gilbert	Fox	5 reels	Jan. 14
The Guttersnipe	Gladys Walton	Universal	5 reels	Jan. 7
Half Breed, The				
Handle with Care	Grace Darmond	Assoc. Exhib.	6 reels	Feb. 11
Heart's Haven		Hampton-Hodkinson		
His Nibs	Charles (Chic) Sale	Exceptional	5 reels	Oct. 22
Jungle Adventures		Exceptional	4 reels	Oct. 1
Just Around the Corner		Paramount	6 reels	Jan. 14
Lane That Had No Turning, The	Agnes Ayres	Paramount	6 reels	Jan. 21
Law and the Woman, The	Betty Compson	Paramount		Jan. 28
Little Eva Ascends	Gareth Hughes	Metro	5 reels	Dec. 3
Little Minister, The	Alice Calhoun	Vitagraph	6 reels	Dec. 31
Love's Redemption	Norma Talmadge	First National	5 reels	Jan. 21
Miss Lulu Bett	Special Cast	Paramount		Dec. 31
Nancy from Nowhere	Bebe Daniels	Paramount	5 reels	Feb. 11
Oh Mabel, Behave		Aywon-S. R.	5 reels	
Orphans of the Storm	Special Cast	D. W. Griffith		Jan. 14
Peacock Alley	Mae Murray	Metro	6 reels	Nov. 24
Penrod	Wesley Barry	First National	5 reels	Feb. 25
Prejudice	Zena Keefe	Arista-S. R.		Feb. 4
Prince There Was, A	Thomas Meighan	Paramount	5 reels	Nov. 26
Received Payment	Corinne Griffith	Vitagrapb	5 reels	Jan. 21
Reckless Chances	J. P. McGowan	Assoc. Exhib	5 reels	Feb. 4
Rent Free	Wallace Reid	Paramount	5 reels	Jan. 6
Roof Tree, The	William Russell	Fox	5 reels	Jan. 6
Sbadows of tbe Sea	Conway Tearle	Selznick	5 reels	Jan. 14
Shattered Dreams	Miss du Point	Universal	5 reels	Dec. 24
Should a Wife Work?	Special Cast	J. W. Film-S. R.	5 reels	Feb. 18
Sky High	Tom Mix	Fox	5 reels	Dec. 31
Slippery McGee	Special Cast			
Star Dust	Hope Hampton	First National	6 reels	Dec. 31
Ten Nights in a Barroom	Special Cast	Arrow-S. R.		Feb. 4
Three Live Ghosts	Special Cast	Paramount		Jan. 14
Tillie	Mary Miles Minter	Paramount	5 reels	Feb. 25
Too Much Married	Mary Anderson	Assoc. Photoplays	5 reels	Feb. 25
Too Much Wife	Wanda Hawley	Paramount	5 reels	Jan. 28
Trailin'	Tom Mix	Fox	7 reels	Dec. 10
Turn to tbe Rigbt	Special Cast	Metro		Jan. 21
Two Kinds of Women	Pauline Frederick	R-C Pictures	5 reels	Dec. 24
Unfoldment, Tbe		Assoc. Exhib	6 reels	Feb. 25
The Unknown	Richard Talmadge	Goldstone-S. R.	5 reels	
Vendetta	Pola Negri	Commonwealth		Dec. 31
White Hands	Hobart Bosworth	Wid Gunning	7 reels	Feb. 11
Wife Against Wife	Special Cast	First National	6 reels	Mar. 11
Why Announce Your Marriage?	E. Hammerstein	Selznick		Feb. 4
Winning with Wits	Barbara Bedford	Fox	5 reels	Jan. 21

FEBRUARY

Feature	Star	Distributed By	Length	Reviewed
Able Minded Lady, The	H. B. Walthall	Pacific-S. R.	5 reels	Feb. 11
Across tbe Border	Big Boy Williams	Aywon-S. R.	5 reels	Feb. 11
Ashes	Special Cast	East Coast Prod.-S.R.	5 reels	Apr. 1
At the Sign of the Jack O'Lantern	Special Cast	Hodkinson	6 reels	Jan. 28
Back Pay	Special Cast	Paramount	6 reels	Feb. 4
Beyond tbe Rainbow	Special Cast	Robertson-Cole	5 reels	Mar. 4
Boomerang Bill	Lionel Barrymore	Famous Players	6 reels	Feb. 18
Broadway Peacock, Tbe	Pearl White	Fox	5 reels	Feb. 25
Call From the Wild, Tbe		Pacific-S. R.	5 reels	
Call of Home, Tbe	Special Cast	Robertson-Cole	5 reels	Jan. 28
Cave Girl, The		First National	5 reels	Mar. 4
Chasing the Moon	Tom Mix	Fox	5 reels	Feb. 18
David and Jonathan	Madge Titheridge	Second Nat.-S. R.	6 reels	
Diamond Carlisle	Clark-Cornelius		5 reels	
Doll's House, A	Nazimova	United Artists		Feb. 25
Double Stakes	Gladys Brockwell	Pacific-S. R.	5 reels	
Forest King, The		Pacific-S. R.	5 reels	Mar. 25
Game Chicken, A	Bebe Daniels	Paramount	5 reels	Mar. 25
Girl from Rocky Point, The		Pacific-S. R.	5 reels	
Give Me My Son	Special Cast	G. H. Hamilton-S. R.	5 reels	Mar. 4
Glorious Fool, Tbe	Helene Cbadwick	Goldwyn	6 reels	Jan. 21
Golden Gallows, The	Miss Dupont	Universal	5 reels	Feb. 18
Golden Gift, Tbe	Alice Lake	Metro	6 reels	Dec. 17
Grand Larceny	Elliott Dexter	Goldwyn		Mar. 11
Headin' West	Hoot Gibson	Universal	5 reels	Feb. 4
Her Mad Bargain	Anita Stewart	First National	6 reels	Jan. 21
Her Own Money	Ethel Clayton	Paramount	6 reels	Mar. 4
Hills of Missing Men	J. P. McGowan	Asso. Exhibitors	5 reels	Apr. 8
Homespun Vamp, A	May McAvoy	Paramount	5 reels	Mar. 4
I Defy		Arista-S. R.	5 reels	Apr. 8
Julius Caesar	Special Cast	Geo. Kleine		Feb. 18
Kindred of the Dust	Special Cast	First National	7 reels	Feb. 11
Law and the Woman, The	Betty Compson	Paramount		Jan. 28
Life's Greatest Question	Roy Stewart	C. B. C.-S. R.		
Little Miss Smiles	Shirley Mason	Fox	5 reels	Feb. 4
Living Lies	Clark-Cornelius-S. R.		5 reels	Mar. 18
Love's Boomerang	Ann Forrest	Paramount	5 reels	Mar. 11
Man to Man	Harry Carey	Universal	5 reels	Feb. 11
Midnight	Constance Binney	Paramount	5 reels	Mar. 4
Moran of the Lady Letty	Dorothy Dalton	Paramount	6 reels	Feb. 18
One Glorious Day	Will Rogers	Paramount	5 reels	Feb. 11
Polly of the Follies	Constance T'lm'dge	First National	5 reels	Feb. 25
Prodigal Judge, The	Special Cast	Vitagrapb		Feb. 11
Question of Honor, A	Anita Stewart	First National	6 reels	Mar. 25
Red Hot Romance	Special Cast	First National	6 reels	Nov. 19
Red Peacock, The	Pola Negri	Paramount	6 reels	Mar. 18
Rigbt Tbat Failed, The	Bert Lytell	Metro	5 reels	Dec. 17
Rosary, Tbe	Special Cast	First National	7 reels	Feb. 25
Ruling Passion	George Arliss	United Artists	6 reels	Feb. 4
Saturday Nigbt	Special Cast	Paramount	6 reels	Feb. 4
Shattered Idols	Special Cast	First National	5 reels	Mar. 4
Smiles Are Trumps	Maurice Flynn	Fox	5 reels	Feb. 11
Song of Life, The	Special Cast	First National	6 reels	Feb. 25
Splendid Lie, The	Grace Davison	Arrow-S. R.	5 reels	Mar. 18
Strength of the Pines	William Russell	Fox	5 reels	Feb. 4
Taking Chances	Richard Talmadge	Goldstone-S. R.	5 reels	
Turn to the Right	Special Cast	Metro	5 reels	Jan. 21
Welcome to Our City	Macklyn Arbuckle	S. A. Pic. Corp.-S. R.	5 reels	Mar. 4
When Love Is Young	Zena Keefe	Arista-S. R.	6 reels	
Where Is My Wandering Boy?	Special Cast	Equity-S. R.		Feb. 18
Whispering Women	Clark-Cornelius-S. R.		5 reels	Mar. 18
Why Men Forget	Special Cast	R-C	5 reels	Feb. 4
Wide Open Town, A	Conway Tearle	Selznick	5 reels	Mar. 4

MARCH

Feature	Star	Distributed By	Length	Reviewed
Angel Citizens	Franklyn Farnum	W. M. Smith-S. R.	5 reels	
Any Night	Special Cast	East Coast Prod.-S.R.	5 reels	Mar. 18
Blaze Away	Big Boy Williams	Herbst-Lorenzo-S. R.	5 reels	Apr. 1
Bobbed Hair	Wanda Hawley	Paramount	5 reels	Apr. 1
Boy Crazy	Doris May	R-C Pictures	5 reels	Mar. 11
Cardigan	Special Cast	Am. Releasing Corp	6 reels	Mar. 4
Come On Over	Colleen Moore	Goldwyn	5 reels	Mar. 25
Cub Reporter, The	Richard Talmadge	Goldstone-S. R.	5 reels	
Dangerous Little Demon	Marie Prevost	Universal	5 reels	Mar. 18
Don't Doubt Your Wife	Leah Baird	Assoc. Exhib	5 reels	Mar. 25
Elope If You Must	Eileen Percy	Fox	5 reels	April 1
Extra, Extra	Walker-Murpby	Fox	5 reels	Mar. 21
Fire Bride, The		Wid Gunning	5 reels	April 1
Fool's Paradise	Special Cast	Paramount	8 reels	Jan. 21
Forever	Special Cast	Paramount	7 reels	Oct. 29
Glass Houses	Viola Dana	Metro	5 reels	Feb. 25
Heart Specialist, Tbe	Mary Miles Minter	Paramount	5 reels	April 1

(Continued on page 2712)

Feature	Star	Distributed By	Length	Reviewed
Her Husband's Trade-mark	Gloria Swanson	Paramount	5 reels	Mar. 4
Her Story	Madge Titheradge	Second Nat.-S. R.		Mar. 4
His Back Against the Wall	Raymond Hatton	Goldwyn		April 1
I Can Explain	Gareth Hughes	Metro	5 reels	Feb. 25
Innocent Cheat, The	Special Cast	Arrow-S. R.	5 reels	
Insinuation		Rus. Clark Syn.-S. R.	5 reels	
Intrigue	Pola Negri	Howells-S. R.	5 reels	Apr. 15
Iron to Gold	Dustin Farnum	Fox	5 reels	Mar. 25
Island Wives	Corinne Griffith	Vitagraph	5 reels	Apr. 1
Isle of Zorda	Special Cast	Pathe		Mar. 25
Lady Godiva	Special Cast	Assoc. Exhib.	6 reels	Mar. 25
Love's Masquerade	Conway Tearle	Selznick	5 reels	Apr. 22
Man Who Smiled, The	Special Cast	First National	5 reels	
Man With Two Mothers, The	Special Cast	Goldwyn	6 reels	Apr. 8
Miss Paul Revere	Special Cast	Rus. Clark Syn.-S. R.		
Mistress of the World	Special Cast	Paramount	20 reels	Mar. 18
Night Riders, The	Special Cast	Second Nat.-S. R.		Apr. 29
Pardon My Nerve	Chas. (Buck) Jones	Fox	5 reels	Mar. 4
Ragged Heiress	Shirley Mason	Fox	5 reels	Mar. 25
Rangeland	Neal Hart	Wm. Steiner-S. R.	5 reels	
Rounding Up of the Law	Big Boy Williams	Aywon-S. R.	5 reels	
Stage Romance, A	William Farnum	Fox	7 reels	Feb. 25
Tangled Trails	Neal Hart	Wm. Steiner-S. R.	5 reels	
Tracked to Earth	Frank Mayo	Universal	5 reels	Feb. 25
Travelin' On	William S. Hart	Paramount	5 reels	Mar. 4
Vermillion Pencil, The	Sessue Hayakawa	R-C	5 reels	Mar. 18
Wall Flower, The	Special Cast	Goldwyn	6 reels	Apr. 29
Watch Your Step	Special Cast	Goldwyn	6 reels	Apr. 15
White Mask, The	Franklyn Farnum	W. M. Smith-S. R.	5 reels	Apr. 29
Wild Honey	Priscilla Dean	Universal		Mar. 11
Wise Kid, The	Gladys Walton	Universal	5 reels	Mar. 4
Woman, Wake Up	Florence Vidor	Assoc. Exhib.	6 reels	Mar. 4
World's Champion, The	Wallace Reid	Paramount	5 reels	Mar. 11
Yankee Doodle, Jr.	Special Cast	Burnside-S. R.	5 reels	Mar. 25

APRIL

Feature	Star	Distributed By	Length	Reviewed
Alias Phil Kennedy	Special Cast	Wid Gunning	5 reels	
Angel of Crooked Street, The	Alice Calhoun	Vitagraph	5 reels	Apr. 29
Arabian Love	John Gilbert	Fox	5 reels	Apr. 15
Bear Cat, The	Hoot Gibson	Universal	5 reels	Apr. 8
Belle of Alaska, The	Special Cast	Amer. Releasing	5 reels	Apr. 29
Bigamist, The	Special Cast	R-C		Apr. 8
Blonde Vampire, The	Dacia Mooers	Wid Gunning	5 reels	
Bootleggers, The	Special Cast	Wid Gunning	5 reels	Apr. 15
Border Scouts	Bert Hall	State Rights	5 reels	Apr. 22
Bought and Paid For	Special Cast	Paramount		Mar. 25
Channing of the Northwest	Eugene O'Brien	Selznick	5 reels	May 6
Cradle, The	Ethel Clayton	Paramount	5 reels	Apr. 1
Crimson Challenge, The	Dorothy Dalton		5 reels	Apr. 22
Deuce of Spades	Charles Ray	First National	6 reels	May 13
Devil's Pawn, The	Pola Negri	Paramount	5 reels	
Dictator, The	Wallace Reid	Paramount	6 reels	
Face Between, The	Bert Lytell	Metro	6 reels	Mar. 25
Fascination	Mae Murray	Metro	6 reels	Apr. 29
Fair Lady	Special Cast	United Artists		
False Fronts	Special Cast	Bradley-S. R.	6 reels	Mar. 11
Find the Woman	Special Cast	Paramount	6 reels	Apr. 29
First Woman, The	Mildred Harris	R-C	5 reels	Apr. 29
Free Air	Special Cast	Hodkinson	5 reels	Apr. 15
Gas, Oil, Water	Charles Ray	First National	5 reels	Apr. 15
Girl from Porcupine	Special Cast	Arrow-S. R.	5 reels	
Glory of Clementina	Pauline Frederick	R-C Pictures	6 reels	
Good Provider, The	Special Cast	Paramount		Apr. 22
Greater Duty, The	Special Cast	East Coast Prod.-S.R.	5 reels	
Green Temptation, The	Betty Compson	Paramount		Apr. 1
Gypsy Passion	Special Cast	Vitagraph	6 reels	Apr. 8
Heart of a Texan, The	Neal Hart	Wm. Steiner-S. R.	5 reels	
Impulse	Neva Gerber	Arrow-S. R.	5 reels	
In Self Defense	Special Cast	G. H. Hamilton-S. R.	6 reels	May 13
Infidel, The	K. MacDonald	First National	6 reels	Apr. 22
Is Matrimony a Failure?	Special Cast	Paramount	5 reels	Apr. 22
Kisses	Alice Lake	Metro	6 reels	Mar. 25
Lariat Thrower, The		W. M. Smith-S. R.	5 reels	
Lonesome Corners	Special Cast	Assoc. Exhib.	5 reels	
Loves of Pharaoh	Special Cast	Paramount	7 reels	Mar. 4
Lure of Gold	Neal Hart	Wm. Steiner-S. R.	5 reels	
Lying Truth, The	Special Cast	Amer. Releasing	6 reels	Apr. 29
Madness of Love, The	Special Cast	Wid Gunning	5 reels	
Man From Downing Street, The	Earle Williams	Vitagraph	5 reels	Apr. 15
Man Under Cover, The	Herbert Rawlinson	Universal	5 reels	Apr. 15
Masquerader, The	Guy Bates Post	First National	6 reels	
Night Riders, The	Special Cast	Second Nat.-S. R.	6 reels	Apr. 29
Other Women's Clothes	Mabel Ballin	Hodkinson	6 reels	Apr. 1
Pasteboard Crown, A	Special Cast	Asso. Exhib.	6 reels	
Pawned	Special Cast	First National	6 reels	
Prophet's Paradise, The	Eugene O'Brien	Selznick	6 reels	Mar. 18
Queen of the Turf	Special Cast	R-C	5 reels	
Reckless Youth	E. Hammerstein	Selznick	5 reels	Apr. 15
Seventh Day, The	Rich'd Barthelmess	First National	6 reels	Mar. 25
Sheik's Wife, The	Special Cast	Vitagraph		Mar. 18
Silent Vow, The	Wm. Duncan	Vitagraph	5 reels	Apr. 15
Sisters	Special Cast	Amer. Releasing	7 reels	Apr. 15
Sleepwalker, The	Constance Binney	Paramount	5 reels	Apr. 15
Smilin' Through	Norma Talmadge	First National	7 reels	Mar. 18
So This Is Arizona	Special Cast	W. M. Smith-S. R.	5 reels	
Soul of a Woman	Jane Novak	Assoc. Photoplays	5 reels	
Spanish Jade, The	Special Cast	Paramount	6 reels	May 13
Sunshine Harbor	Margaret Beecher	Assoc. Exhib.	6 reels	
Table Top Ranch	Neal Hart	Wm. Steiner-S. R.	5 reels	
Through a Glass Window	May McAvoy	Paramount	5 reels	Apr. 15
Too Much Business	Special Cast	Vitagraph	5 reels	Apr. 15
Trail's End		W. M. Smith	5 reels	
Truthful Liar, The	Wanda Hawley	Paramount	5 reels	Apr. 29
Up and Doing	Tom Mix	Fox	5 reels	Apr. 8
West of the Pecos	Neal Hart	Wm. Steiner-S. R.	5 reels	
When Knights Were Bold	Special Cast	G. H. Hamilton-S. R.	5 reels	
White Hell	Special Cast	Chas. E. Bartlett Prod.—S. R.	6 reels	
Why Not Marry?	Margery Wilson	Nat. Exchanges-S. R.		
Woman He Married, The	Anita Stewart	First National	6 reels	
Woman's Side, The	Kath'rine M'D'nald	First National	5 reels	Apr. 29
Woman's Woman	Special Cast	Rua. Clark Syn.-S. R	5 reels	
Wonderful Wife, A	Miss DuPont	Universal	5 reels	Apr. 29
Worldly Madonna, The	C. Kimball Young	Equity—S. R.		May 6
Your Best Friend	Vera Gordon	Warner Bros.—S. R.	5 reels	Apr. 15

MAY

Feature	Star	Distributed By	Length	Reviewed
Bachelor Daddy, The	Thomas Meighan	Paramount	5 reels	May 6
Back to Yellow Jacket	Special Cast	Arrow-S. R.	5 reels	
Beauty Shop, The	Raymond Hitchcock	Paramount	6 reels	
Beauty's Worth	Marion Davies	Paramount	6 reels	Apr. 8
Bellboy 13	Special Cast	First National	6 reels	
Beyond the Rocks	Gloria Swanson	Paramount	6 reels	
Brenda's Heritage	Special Cast	Second National	5 reels	
Cradle Buster, The	Special Cast	Amer. Releasing	5 reels	
Dollar Devils	Special Cast	Wid Gunning	5 reels	
Domestic Relations	Kath'rine M'D'nald	First National	6 reels	
Don't Write Letters	Gareth Hughes	Metro	6 reels	May 13
Evidence	E. Hammerstein	Selznick	5 reels	
Fighting Streak, The	Tom Mix	Fox	5 reels	May 13
Fools First	Special Cast	First National	5 reels	
Forget Me Not	Gareth Hughes	Louis Burston-S. R.	5 reels	
Gay and Devilish	Doris May	R-C Pictures	6 reels	
Grandma's Boy	Harold Lloyd	Assoc. Exhib.	5 reels	
Gray Dawn, The	Special Cast	Hodkinson	6 reels	May 6
Hate	Alice Lake	Metro	6 reels	May 13
Heart of a Wolf	Lon Chaney	Universal	6 reels	
Hidden Woman, The	Special Cast	Amer. Releas. Corp.	5 reels	
I Am the Law	Special Cast	Affil. Dist.-S. R.	6 reels	
Jan of the Big Snows	Special Cast	Amer. Releas. Corp.	5 reels	
John Smith	Eugene O'Brien	Selznick	5 reels	
Kissed	Marie Prevost	Universal	5 reels	
Light in the Dark, The	Hope Hampton	First National	6 reels	
Locked Out	Alice Calhoun	Vitagraph	5 reels	
Lorna Doone	Special Cast	First National	5 reels	
Man From Beyond, The	Houdini	Houdini Pictures Corp.—S. R.	5 reels	Apr. 15
Man From Hell's River	Irving Cummings	Irving Lesser-S. R.	5 reels	Apr. 15
Man From Home, The	Special Cast	Paramount	6 reels	May 13
Man Who Married His Own Wife, The	Frank Mayo	Universal	5 reels	May 6
Man Worth While, The	Romaine Fielding	R. Clark Syn.—S. R.	6 reels	
Missing Husbands	Special Cast	Metro	5 reels	
Money to Burn	William Russell	Fox	5 reels	Apr. 22
My Old Kentucky Home	Special Cast	Amer. Releasing	6 reels	May 6
My Wild Irish Rose	Special Cast	Vitagraph	6 reels	
No Trespassing	Irene Castle	Hodkinson	6 reels	Apr. 29
North of the Rio Grande	Holt-Daniels	Paramount	6 reels	
One Clear Call	Special Cast	First National	5 reels	
Ordeal, The	Agnes Ayres	Paramount	6 reels	May 13
Primitive Lover, The	Constance Talmadge	First National	6 reels	
Prisoner of Zenda, The	Special Cast	Metro	8 reels	May 6
Real Adventure, The	Florence Vidor	Assoc. Exhib.	6 reels	
Reported Missing	Owen Moore	Selznick	6 reels	Apr. 22
Ridin' Wild	Roy Stewart	Irving Lesser-S. R.	5 reels	May 13
Rose of the Sea	Anita Stewart	First National	5 reels	
Sea Tigress	Dorothy Phillips	First National	6 reels	
Second Hand Rose	Gladys Walton	Universal	5 reels	May 13
Seeing's Believing	Viola Dana	Metro	6 reels	Apr. 8
Shackles of Gold	Wm. Farnum	Fox	7 reels	
Sheik of Araby, The	H. B. Warner	R-C (Reissue)	5 reels	
Silas Marner	Special Cast	Assoc. Exhib.	6 reels	
Smudge	Chas. Ray	First National	6 reels	
Someone To Love	Special Cast	First National	5 reels	
Son of the Wolf	Special Cast	R-C	5 reels	
Sonny	Rich. Barthelmess	First National	6 reels	
Soul of Man, The	Special Cast	Producers Security	5 reels	
Tracks	Special Cast	Assoc. Exhib.	5 reels	
Trail of Hate, The	Big Boy Williams	Lorenzo-S. R.	5 reels	
Very Truly Yours	Shirley Mason	Fox	5 reels	
Western Speed	Chas. Jones	Fox	5 reels	May 13
Wife Trap	Mia May	Paramount	6 reels	May 13
Without Fear	Pearl White	Fox	6 reels	Apr. 29

JUNE

Feature	Star	Distributed By	Length	Reviewed
Across the Continent	Wallace Reid	Paramount	6 reels	May 6
Alias Julius Caesar	Charles Ray	First National	6 reels	
Barb-Wire	Jack Hoxie	Sunset-S. R.	5 reels	
Black Bag, The	Herbert Rawlinson	Universal	5 reels	
Bluebeard, Jr.	Special Cast	Amer. Releas. Corp.	5 reels	
Blue Blood	Alice Calhoun	Vitagraph	6 reels	
Bring Him In	Special Cast	Chas. Miller Prod.	5 reels	
Broken Shadows	Special Cast	Second National-S. R.	5 reels	
Cloudburst	Bombadier Billy Wells	Lee-Bradford-S. R.	5 reels	
Don't Blame Your Children	Special Cast	Wid Gunning	5 reels	
Don't Weaken	Irene Castle	Hodkinson	7 reels	
Eternal Flame, The	Norma Talmadge	First National	6 reels	
Eyes of the Mummy	Pola Negri	Paramount	5 reels	
Fighting Streak, The	Tom Mix	Fox	5 reels	
Five-Dollar Baby, The	Viola Dana	Metro	6 reels	
Great Alone, The	Monroe Salisbury	Prod. Secur.—S. R.	6 reels	
Headin' North	Pete Morrison	Arrow-S. R.	6 reels	
Her Man	Special Cast	First National	8 reels	
Her Night of Nights	Marie Prevost	Universal	5 reels	
Heroes and Husbands	K. MacDonald	First National	5 reels	
Lost and Found	Jackie Coogan	First National	5 reels	
Love Nest, The	Special Cast	Wid Gunning	5 reels	
Man's Law and God's	Special Cast	Amer. Releas. Corp.	6 reels	
Monte Cristo	Special Cast	Fox	10 reels	Apr. 8
Mr. Pim Passes By	Special Cast	Sec. National-S. R.	6 reels	
Mrs. Dane's Confession	Special Cast	Wid Gunning	6 reels	
Nero	Special Cast	Fox		
Our Leading Citizen	Thomas Meighan	Paramount	6 reels	
Over the Border	Betty Compson	Paramount	6 reels	
Queen of the Moulin Rouge, The	Special Cast	Pyramid	6 reels	
Serving Two Masters	Josephine Earle	Lee-Bradford-S. R.	5 reels	
Should Husbands Know	Betty Blythe	Pyramid	6 reels	
Skin Deep	Special Cast	First National	6 reels	
Stranger in Canyon Valley, The	Edythe Sterling	Arrow-S. R.	6 reels	
Trap, The	Lon Chaney	Universal	6 reels	May 13
Virgin's Sacrifice, A	Corinne Griffith	Vitagraph	6 reels	May 13
Way of a Man, The	Josephine Earle	Lee-Bradford-S. R.	5 reels	
White Faith	Hope Hampton	First National	5 reels	
Wolf's Fang, The	Wilfred Lytell	Producers Security	5 reels	
Woman Breed, The	Pauline Frederick	R.-C. Pictures	6 reels	
Woman Conquers, The	Kath'rine M'D'nald	First National	5 reels	
Woman Who Walked Alone, The	Dorothy Dalton	Paramount	5 reels	

Comedy and Short Subject Releases

Feature	Star	Distributed By	Length	Reviewed
Anvil Chorus, The	Snub Pollard	Pathe	1 reel	Apr. 15
Any Old Port		Educational	2 reels	
Assorted Heroes		Educational	2 reels	
Back Yard, The	Jimmy Aubrey	Vitagraph	2 reels	
Barnyard Cavalier, A	Bobby Vernon	Educational	2 reels	Dec. 24
Barnstormer, The		Fox	2 reels	
Bashful Lover, The	Ernest Truex	Pathe	2 reels	
Battling Torchy	Johnny Hines	Educationa:	2 reels	Jan. 28
Be Reasonable		First National	2 reels	
Bell Hop, The	Larry Semon	Vitagraph	2 reels	Jan. 7
Blacksmith, The	Buster Keaton	First National	2 reels	
Blockhead, The		First National	3 reels	
Boat, The	Buster Keaton	First National	2 reels	
Broker, The	Lupino Lane	Fox	3 reels	
Charmed Life, A	Jimmy Aubrey	Vitagraph	2 reels	
Chauffeur, The	Clyde Cook	Fox	2 reels	Dec. 31
Chums	Brownie	Universal	2 reels	
Circus Clowns	Baby Peggy	Universal	2 reels	Feb. 11
Cold Feet		Educational	2 reels	Apr. 22
Coming and Going	Vernon Dent	Folly-Pacific	1 reel	
Danger		Educational	2 reels	Apr. 29
Cops	Buster Keaton	First National	2 reels	
Dark Horse, A		Universal	2 reels	
Days of Old	Snub Pollard	Pathe	1 reel	
Dead Language	George Ovey	Folly-Pacific	1 reel	
Decorator, The	Jimmy Aubrey	Vitagraph	2 reels	
Easy to Cop		Universal	1 reel	
Fair Enough		Educational	2 reels	Apr. 22
False Alarm		Fox	2 reels	
Family Affair, A		Century	2 reels	Dec. 24
Fat and Sassy	Vernon Dent	Folly-Pacific	1 reel	
Felix Saves the Day		Winkler-S. R	1 reel	Feb. 11
Fool Days	Al St. John	Fox	2 reels	Jan. 7
For Love of Money		First National	2 reels	
Friday, the Thirteenth	Eddie Boland	Universal	1 reel	Apr. 1
Full of Pep	Snub Pollard	Pathe	1 reel	Apr. 22
Gay Deceiver, The		Universal	1 reel	
Gee Whiskers	Neely Edwards	Universal	1 reel	Apr. 13
Get the Hook	Vernon Dent	Folly-Pacific	1 reel	
Golf Insect, A		Universal	1 reel	
Golfing	Brownie	Universal	2 reels	
Hands Up	Geo. Ovey	Folly-Pacific	1 reel	
Hard Luck	Buster Keaton	Metro	2 reels	
Hennessy of the Mounted	Geo. Ovey	Folly-Pacific	1 reel	
His Home Sweet Home	Larry Semon	Vitagraph	2 reels	
His Prehistoric Blunder		Universal	1 reel	
Hokus Pokus	Bobby Vernon	Educational	2 reels	Feb. 4
Holding His Own	Geo. Ovey	Folly-Pacific	1 reel	
Horse Sense	Harry Sweet	Universal	2 reels	Mar. 11
Hot Dog	Clyde Cook	Fox	2 reels	
Hot Off the Press	Snub Pollard	Pathe	1 reel	Apr. 1
Hound of Tankerville	Otis Harlan	Educational		
Idle Roomer, An	Harry Sweet	Universal	2 reels	
In at the Finish	Vernon Dent	Folly-Pacific	1 reel	
Ladies Man, A	Bull Montana		3 reels	
Late Hero, The	Geo. Ovey	Folly-Pacific	1 reel	
Little, But Oh My	Ernest Truex	Pathe	2 reels	
Little Miss Mischief	Baby Peggy	Pathe	2 reels	
Little Rascal, The		Universal	2 reels	
Loose Change	Paul Parrot	Universal	2 reels	Feb. 18
Loose Nuts		Universal	1 reel	
Love and Doughnuts	Ben Turpin	Associated Prod	2 reels	Dec. 10
Monkey Shines	Educational		2 reels	Feb. 11
Moovie Mix-Up, A	Roy Atwell	Universal	1 reel	
Mummy's Nightmare	Geo. Ovey	Folly-Pacific	1 reel	
My Wife's Relations	Buster Keaton	First National	2 reels	
Mysterious Stranger	Jimmy Aubrey	Vitagraph	2 reels	
Nobody Home	Geo. Ovey	Folly-Pacific	1 reel	
No Brains	Harry Sweet	Universal	2 reels	Apr. 29
No Parking	Neal Burns	Educational	2 reels	Dec. 17
Now or Never	Vernon Dent	Folly-Pacific	1 reel	
Nuisance, The	Jimmy Aubrey	Vitagraph	2 reels	
Off His Beat		Universal	2 reels	
On Patrol		First National	2 reels	
On the Jump	Vernon Dent	Folly-Pacific	1 reel	
One Horse Town	Harry Sweet	Universal	2 reels	Apr. 1
One Moment, Please		Fox	2 reels	
One Stormy Knight	Dorothy Devore	Educational		Feb. 4
Our Gang	Snub Pollard	Pathe	1 reel	
Pale Face, The	Buster Keaton	First National	2 reels	Mar. 11
Pals	Brownie (Dog)	Universal	2 reels	
Pardon Me		Fox	2 reels	
Pay Day	Charles Chaplin	First National	2 reels	Apr. 13
Peace and Quiet	Eddie Lyons	Arrow	2 reels	Feb. 4
Perfect Villain, A		Fox	2 reels	Dec. 10
Playhouse, The	Buster Keaton	First National	2 reels	
Please Be Careful		Fox	2 reels	Feb. 4
Poor Boy	Lloyd Hamilton	Educational	2 reels	
Rag Doll, A		Educational	2 reels	
Rainmaker, The	Lloyd Hamilton	Educational	2 reels	
Rambling Romeo, A	Neal Burns	Educational	2 reels	Jan. 28
Rearing to Go	Geo. Ovey	Folly-Pacific	1 reel	
Red Hot Rivals		Universal	2 reels	
Rent Collector, The	Larry Semon	Vitagraph	2 reels	
Rough and Tumble	Geo. Ovey	Folly-Pacific	1 reel	
Rubberneck, The		Universal	2 reels	
Rural Cinderella, A		Educational	2 reels	Dec. 10
Saving Sister Susie		Educational	2 reels	Nov. 12
Sailor Made Man, A	Harold Lloyd	Asso. Ex.	4 reels	Dec. 3
Sawmill, The	Larry Semon	Vitagraph	2 reels	
School Days	Larry Semon	Vitagraph	2 reels	
Schoolday Love		Educational	2 reels	Feb. 4
Shaky Family Tree, A		Universal	1 reel	
Sheik, The		Fox	2 reels	
Shipwrecked Among Animals		Universal	2 reels	Feb. 4
Show, The	Larry Semon	Vitagraph	2 reels	
Sic 'Em Brownie		Universal	2 reels	
Skipper's Policy, The		Educational	1 reel	
Sleeping Sickness	Vernon Dent	Folly-Pacific	1 reel	
Sleepyhead, The	Harry Sweet	Universal	2 reels	
Society Dogs	Brownie (Dog)	Universal	2 reels	
Solid Concrete	Larry Semon	Vitagraph	2 reels	
Special Delivery	Al St. John	Fox	2 reels	
Spooks		Educational	2 reels	
Stage Hand, The	Larry Semon	Vitagraph	2 reels	
Stage Struck	Snub Pollard	Pathe	1 reel	Feb. 11
Stand Pat	Paul Parrott	Pathe	1 reel	
Star Boarder, The	Larry Semon	Vitagraph	2 reels	
Stars and Stripes	Sid Smith	Federated	2 reels	Dec. 1
Step This Way		Educational	2 reels	Feb. 4
Stick Around	Ernest Truex	Pathe	2 reels	
Stolen Glory		Educational	2 reels	Dec. 10
Straight from the Farm	Al St. John	Fox	2 reels	
Straphanger, The	Lee Moran	Universal	2 reels	
Studio Ruhe, The	Al St. John	Fox	2 reels	
Table Steaks	Brownie	Universal	2 reels	Mar. 25
Teddy's Goat		Universal	2 reels	Dec. 24
They're Off	Vernon Dent	Folly-Pacific	1 reel	
Three Weeks Off		Universal	2 reels	
Tis the Bull		Educational	2 reels	
Torchy and Orange Blossoms	Johnny Hines	Educational	2 reels	
Torchy's Ghost	Johnny Hines	Educational	2 reels	
Torchy's Promotion	Johnny Hines	Educational	2 reels	
Torchy Takes a Chance	Johnny Hines	Educational		Jan. 1
Torchy Turns Cupid	Johnny Hines	Educational	2 reels	
Toreador, The	Clyde Cook	Fox	2 reels	Oct. 1
Touchdown, The	Lee Moran	Universal	3 reels	
Trouble Hunter, The	Jimmy Aubrey	Vitagraph	2 reels	
Try and Get It		Fox	2 reels	
'Twas Ever Thus	Viola Daniel	Educational	2 reels	Mar. 11
Two of a Kind	Harry Sweet	Universal	2 reels	
Upper and Lower	Lee Moran	Universal	2 reels	Apr. 15
Watch Your Wallet	Eddie Boland	Universal	1 reel	
Well I'll Be	Larry Semon	Vitagraph	2 reels	
Years to Come	Snub Pollard	Pathe	2 reels	Feb. 18

Short Subjects

Feature Title and Star	Distributed By	Length	Reviewed
Adventures of Sherlock Holmes (Drama)	Alexander-S. R	15 episodes	
Across the St. Gothard Alps (Scenic)	Truart	18 episodes	
Adventures of Robinson Crusoe (Serial)	Universal	18 episodes	Apr. 1
Along the Rio Grande (Scenic)	Paramount	18 episodes	
An Arctic Hike on the Great Aletsch Glacier (Scenic)	Truart		
Ancient Customs of Egypt (Scenic Novelty)	Kineto	1 reel	Apr. 22
And Women Must Weep (Scenic)	Educational	2 reels	
At the Wailing Wall (Scenic)	Paramount	1 reel	
Babyhood (Novelty)	Kineto Review	1 reel	
Ballad of Fisher's Boarding House (Drama)	Pathe	1 reel	Apr. 15
Bashful Suitor, The (Drama) Mary Brandon	Hodkinson	2 reels	Dec. 24
Bear, a Boy and a Dog, A (Novelty)	Wid Gunning	2 reels	
Beyond the Trail (Wes. Drama), Tom Sanchi	Pathe	2 reels	
Birds of Crags and Marshes (Novelty)	Kineto Review	1 reel	
Bonnets of Auvergne (Scenic) Bruce	Educational	1 reel	Jan. 1
Borneo Venice, A (Scenic)	Truart		
Breaking Through (Serial), Carmel Myers	Vitagraph	15 episodes	
Crowning King Blissard (Scenic)	Educational	1 reel	
Dangerous Adventure (Serial)	Warner Bros	15 episodes	
Dangerous Trails (Drama)	Pathe	2 reels	
Death Trap, The (West. Dr.), Tom Santschi	Pathe	2 reels	
Emerald Isle, The (Scenic)	Kineto Review	1 reel	
Expose of Sawing a Lady in Half (Novelty)	Clarion-S. R	1½ reels	
Felix Saves the Day (Cartoon)	Winkler-S. R	1 reel	Feb. 11
From Dawn to Dusk in Egypt (Scenic)	Educational	1 reel	Jan. 28
Getaway, The (Drama), Neal Hart	Universal	2 reels	
Go Get 'Em Hutch (Serial)	Pathe	15 epis'des	Apr. 15
Good Things of Life (Novelty)	Wid Gunning	1 reel	
Grandfather's Clock (Novelty)	Kineto Review	1 reel	Jan. 28
Grit (West. Drama), Shorty Hamilton	McGovern & Eyler	2 reels	
Guilty Cause, A (Drama), Tom Santschi	Universal	2 reels	
Holy City, The (Scenic)	Kineto Review	1 reel	
Hunting the Sea Wolf (Educational)	Kineto Review	1 reel	
Island of Surprise (Scenic)	Truart		
It Is the Law (Drama), Tom Santschi	Universal	2 reels	
Japan, the Garden of the East (Scenic)	Kineto	1 reel	Apr. 29
Juggernauts of the Jungle (Educational)		1 reel	
Jungle Belles of Borneo (Novelty)	Truart		
Jungle Goddess, The (Serial)	Exp. & Imp.-S. R	15 episodes	Feb 4
King of the Circus (Serial), Eddie Polo	Universal	18 episodes	
Lake Maggiore (Scenic)	Paramount	1 reel	
Leather Pushers, The (Drama)	Universal	2 reels	Jan. 28
Lochinvar of the Line (Drama), Edgar Jones	Pathe	2 reels	
Lorraine of the Timberlands (West. Dr.), Tom Santchi	Pathe	2 reels	Oct. 8
Magic Gems (Study)	Prizma	1 reel	
Man in a Million, The (Drama)	Seeling-S. R	3 reels	Mar. 25
Man of the North (Serial), Ben Wilson	Arrow	15 episodes	Mar. 11
Matching Wits (Drama), Art Acord	Universal	2 reels	
Nanook of the North (Novelty)	Pathe		
My Country (Scenic)	Educational	1 reel	Apr. 29
Ne'er to Return Road (Dr.), Wallace Beery	Educational	2 reels	Oct. 8
Neighbor Nelly (Romance)	Prizma	1 reel	Jan. 28
Netting the Leopard (Wild Animal)	Pathe	1 reel	Sept. 24
Nice and Cannes (Scenic)	Paramount	1 reel	Oct. 1
Night Attack, The (Drama)	Universal	2 reels	Feb. 18
Nippon (Study)	Prizma	1 reel	
No More Gasoline (Scenic)	Educational	1 reel	
Northern Trail, The (Drama)	Kinsto	2 reels	
Official Movie Chats of M. P. T. O. of A	Educational		Feb. 11
Old and New England (Scenic)	Educational	1 reel	Dec. 10
Old Dynamite (Special)	Universal	2 reels	Dec. 3
Old Moose Trails (Scenic)	Educational	1 reel	
Open Wire, The (Drama)	Universal	2 reels	Mar. 11
Opossum, The (Novelty)	Pathe	2 reels	Apr. 22
Pageantry in India (Scenic)	Kineto		
Panama (Scenic)	Kineto Review	1 reel	
Pelican Island (Scenic)	Truart		

(Continued on page 2715)

COMING PRODUCTIONS LISTED

AFFILIATED DISTRIBUTORS, INC.

I am the Law (Special Cast)

ALEXANDER FILM CORP.

Adventures of Sherlock Holmes
(Fifteen two-reel features)

AMERICAN RELEASING CORP.

Cardigan 7
Jungle Adventures 5
Belle of Alaska 5
Daring Danger 5
Jan of the Big Snows 5
The Cradle Buster 6
Bluebeard Jr. 5
The Lying Truth 6
Sisters 7
The Hidden Woman 5
My Old Kentucky Home 6
Man's Law and God's 5
The Three Buckaroos 5
The Pillagers 6
Destiny's Isle 6
False Fronts 6

ANCHOR FILM DISTRIBUTORS, INC.

The Heart of Lincoln (Francis Ford) 5
Another Man's Boots (Special Cast) 5
The Stranger of the Hills (Special Cast) 5
They're Off (Peggy O'Day) 5
Thundering Hoofs (Peggy O'Day) 5
Threads of Destiny (Bessie May) 5
In Search of Arcady (Special Cast) 5
The Lamb and the Lion (Special Cast) 5
Hoop-La (Special Cast) 5
The Love Call (Special Cast) 5
The Girl of My Dreams (Special Cast) 5

SHORT SUBJECTS

Iris Comedies with "Little Napoleon" .....2 reels
Crescent Comedies with Jack Richardson .....2 reels
"The Movie Stars' Stampede," Novelty .....2 reels

ARISTA FILM CORP.

Prejudice
When Love Is Young (Zena Keefe)
I Defy

ARROW FILM CORPORATION

Love and the Law (Special Cast)
The Stranger in Canyon Valley (Edythe Sterling)
Headin' North (Pete Morrison)
Impulse (Neva Gerber)
The Innocent Cheat (Special Cast)
A Yankee Go-Getter (Neva Gerber) 5
Devil-Dog Dawson (Jack Hoxie) 5

SPEED COMEDIES
(One Released Every Week)
MURIEL OSTRICHE COMEDIES
BLAZED TRAIL PRODUCTIONS
ARROW-GERBER PRODUCTIONS
NORTHWOOD DRAMAS
SERIALS

ARTCLASS PICTURES CORP.

After Six Days (Special Cast) 10
Sport Review Series .....1 reel each

ASSOCIATED EXHIBITORS

HAROLD LLOYD COMEDIES

Grandma's Boy 5
A Sailor Made Man 4

FEATURES

Silas Marner(Special Cast)
Tracks (Special Cast)
A Pasteboard Crown (Special Cast)
Lonesome Corners (Special Cast)
The Real Adventure (Florence Vidor)
Hills of Missing Men (J. P. McGowan)
Don't Doubt Your Wife (Leah Baird)
Clansmen of the North
Woman, Wake Up
Lady Godiva
Sunshine Harbor (Margaret Beecher)

ASSOCIATED PHOTOPLAYS

Soul of a Woman (Jane Novak)
Crossing Trails (Pete Morrison) 5

AYWON FILM CORPORATION

Across the Border (Big Boy Williams)
The Master of Beasts

C. B. C. FILM SALE CORP.

Life's Greatest Question (Roy Stewart)

CARNIVAL COMEDIES
(Two Reels Twice a Month)
HALL ROOM BOYS COMEDIES
(Two Reels Twice a Month)
SCREEN SNAPSHOTS
(One Reel Twice a Month)
STAR RANCH WESTERNS
(One Two-Reeler Every Two Weeks)
SUNRISE COMEDIES (BILLY WEST)
(Two Reels Every Other Week,

CLARK-CORNELIUS CORP.

Living Lies
Diamond Carlisle

R. CLARK SYNDICATE, INC.

The Man Worth While (Romaine Fielding)
Miss Paul Revere
Insinuation
Woman's Woman
The Love Slave (Lucy Doraine)
The Two Orphans
The Offenders (Margery Wilson)

DI LORENZO, INC.

The Trail of Hate (Big Boy Williams)
Blaze Away (Big Boy Williams)

EDUCATIONAL FILMS CORP.

SHORT SUBJECTS

Cold Feet (Christie Comedy) 2
Any Old Port (Christie Comedy) 2
Torchy's Ghost (Torchy Comedy) 2
Nights of Many Shadows (Wilderness Tales) 1
Fair Enough (Christie Comedy) 2
Spooks! (Mermaid Comedy) 2
'Tis the Bull (Christie Comedy) 2
A Rag Doll Romance (Campbell Comedy) 2
How to Grow Thin (Special) 1
The People of Old Bruges (World Wanderings) 1
Torchy and Orange Blossoms (Torchy Comedy) 2
Oh Promise Me! (Christie Comedy) 2
The Skipper's Policy (Toonerville Comedy) 2
Missing Men (Bruce) 1
The Rainmaker (Mermaid Comedy) 2
'Twas Ever Thus (Christie Comedy) 2
Monkey Shines (Campbell Comedy) 2
The Silver Harvest (World Wanderings) 1
Hokus Pokus (Christie Comedy) 2
Step This Way (Mermaid Comedy) 2
And Women Must Weep (Bruce) 1
A Rambling Romeo (Christie Comedy) 2

SELIG-RORK PHOTOPLAYS
CHRISTIE COMEDIES
MERMAID COMEDIES
PUNCH COMEDIES
TORCHY COMEDIES
CAMPBELL COMEDIES
CHESTER COMEDIES
VANITY COMEDIES
GAYETY COMEDIES
SKETCHOGRAFS
BRUCE SCENICS
CHESTER OUTINGS
CHESTER SCREENICS
CINAL FILMS—SLOW SPEED
KINOGRAMS

EQUITY PICTURES CORP.

The Worldly Madonna (Clara Kimball Young)
Where Is My Wandering Boy? (Special Cast)

EXCEPTIONAL PICTURES CORP.

Mister Antonio (Otis Skinner)
Grumpy

EXPORT AND IMPORT FILM CO., INC.

The Jungle Goddess—Selig serial. 15 episodes
Starring Elinor Field and Truman Van Dyke

FAMOUS PLAYERS-LASKY CORP.

PARAMOUNT
(March to August Releases)

The Three of Us (Agnes Ayres)
South of Suva (Mary Miles Minter)
For the Defense (Ethel Clayton)
Truth Conquers (Mia May)
The Man Unconquerable (Jack Holt)
The Eyes of the Mummy (Pola Negri)
Our Leading Citizen (Thos. Meighan)
The Woman Who Walked Alone (Dorothy Dalton)
Over the Border (Betty Compson)
Across the Continent (Wallace Reid)
The Bachelor Daddy (Thos. Meighan)
The Ordeal (Agnes Ayres)
The Man From Home (Special Cast)
When Knighthood Was In Flower (Special Cast)
North of the Rio Grande (Jack Holt-Bebe Daniels)
The Wife Trap (Mia May)
The Beauty Shop (Raymond Hitchcock)
Beyond the Rocks (Gloria Swanson)
Is Matrimony a Failure? (Special Cast)
The Spanish Jade (Special Cast)
The Truthful Liar (Wanda Hawley)
The Crimson Challenge (Dorothy Dalton)
The Devil's Pawn (Pola Negri)
Beauty's Worth (Marion Davies)
Bought and Paid For (Agnes Ayres)
The Sleepwalker (Constance Binney)
The Cradle (Ethel Clayton)
Find the Woman (Special Cast)
Through a Glass Window (May McAvoy)
The Green Temptation (Betty Compson)
The Heart Specialist (Mary Miles Minter)
Fool's Paradise (Special Cast)
Bobbed Hair (Wanda Hawley)
Her Husband's Trademark (Gloria Swanson)
The World's Champion (Wallace Reid)
Forever (Peter Ibbetson) (Elsie Ferguson)
The Mistress of the World (Serial)
Travelin' On (Wm. S. Hart)

FEDERATED FILM EXCHANGES

CHESTER COMEDIES
(Once a Month)
HALLROOM BOYS COMEDIES
(Twice a Month)
JOE ROCK COMEDIES
(Twice a Month)
SCREEN SNAPSHOTS
(Twice a Month)
Miracles of the Jungle
(Fifteen-Episode Serial)

FIDELITY PICTURES CORP.

FEATURES
12 WITMER COMEDIES (CHAS. DELANEY)

FIRST NATIONAL EXCHANGES

Omar, the Tentmaker (Guy Bates Post)
The Mirage (Norma Talmadge)
East is West (Constance Talmadge)
Her Man (Special Cast)
The Eternal Flame (Norma Talmadge)
When She Marries (Special Cast)
The Brotherhood of Hate (Special Cast)
Heroes and Husbands (Katherine MacDonald)
The Woman Conquers (Katherine MacDonald)
Alias Julius Caesar (Charles Ray)
The Primitive Lover (Constance Talmadge)
The Soul Seeker (Dorothy Phillips)
The Infidel (Katherine MacDonald)
The Man She Married (Ince Prod.)
Smilin' Through (Norma Talmadge)
Fools First (Special Cast)
The Light in the Dark (Hope Hampton)
The Man Who Smiled (Special Cast)
Rose o' the Sea (Anita Stewart)
Skin Deep (Ince Special)
Sonny (Richard Barthelmess)
Lost and Found (Jackie Coogan)
The Soul Seeker (Dorothy Phillips)
One Clear Call (Special Cast)
The Masquerader (Special Cast)
Lorna Doone (Special Cast)
Pawned (Special Cast)
Domestic Relations (Katherine MacDonald)
The Deuce of Spades (Charles Ray)
Smudge (Charles Ray)
Someone to Love (Ince Prod.)
Suzanna (Mabel Normand)
The Hottentot (Ince Prod.)
Finding Home (Ince Prod.)
Bellboy 13 (Ince Prod.)
The Barnstormer (Charles Ray)
The Song of Life (Special Cast)
White Faith (Hope Hampton)

COMEDIES

A Dog's Life (Chaplin re-issue)
Sunnyside (Chaplin re-issue)
Shoulder Arms (Chaplin re-issue)
A Day's Pleasure (Chaplin re-issue)
Pay Day (Charles Chaplin)
My Wife's Relations (Buster Keaton)
For Love or Money (Sennett)
Step Forward (Sennett)
Cops (Buster Keaton)
On Patrol (Sennett)
The Blockhead (Billy Bevan)
The Pale Face (Buster Keaton)

FOX FILM EXCHANGES

FEATURES

Strange Idols (Dustin Farnum)
The Splendid Outcast (John Gilbert)
Very Truly Yours (Shirley Mason)
Without Fear (Pearl White)
The Fighting Streak (Tom Mix)
Western Speed (Chas. Jones)
Money to Burn (Wm. Russell)
Arabian Love (John Gilbert)
Up and Going (Tom Mix)
Western Speed (Charles Jones)
Shackles of Gold (Wm. Farnum)
Monte Cristo (Special Cast)
A Fool There Was (Special Cast)
Pardon My Nerve (Charles Jones)
Nero (Special Cast)
Iron to Gold (Dustin Farnum)
A Stage Romance (William Farnum)

COMEDIES

Special Delivery (Al St. John)
The Barnstormer (Sunshine)
The Sheik (Sunshine)
Hot Dog (Clyde Cook)
The Studio Rube (Al St. John)
The Broker (Lufino Lane)

MUTT AND JEFF CARTOONS
FOX NEWS
(Twice a Week)

GOLDWYN EXCHANGES

THIRD GROUP OF RELEASES

Glorious Fool, The 5,393
Man With Two Mothers 4,423
His Back Against the Wall 4,690
Watch Your Step 4,713
Doubling for Romeo 4,504
Wallflower, The 5,228
Grand Larceny 5,226

GEORGE H. HAMILTON, INC.

Give Me My Son (Special Cast)
In Self Defense (Special Cast)
When Knights Were Bold (Special Cast)

HODKINSON CORP., W. W.

Don't Weaken (Irene Castle)
Pattering Feet (Mabel Ballin)
Free Air (Special Cast)
Other Women's Clothes (Mabel Ballin)
Golden Dreams (Benj. B. Hampton Prod.)

(Continued on page 2715)

COMING RELEASES

(Continued from page 2714)

The Rise of Roscoe Paine (Irene Castle).....
At the Sign of the Jack O' Lantern.....
The Grey Dawn (Benj. B. Hampton Prod.).....
The Four Seasons (Nature Classic) (Kineto).....4

THE GREAT AUTHORS
(Series of twelve one-reel subjects)

OFFICIAL URBAN MOVIE CHATS
(One every week for M. P. T. O. A.)

KINETO REVIEWS
(One-reel subject each week)

LEE-BRADFORD CORP.

Branded (Josephine Earle).....
Serving Two Masters (Josephine Earle).....
The Way of a Man (Josephine Earle).....
Cloudburst (Bombdier Billy Wells).....
The Unconquered Woman (Ruby de Remer).....
Flesh and Spirit (Bill Bennett).....
Determination (Special Cast).....
Series of Six Squirrel Comedies.....

McGOVERN & EGLER

SHORTY HAMILTON SERIES

Apr. 10—Ride 'Em Cowboy.....2
Mar. 27—Grit.....2
Mar. 13—Pony Boy.....2
Feb. 27—Let-'er-Go Gallagher.....2

METRO PICTURES CORP.

Missing Husbands (Special Cast).....
Fascination (Mae Murray).....
The Prisoner of Zenda (Special Cast).....
June 5—The Five Dollar Baby (Viola Dana).....6
May 29—Hate (Alice Lake).....6
May 15—Don't Write Letters (Gareth Hughes).....6
Apr. 17—The Face Between (Bert Lytell).....6
Apr. 3—Kisses (Alice Lake).....6
Mar. 20—I Can Explain (Gareth Hughes).....6
Mar. 6—Glass Houses (Viola Dana).....6
Feb. 20—The Light That Failed (Bert Lytell).....6
Jan. 2—Turn to the Right (Special Cast).....

NATIONAL EXCHANGES, INC.

Welcome Children (Special Cast).....

KINETO REVIEW
(One Reel Issued Weekly)

SERIALS

PACIFIC FILM COMPANY

The Fatal 30 (Special Cast).....5
The Girl from Rockypoint (Special Cast).....5
The Forest King (Special Cast).....5
Double Stakes (Gladys Brockwell).....5
The Able Minded Lady (Henry B. Walthall).....5
The Call From the Wild (Frankie Lee).....5

FOLLY COMEDIES
(Starring Geo. Ovey and Vernon Dent—One Reel Each)

PATHE EXCHANGES

The Isle of Zorda (Special Cast).....

SERIALS

Go Get 'Em Hutch.....
(Fifteen Episodes—Starring Chas. Hutchinson)
White Eagle.....
(Fifteen Episodes—Starring Ruth Roland)
The Sky Ranger.....
(Fifteen Episodes—Starring Geo. B. Seitz and June Caprice)

SHORT SUBJECTS

Vengeance Is Mine (Irene Castle).....
The Eternal Triangle (Aesop's Fables).....2/3
Told at Twilight (Baby Marie Osborne).....3
The Boy and His Dog (Aesop's Fables).....2/3
More Trouble (Frank Keenan).....3
A Wolf in Sheep's Clothing (Aesop's Fables).....2/3
The Mark of Cain (Irene Castle).....3
The Opossum (Bill and Bob series).....1

COMEDIES

Days of Old (Snub Pollard).....
Stand Pat (Paul Parrott).....1
The Anvil Chorus (Pollard).....1
Hot Off the Press (Pollard).....1
High Tide (Special Cast).....1
The Bow Wows (Pollard).....1
Pardon Me (Pollard).....1
Full of Pep (Pollard).....1
Call the Witness (Pollard).....1
Harold Lloyd Reissues.....

NEWS REELS

Sundays—Topics of the Day.....
Wednesdays—Pathe News.....1
Saturdays—Pathe News.....

PIONEER FILM CORP.

The Crimson Cross (Van Dyke Brooks).....
Beyond the Crossroads (Ora Carew).....
The Leech (Claire Whitney).....

PRODUCERS SECURITY CORP.

The Great Alone (Monroe Salisbury).....
The Wolf's Fang (Wilfred Lytell).....5
The Soul of Man.....7
Squire Phinn.....5
Mr. Bingle.....5
Mr. Potter of Texas.....6
Irving Cummings Series.....2
Cissy Fitzgerald Series.....2

PYRAMID PICTURES, INC.

Should Husbands Know (Betty Blythe).....
The Queen of the Moulin Rouge.....

R-C PICTURES CORP.

The Woman Breed (Pauline Frederick).....
Queen of the Turf (Special Cast).....
Gay and Devilish (Doris May).....
The Sheik of Araby (H. B. Warner).....
The Glory of Clementina (Pauline Frederick).....
The Son of the Wolf (Special Cast).....
The Midnight Call (Special Cast).....

HY MAYER'S TRAVELAUGHS
(Issued weekly)

RUSSELL PRODUCTIONS

FRANK BRAIDWOOD SERIES
AL JENNINGS SERIES
HELEN GIBSON SERIES
FRITZI RIDGWAY SERIES
CAPITOL FILM COMPANY
NEAL HART SERIES
LESTER CUNEO SERIES

SECOND NATIONAL PICT. CORP.

Broken Shadows (Special Cast).....
Her Story (Madge Titheradge).....
Mr. Pim Passes By.....
The Night Riders.....
Brenda's Heritage.....
David and Jonathan (Madge Titheradge).....

SELZNICK (LEWIS J.) ENT.

Reported Missing (Owen Moore).....
Evidence (Elaine Hammerstein).....
Reckless Youth (Elaine Hammerstein).....
The Prophet's Paradise (Eugene O'Brien).....
The Referee (Conway Tearle).....
Channing of the Northwest (Eugene O'Brien).....
A Wide Open Town (Conway Tearle).....
Love's Masquerade (Conway Tearle).....

SELECT PRODUCTIONS
WILLIAM J. FLYNN SERIES
CHAPLIN CLASSICS
SELZNICK NEWS
SERIALS

WM. STEINER PRODUCTIONS

Tangled Trails (Neal Hart).....5
Rangeland (Neal Hart).....5
Lure of Gold (Neal Hart).....5
The Heart of a Texan (Neal Hart).....5
West of the Pecos (Neal Hart).....5
Table Top Ranch (Neal Hart).....5

UNITED ARTISTS CORP.

The Tailor Made Man (Chas. Ray).....
The Three Musketeers (Douglas Fairbanks).....
Little Lord Fauntleroy (Mary Pickford).....
Way Down East (D. W. Griffith's).....
The Ruling Passion (George Arliss).....
Disraeli (George Arliss).....
Fair Lady (Rex Beach).....
The Iron Trail (Rex Beach).....
A Doll's House (Nazimova).....
Orphans of the Storm (D. W. Griffith).....

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

That Lass o' Lowrie's (Priscilla Dean).....
Under Two Flags (Priscilla Dean).....
Human Hearts (House Peters).....
The Storm (Special Cast).....
Trimmed and Burning (Hoot Gibson).....
The Trap (Lon Chaney).....
Her Night of Nights (Marie Prevost).....
The Black Bag (Herbert Rawlinson).....
May 29—Step On It (Hoot Gibson).....
A Wonderful Wife (Miss Du Pont).....
May 8—Second Hand Rose (Gladys Walton).....
May 1—The Man Who Married His Own Wife (Frank Mayo).....
Apr. 20—The Man Under Cover (Herbert Rawlinson).....
Apr. 3—The Bear Cat (Hoot Gibson).....
Mar. 27—The Dangerous Little Demon (Marie Prevost).....
Mar. 13—The Wise Kid (Gladys Walton).....
Mar. 6—Wild Honey (Priscilla Dean).....

SERIALS

The Adventures of Robinson Crusoe.....
(Eighteen Episodes—Starring Harry Myers)
With Stanley in Africa.....
(Eighteen Episodes—Starring Geo. Walsh and Louise Lorraine)

COMEDIES

Three Weeks Off (Century).....2
Easy to Cop (Star).....1
The Little Rascal (Century).....2
A Shaky Family Tree (Star).....1
His Prehistoric Blunder (Star).....1
Off His Beat (Century).....2
The Gay Deceiver (Star).....1
Sic 'Em Brownie (Century).....2

UNIVERSAL DRAMAS

It Is the Law (Tom Santschi).....2
Never Let Go (Reginald Denby).....2
The Getaway (Neal Hart).....2
A Guilty Cause (Tom Santschi).....2
Squarin' It (Neal Hart).....2

NEWS AND MAGAZINE REELS

Tuesdays—International News.....1
Fridays—International News.....1
Fridays—New Screen Magazine (Universal).....1

VITAGRAPH EXCHANGES

FEATURES

Linda (Corinne Griffith).....
Restless Souls (Earle Williams).....
A Virgin's Sacrifice (Corinne Griffith).....
Blue Blood (Alice Calhoun).....
Too Much Business (Special Cast).....
Angel of Crooked Street (Alice Calhoun).....
My Wild Irish Rose (Pauline Starke).....
The Silent Vow (Wm. Duncan).....
Locked Out (Alice Calhoun).....
The Sheik's Wife (Special Cast).....
Gypsy Passion (Special Cast).....
The Magnificent Ambersons (Jean Paige).....
The Man From Downing Street (Earle Williams).....
Island Wives (Corinne Griffith).....
The Prodigal Judge (Jean Paige).....

COMEDIES

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A Charmed Life (Jimmy Aubrey).....
The Sawmill (Larry Semon).....

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(Starring Carmel Myers and Wallace MacDonald)

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Your Best Friend (Vera Gordon).....
School Days (Wesley Barry).....

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Miracles of the Jungle.....15 episodes

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Apr. 1—The Blonde Vampire (De Sacia Mooers).....
Mar. 25—The Madness of Love.....
Mar. 25—The Fire Bride (Ruth Renick).....
Foolish Monte Carlo.....
The Bootleggers.....
The Love Nest.....
Don't Blame Your Children.....
Mrs. Dane's Confession.....
The Blue Mountain Mystery.....

POST NATURE SERIES
(One Every Two Weeks)

SHORT SUBJECTS

The Good Things of Life.....
(Weekly Single Reel Release)

SHORT SUBJECTS

(Continued from page 2713)

Feature	Star	Distributed By	Length	Reviewed
Perilous Ascent of the Zinal-Rothorn (Scenic)		Truart		
Primitive Life in Tennessee (Scenic)		Kineto	1 reel	Feb. 4
Puppy Days		Wid Gunning	1 reel	
Pyrenees and Wooden Legs (Scenic)		Educational	1 reel	
Quaint Denizens of the Zoo (Novelty)		Kineto Review	1 reel	Mar. 25
Quaint Holland (Scenic)		Universal	2 reels	
Raid, The (Drama), Neal Hart		Universal	2 reels	
Ranger's Reward, The (Drama), Art Acord		Educational	1 reel	Feb. 18
Ranger, The (Scenic)		Sunset-Burrud	1 reel	Feb. 11
Robinson Crusoe Hours		Wid Gunning	1 reel	
Ropin' Fool, A (Will Rogers, W. Dr.)			2 reels	Nov. 26
Secret of Butte Ridge, The (W. Dr.), T. Sanchi		Pathe	2 reels	Feb. 4
Seeing San Marino (Scenic)		Paramount	1 reel	
Seeing the Unseen (Novelty)		Prizma	1 reel	
Seven League Booters (Scenic)		Educational	1 reel	
Seville in Fair Time (Scenic)		Paramount	1 reel	
Silver Harvest, The (Scenic)		Educational	1 reel	Mar. 11
Sky Ranger, The (Serial)		Pathe	15 episodes	
So This is London (Scenic)		Prizma	1 reel	Feb. 4
Squarin' It (Drama), Neal Hart		Universal	2 reels	
Stamboul (Scenic)		Paramount	1 reel	
Striking Tires, The (Novelty)		Bosworth, De Freves & Felton	1 reel	
Such is Life in Volendam (Scenic Cartoon)		R-C	1 reel	Apr. 29
Such is Life in London's West End (Cartoon)		R-C	1 reel	Apr. 29
Sunbeams (Study)		Prizma	1 reel	
Sweet Heart (Western Drama), Billy West		Joan Film	2 reels	
Terror Trail (Serial), Eileen Sedgwick		Universal	18 episodes	
Thrills (Sport Topic)		Kineto Review	1 reel	
Too Much Overhead (Educational)		Educational	1 reel	
Trail of the Wolf, The (Drama), Percy Pembroke		Universal	2 reels	Apr. 1
Treacherous Rival, A (Drama), La Plante-Pembroke		Universal	2 reels	
Trickery (Drama)		Universal	2 reels	
Trip of U. S. S. Idaho (Scenic)		Kineto Review	1 reel	
Trip Through Film Land, A (Novelty)		Bosworth, De Freves & Felton	2 reels	Dec. 31
United States Naval Efficiency		Kineto	1 reel	
Vengeance Is Mine (Drama), Irene Castle		Pathe	3 reels	
Verdict, The (Drama), Eddie Polo		Universal	2 reels	
Village Life in Switzerland (Scenic)		Kineto Review	1 reel	
Wanderlust (Scenic)		Educational	1 reel	
Was Darwin Right? (Educational)		Kineto Review	1 reel	
Water Babies (Educational)		Kineto Review	1 reel	
Wedding Feast, Among Borneo Dayaks, A (Novelty)		Truart		
White Eagle (Serial)		Pathe	15 episodes	
Winter Pets (Sport Review)		Artclass	1 reel	
Winners of the West (Serial), Art Acord		Universal	18 episodes	Oct.
With Stanley in Africa (Serial)	George Walsh	Universal	18 ep'sdes.	Feb. 11
Young Painter, The		Hodkinson	3 reels	

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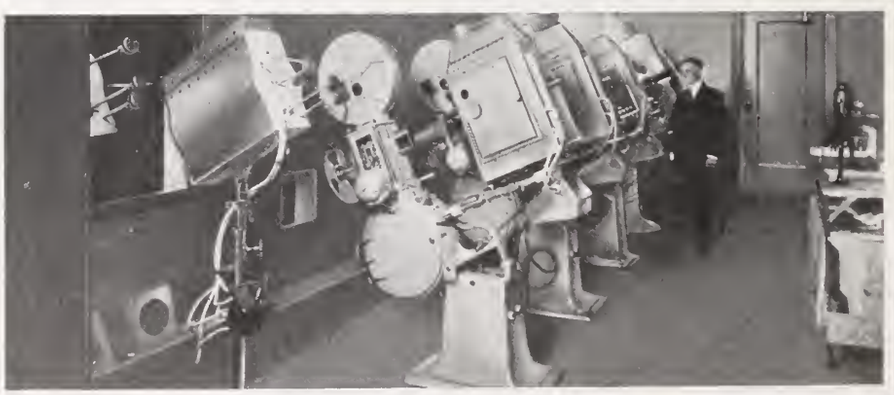
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Methods, Hazards, Data for Theatre Financing

Proper Business Procedure Very Essential for Success of Project

By HARRY M. PRINCE, *Architect*

Why Many Fail

This article, by Mr. Harry M. Prince, Architect, brings out the fallacies that influence the failure of most theatre projects. Not only are these fallacies put forth, but also the correct procedure that should be followed when financing such a proposition. As many of our readers are prospective builders this discussion by Mr. Prince should be found extremely helpful.

When we learn that three thousand theatre projects are passed upon by a single large mortgage and bonding concern and out of this total number only fifteen are passed favorably, there remains no room for doubt concerning the unbusinesslike methods that are commonly pursued.

AT a conference recently in the executive offices of one of the large Mortgage and Bonding Companies, the president of the company stated to the writer that he had an average of ten theatre projects a day submitted to him for mortgage money or serial bond issue loans. Out of these three hundred projects a month, his company granted loans to less than one-half of one per-cent of the propositions submitted, and even this small percentage only to the very largest chain exhibitors. During this period of great activity in the bond and mortgage field, there must be something radically wrong in the presentation of theatre projects or the men behind them, for so small a percentage receiving successful consumation.

Amongst promotors, exhibitors, builders, architects and others interested in the promotion of theatres, the reports are the same. Money cannot be secured for new theatre construction. With that report the writer does not agree; but it can safely be said that theatre projects submitted in the haphazard, slipshod method they usually are, can never merit nor do they ever demand even the casual consideration of conservative investment bankers or other loan interests.

Promotors and speculators, exhibitors and owners, architects, engineers and builders, as well as Chambers of Commerce and civic bodies generally, responsible and irresponsible, seem to be bending their efforts to have theatres built with someone else supplying the money. The great majority of these projects are doomed to failure as dreams, and in a material financial sense at least, dreams are never interesting to bankers or investors. Financiers are frank and direct in refusing loans to theatre projects.

To theatre owners and managers who are giving close study to the economic trend of the times, there are promises of many opportunities for profit in new theatres; but more thought must be given to formulating practical, workable and profitable projects before attempting to interest financing. The way has been shown by some architects who are in touch with and able to secure necessary funds to assist new construction. To these architects, the financial and business aspect of their profession is of equal importance to the technical work of designing and drafting, and it is to them that owners should turn for advice before going to bankers with financial and operating statements. For example, the architect by his experience, might be able to suggest ways and means to better distribute overhead and fixed charges or reduce a projected operation by a slight re-adjustment to bring it within the cash equity and secondary financing available.

The methods of securing financing for a theatre are varied. The most used one, is to obtain a loan on construction sufficient to carry it through to completion, and then obtain a new one known as a permanent loan. This method is unwieldly, cumbersome and expensive. Usually the permanent loan is of short duration and secured under stress and unfavorable conditions. It also requires refinancing many times during the life of the building. Forty to fifty per-cent of the total operation is about the size of the loan secured.

Another method is thru what is known as the serial bond issue. The size of the loan under this plan depends a great deal on the men behind the deal and their financial standing and general business integrity. While fifty to sixty per-cent would be a fair average to assume as the amount of the bond issue given, the right men with the right kind of a deal can as easily secure sixty-five to seventy per-cent. The serial bond issue is more than a loan; for by it the building and permanent loans become one. A series of yearly payments are made on the principal by what is called "amortization." Amortization is really a sinking fund created by regular and equal installments, usually annually, and their interest earnings compounded. These yearly payments or installments usually do not start till one year after completion of the building and are made to cover a period of from sixteen to twenty or more years. As the payments are taken from the net earnings, at the time of the final payment the loan has either been entirely paid off or reduced to so small an amount that it can readily be renewed at a new low interest rate.

Under this plan of amortization, as the principal is paid off the annual interest payment grows smaller, so that in order to distribute the annual payments equally, the principal maturing each year is made to increase. The interest and principal are added together and their sum made the basic annual installment. In the case of the example given in the latter part of this article, which can be used as an example here, there is to be a loan of $175,000. at an interest rate of 6 per cent. It can be ascertained from the statement submitted that the earnings of the property would be sufficient to meet a charge of $18,000 a year for the payment of interest which is due that year, and to provide for the retirement of a certain number of bonds. Amortization starts one year after building is completed. Interest is paid one year in advance starting at and deducted from the loan the moment it is placed to the credit of the borrower. The following table graphically illustrates how this method works out.



The lobby of the Lorain-Fulton is spacious and very attractive in its design

Start of	Bonds Maturing	Interest Payments 6%
1st year		$10,500
2d "		10,500
3d "	$7,500	9,870
4th "	8,130	9,275
5th "	8,725	8,720
6th "	9,280	8,200
7th "	9,800	7,700
8th "	10,300	7,245
9th "	10,750	6,810
10th "	11,190	6,400
11th "	11,600	6,015
12th "	11,985	5,655
13th "	12,345	5,315
14th "	12,685	5,000
15th "	13,000	4,695
16th "	13,305	4,415
17th "	13,585	4,150
18th "	10,815	
	$175,000	$120,465

It is interesting for comparison to note by the following table, what a yearly annuity of $18,000 at 6 per cent interest compounded for sixteen years amounts to; as well as an annuity of $7,500 at 6 per cent interest compounded.

End of	$18,000 Annuity	$7,500 Annuity
1st year	$19,080	$7,950
2d "	39,240	16,350
3d "	60,660	25,275
4th "	83,340	34,725
5th "	107,460	44,775
10th "	251,460	104,775
15th "	440,060	185,025
16th "	489,780	204,275

While the interest rate on serial bond issues is higher than the ordinary type of loan due to the fact that bonding companies must make their issues attractive to their investors or customers, there is a more serious objection to this method of financing a loan. It is in the financing or bonus charge. Under the old method of financing, a small charge of one to one and one-half per-cent was made to cover items necessary to any loan; search of the title, printing, attorneys' fees, etc. Under the serial bond issue plan, a much greater labor is entailed, consequently carrying a proportionately greater financing charge. The large bonding companies sell direct to the investment public. This requires large overhead and advertising expense. Experienced, trained bond salesmen are employed for selling, all of which is expensive and eventually must come out of the loan. This financing or bonus charge would be considered low at 6 per cent, while at times it reaches as high as 12½ per cent. It must be borne in mind that this bonus charge is exclusive and in addition to the yearly interest charge.

Another method that has lately been tried with a fair amount of success, is selling the first mortgage bonds direct to the public in the town that the theatre is to be built, making out of it a community or civic project. The chances for successfully placing the bonds in this instance lies in the appeal that an be made to local pride, and enterprise. When a loan can be placed by direct selling through local public subscription, the chances for the financing operating success is greatly enhanced for the people will be boosting it and giving it their support. The trouble is however, that even where a town needs a theatre, local enthusiasm rises to its height except to the extent of investing their own money. The wrong idea of course; for if a theatre is really needed in a town, the townspeople should be the ones to put up the money after they have been shown that they will get a fair return on their investment, as well as adding to the town's progressiveness and enterprise.

There are many preliminaries to any building before the loan can be secured, but as the loan is usually the crux of all projects, it was thought advisable to discuss it before entering into the other phases. There follows in about the order of their importance, the various items as they will be encountered.

The first is to secure a suitable site or property. No attempt will be made here relative to discussing the physical aspects of the site as that embraces an article in itself and has been discussed by the writer in a previous issue of the Motion Picture News. The property should be secured either by direct purchase or by what is known as "subordination." Subordinating the property means that it will be purchased by a small amount of cash and allowing the remainder of the purchase price or of the purchase price to remain into the project as a second mortgage subject to all the conditions of a second mortgage. It will bear interest at a rate at least equal to the first mortgage, and is paid off annually or serially in installments. The yearly payments or installments of this second mortgage will be over a period approximating one-half the time required to amortize the first mortgage. Should there be an existing mortgage on the property, some loaning companies will advance sufficient money out of the first mortgage to clear the title, applying the amount advanced against the first payments due on construction.

The second step should be to secure the services of a competent Architect who is a specialist in theatres, to prepare sketch plans and specifications and to assist in the preparation of building and operating statements. The Architect in his sketches will be thus enabled to figure the cubic contents and cost of the building, details of rentable space in addition to the theatre proper, rentals per square footage, and with the aid of the operator or directing manager, the expenses; and finally the amount of the loan required over and above the junior securities, secondary financing and cash equity.

The third step should be the arranging of the junior securities, secondary financing and cash equity in a comprehensive form. The second mortgage or subordination is part of the secondary financing. It must be remembered that once an application blank for a first mortgage loan is placed for a required amount and it is accepted and the borrower notified that the money is available, you must either go ahead with the operation or be liable for a loan commission. No project, no matter how large a first mortgage is obtained, or how large a subordination is secured, can proceed without *some cash equity*. Let that sink in. You cannot "borrow out" on any building except on paper. It simply can't be done. By manipulation it is sometimes possible to borrow sufficient money so that at the completion of the building there will apparently be no cash investment, but it is mighty dangerous procedure and certain to meet with eventual failure. Twenty-five to thirty per-cent cash equity should be available in some form. If a theatre is to be leased outright to an operator, a year's rental in advance, placed as security can sometimes be ap-

(*Continued on page 2720*)

Says the BANKER *to the* EXHIBITOR



EMERY'S MAJESTIC THEATRE
PROVIDENCE, R. I.
WILLIAM R. WALKER & SONS, Architects
Cream White Terra Cotta with
bright polychrome ornament

NOT long ago the President of a Western Bank wrote us: "Our building is admired by every one, and the investment is the best one we have ever made." Another prominent banker declared: "Our building attracts much favorable attention *and has brought us lots of business.*"

These two are only typical of letters we continually receive. Bankers know the business-pulling value of a handsome bank building—they have learned that an impressive structure is a big factor in attracting depositors.

But Motion Picture Theatres, to a far greater degree than banks, depend upon attractive exteriors to attract patronage. To the theatre a handsome front is a permanent advertisement of *unlimited* value.

Look for a moment at Emery's Majestic Theatre, pictured above. Faced entirely with Terra Cotta, the plain surface in cream white glazed and the ornament in bright polychrome, this building presents a *permanent invitation* to the passer-by. The public knows at a glance that the Majestic is a high-class picture house. And they patronize it.

Moderate in initial cost Terra Cotta's maintenance cost is almost negligible. Any accumulations of dirt can be easily removed by simply washing with soap and water. In addition Terra Cotta is weatherproof and fire-resistant to the utmost.

If you should be considering a new theatre or if you intend to modernize your present building, write and tell us about it. We can send you information which may save you time and money. Address **National Terra Cotta Society,** 19 West 44th St., New York, N.Y.

TERRA COTTA

Permanent *Beautiful* *Profitable*



Cinematographer Georges Benoit explains the movie camera to producer Richard Walton Tully, who is now filming his first picture at United Studios, Los Angeles, for First National Release

plied to the construction cost. The wise operator who will lease usually insists on his security money being placed in a trust fund or estate and is not to be used for construction purposes. He will also require and is entitled to interest on his money so placed in escrow.

The fourth step is the securing of the first mortgage loan. When the loan is accepted by the banker or bonding company, the proceeds are placed to the credit of the borrower and paid out in accordance with a schedule of construction. As the building progresses and work is completed, money becomes available. It is the policy of some loaning companies not to advance any money to the borrower until all the equity money has been placed in the actual construction. As for example, if the total investment amounts to $293,200 and $175,000 is being borrowed, $118,200 must be spent or accounted for before any of the $175,000 becomes available.

The general information that the banker requires comprises the names of the principals; names of the signators of the bond (they will not accept a holding company usually); the details of the secondary or junior financing; the cubic contents and estimated cost; the size, value and square footage of the property; the gross rentals, and the estimated operating expenses fully itemized.

The fifth step relates to the operation and earnings. A complete tabulated and itemized list of the earnings and the expense or operating cost must be made. These items must not be the result of any guess work. It is generally understood that in order for any project to get even casual consideration of a banker, it must show net earnings exclusive of amortization, of at least two and one-half times the greatest interest charge. Assuming that a loan of $175,000 is secured at an interest rate of 6% or $10,500, the net earnings of the entire operation must be at least two and one-half times the $10,500 or $26,250.

Let us take an example of how the foregoing works out. The earnings shown in the example are for the period of amortization and the interest charge is that for the first year. As the loan is being amortized, the interest charge is annually reduced. It is also evident that when the loan has been entirely paid off, the net earnings will be considerably greater.

INVESTMENT:

1. Cost of land	$75,000
2. Cost of Building	170,000
3. Architect and Engineering fee	10,200
4. Interest charge 1st. Mtg. @ 6%	10,500
5. Interest charge 2nd Mtg. @ 7%	3,500
6. Financing of 1st Mtg. at 8%	14,000
7. Taxes and Insurance	3,000
8. Carrying charges during construction	7,000
	$293,200

RESOURCES:

9. First Mortgage Loan	$175,000
10. Second Mortgage Loan	50,000
11. Cash Equity	68,200
	$293,200

OPERATION:

12. Net earnings 1st year, after all operating expenses, fixed and interest charges, but not amortization, have been deducted		$35,000
AMORTIZATION:		
13. 1st. Mtg. Loan Average 4% Annually	$7,500	
14. 2nd Mtg. Loan Average 9% Annually	4,500	
		12,000
Surplus Earnings		$23,000

1 & 2. Are assumed of course for the purpose of this statement but are supposed to include all brokerage charges.

3. This charge is the usual one of reputable concerns and is based on a fee of 6% of the cost of construction. The duties of the architect and engineer comprise the preparation of all preliminary sketches and statements; the necessary conferences; making of working drawings, details and specifications; mechanical, structural and other engineering; superintendence of construction and all other matters usual to the construction of any building.

4. It may be noted that bonding companies usually require the first year's interest to be deducted immediately, before any money is placed to the credit of the borrower; otherwise only six months' interest is charged during the construction period.

5. Should it be found that the property cannot be secured on a subordination plan, then it will be necessary to secure a second mortgage on some other basis. Usually that means a heavy financing or bonus charge of from 15% to 25% discount.

6. The financing or bonus charge is assumed here at 8% of the amount of the first mortgage loan. It will very rarely be less if it is a serial bond issue and the chances are that it will be greater; nearer 12%. Should it be necessary to place the second mortgage through loaning sources, then that discount charge will also have to be credited here.

7. Taxes and insurance are purely a local matter. The amount here is only assumed.

8. The carrying charges during construction, include such items as cost of carrying completion bond, temporary fire, accident and other insurances and similar items that are outside of the building contract.

9 & 10. Have been fully explained. The financing and interest charges have been included in the investment statement.

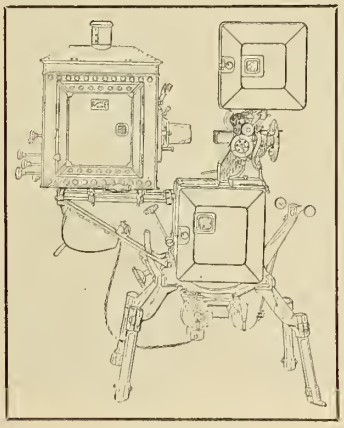
11. Self-explanatory.

12. Note that this amount is in excess of two and one-half times the greatest interest charge (No. 4 of investment statement). Bonding companies do not take into consideration the amortization in figuring the earnings against the interest charge.

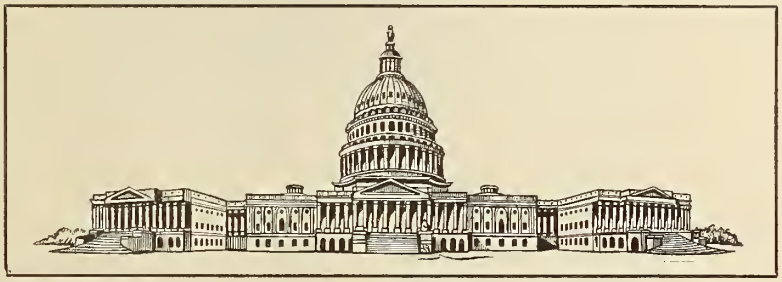
13 & 14. These annual payments are for the purpose of paying off the loans. The average percentage is in accordance with the table given previously in this article.

A MESSAGE FROM WASHINGTON

Better Projection Pays Depend Upon Power's



POWERS



A. DRESNER
GENERAL MANAGER

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WASHINGTON THEATRE SUPPLY CO.
908 G STREET NORTHWEST
WASHINGTON, D. C.

Nicholas Power Company,
90 Gold Street,
New York City.

Attention Mr. Edward Earl,
President

Gentlemen:

It will be a great pleasure to us when welcoming the MOTION PICTURE THEATRE OWNERS OF AMERICA to our CITY to tell them that WASHINGTON IS A POWER'S TOWN.

We shall send a message to exhibitors in all parts of the United States that in the Nation's capitol WE HAVE PROVED WITH POWER'S PROJECTORS BETTER PROJECTION PAYS.

Yours very truly,

WASHINGTON THEATRE SUPPLY CO.

A Dresner

POWER'S PROJECTORS

will be exhibited at the Convention and are used by the leading theatres of the City of Washington

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
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Every Exhibitor May Produce Pictures of Local Events

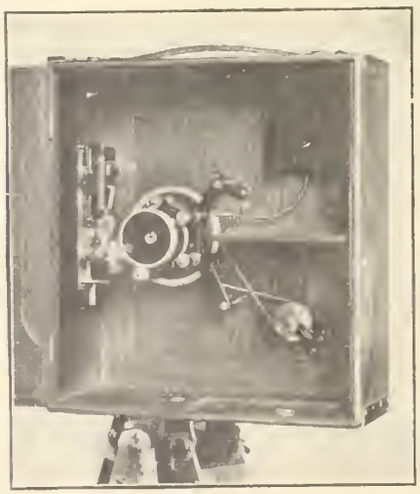
Exploit Your Theatre Through Pictures of Community Activities

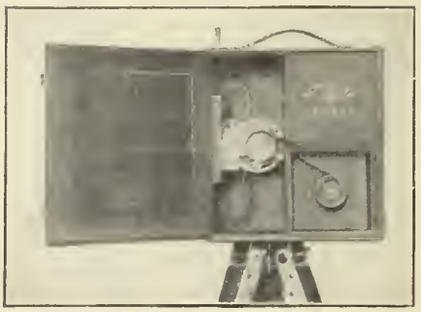
HOW would you like to make motion pictures of all local events and use them for exploitation? There is nothing more interesting to the people of a community than the viewing of actual happenings with which they are intimately acquainted. When people have the rare opportunity of seeing themselves or their friends and neighbors in the public eye through the screen, it is a certainty they will not miss the opportunity.

A new motion picture camera, the Howellite, made by the Howells Cine Equipment Company, 740 Seventh avenue, New York City, is now being sold at a figure well within the reach of every exhibitor. For the sum of one hundred dollars may be purchased a complete motion picture camera having a capacity of two hundred feet of standard film and also a tripod and carrying case. It is claimed that this apparatus will, to all intents and purposes, produce for the exhibitor pictures of comparable quality to those of the large, expensive, standard cameras. This means that any exhibitor using one of these apparatus may be his own cinematographer.

No exhibitor now overlooks an opportunity for some stunt which, either through its features as a novelty or through its appeal to the actual interests of the public, proves a drawing card for his theatre. High prices are paid for the rentals and publicity or features of commendable quality and then, perhaps, there remains the question of receipts justifying the investment. However, consider the possibilities in your own city or town of showing some local parade in which a large majority of the community partook, or again, athletic events or school pageants and the like.

A simple announcement that a review of these events was to receive a showing at a particular theatre would probably





prove the greatest sufficiency of publicity. No one would overlook the chance of advertising the fact that they themselves or their relatives and friends were in the "movies."

Ordinarily, an exhibitor is not justified in going to the expense involved in procuring pictures of this type. The cost of the service of a professional cinematographer and his camera are prohibitive. However, when a small, inexpensive camera can be used the investment is very materially reduced. For the information of those who may be interested in this proposition, the following figures will give an approximation of the cost involved for filming:

Eastman raw stock negative	$ .04 ft.
Eastman superspeed raw stock negative	.45 ft.
Developing	.02 ft.
Printing (including stock)	.04 ft.

The cost of one hundred feet would be ten or ten and one-half dollars, dependent on the negative used. The superspeed negative raw stock is recommended because of its advantages when photographing under adverse conditions. Only exceptionally would a local event require more than five hundred or a thousand feet, probably in the great majority of cases the prints would be of much less length. An exhibitor, therefore, could produce his own picture for less than the cost of a good feature. Also, there remains the probability of selling the picture to the town, school or lodge whose activities have been so recorded.

The camera will also appeal to the individual in its use for filming the personnel of the family, friends, etc., and in so doing producing a library which in after years may prove invaluable.

Often the opportunity may present itself for the filming of some private activities which might well pay for the investment represented by the apparatus.

It would appear that the possibilities offered through the medium of this inexpensive motion picture camera should warrant investigation by every wide-awake exhibitor.

The Wide Awake Exhibitor

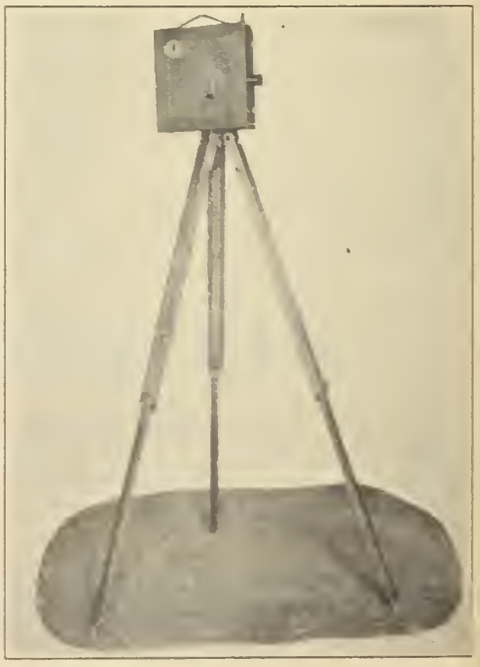
Let the town exploit your theatre.
Produce your own pictures.
Show the local activities.
Please your clientele by putting them in the "Movies."
Be your own cinematographer.
Own your own Motion Picture Camera.

New Combination House for Buffalo

Buffalo's newest theatre, The Lafayette Square, has been recently opened. The theatre, together with a ten-story business block, represents an outlay of $3,000,000 and seats 3,182. The auditorium is 110 feet wide and 120 feet long, one of its commendable features being a four color lighting equipment installed by the Major Pre-Selective system. The numerous elaborate lighting fixtures which were installed by the H. I. Sackett Company of Buffalo were manufactured by the Armor Bronze Company of Garwood, N. J. The Monumental Theatre Corporation, owner of the house, is to be commended upon the installation of a $50,000 Wurlitzer organ, and the choice of C. Sharpe Minor as organist. Fred M. Shafer, known in the theatrical set of Buffalo, is manager of the Lafayette Square.—TAYLOR.

Majestic Theatre at Waco Texas, Remodeled

An expenditure of $15,000 will be made by F. Adelman of the Majestic theatre, Waco, Texas, so as to enable the first floor of the theatre building to be used for business purposes. —NOBLE.





"Navy Standard"

The Navy Department has drawn up rigid specifications for linoleum to be used on the decks of battleships. Naturally, a linoleum that conforms to these exacting Navy requirements, and that will endure under the terrific wear imposed by Navy service, is exactly the type of floor-covering needed in the theatre.

All so-called battleship linoleum is not made according to Navy specifications. To be absolutely certain you are getting genuine battleship linoleum, made according to Navy standard, you should insist on Gold-Seal Battleship Linoleum.

Motion Picture Exhibitors tell us—

DURING the past year we have asked motion picture exhibitors all over the United States what they demand in a theatre floor-covering. Here, in condensed form, are their opinions:

"Theatre floors must be extremely durable to withstand the heavy, daily traffic, up and down the aisles, through the corridors, etc."

"Floor-coverings must be quiet underfoot so that people walking about and looking for seats will not disturb those already seated."

"They must be easily and inexpensively cleaned to keep down overhead expenses."

"Must be durable?"—*Gold-Seal* Battleship Linoleum is manufactured in strict accordance with the standards set by the U. S. Navy—made to withstand such terrific, grinding wear as is given the decks of battleships.

"Quiet underfoot?"—"Easy and inexpensive to clean?"—As cork is its main ingredient, *Gold-Seal* Battleship Linoleum is comfortably quiet to walk on—pleasantly resilient under foot. Its smooth, sanitary surface can be cleaned in a jiffy by a few whisks of a damp mop. It comes in three colors—attractive shades of terra cotta, brown and green.

No other linoleum so fully meets the requirements of motion picture floors as does *Gold-Seal* Battleship Linoleum. It will pay you to insist upon the genuine.

Gold-Seal Cork Carpet

Some exhibitors, who desire absolutely soundproof floors, prefer *Gold-Seal* Cork Carpet. This efficient floor-covering is very durable and as velvety quiet underfoot as a woven rug. Made in 6 attractive shades.

CONGOLEUM COMPANY
INCORPORATED

Philadelphia New York Chicago Boston Dallas Atlanta
San Francisco Minneapolis Kansas City Pittsburgh Montreal

CAUTION!

The Gold Seal, facsimile of which is shown at right, is pasted on the face of all genuine *Gold-Seal* Linoleum. Look for it!



GOLD SEAL
Battleship Linoleum

(THE FAMOUS FARR & BAILEY BRAND)

Made According to U.S.Navy Standard

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Gold Fibre Screens



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8000
SATISFIED
USERS.

MINUSA CINÉ SCREEN CO.
ST. LOUIS, MO.

World's Largest Producers of
Motion Picture Screens.



No. 7217 Basket filled with flowers, each $.75; per dozen, $7.50.

Write to-day for my SPRING CATALOGUE No. 7 of Artificial Flowers and Decorative Plants mailed FREE FOR THE ASKING.

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TICKETS
Of all kinds
USED ALL OVER THE EARTH
Write for samples
WELDON, WILLIAMS & LICK
FORT SMITH, ARK.



U. S. Navy projectionists at work in the Nicholas Power factory as explained in the accompany article.

U. S. Navy Projectionists Spend Week in Nicholas Power Factory

THOSE in charge of motion pictures on board the ships of the United States Navy do not have to worry about weather conditions or other complications which reduce the attendance, and profits, of motion picture houses. Every large ship in the Navy is provided with at least one motion picture projector and performances are given one or more times each day for the men. Occasionally special showings are given for the officers and all of these performances are well attended, for at sea everyone depends upon motion pictures for amusement about as much as they rely upon the baker for food. Motion picture equipment is now a part of the specifications for a new vessel, along with the engines, smoke-stacks, anchors and so on.

The American Navy has taken up motion pictures in the same thorough manner it takes up everything else connected with keeping the men happy and healthy. The Brooklyn Navy Yard has one of the largest film exchanges in the country, and sends daily shipments of films in specially designed containers to all ships supplied with motion picture projectors. In the Brooklyn Yard, the Navy has a well-equipped motion picture school which takes a certain number of men at intervals and gives them three months training in the operation of motion picture machines. These men have usually had a previous knowledge of motion picture equipment and repairs on motion picture ma- machine operation, and after taking this special , they are expert projectionists.

The Navy recently requested the Nicholas Power Company to permit three specially selected men to spend a day or two in the Power's plant in order that they might get a more thorough knowledge of the methods used in assembling Power's Projector. The Nicholas Power Company immediately replied that they would be pleased to have the men come to the factory, but that one or two days would be inadequate, and suggested that the men spend a week in the plant. This suggestion seemed to be so excellent, it was immediately accepted, and three men, Chief Electrician's Mate E. R. Murphy, of the Navy, and Privates H. D. Shepard and J. E. Thomas of the Marines, were sent to take the course. In the factory, these men donned the regular denim work suit of the Navy and for the week worked alongside of the mechanics in the Power's shops, who were only too glad to assist the boys from the Navy and enable them to pass a pleasant and profitable week. The three men selected were capable and conscientious and took full advantage of the opportunity given them. Doubtless they will be able to perform their duties much better as a result of the week spent in the Power's factory. E. R. Murphy will be assigned to the Facific Coast and have charge of projection chines in that entire section. This includes machines on all ships which use the Pacific ports as a base. J. E. Thomas and H. D. Shepard will work in the Tropics, and assigned to Cuba, Santa Domingo or Hayti.

This idea of the Navy seems to us to be an excellent one, and should recommend itself to those in charge of projection for large circuits. While it might not be practical for manufacturers of motion picture projectors to open their factory in this way to everyone, it seems probable arrangements could be made in special instances. It certainly should prove a splendid investment for circuits to pay the expenses of a good man, so that he would have a better understanding as to how projectors are constructed and assembled.

The roundness and depth of the positive image—its stereoscopic effect, depend upon the gradation quality of the film—its ability to reproduce a long scale of tones.

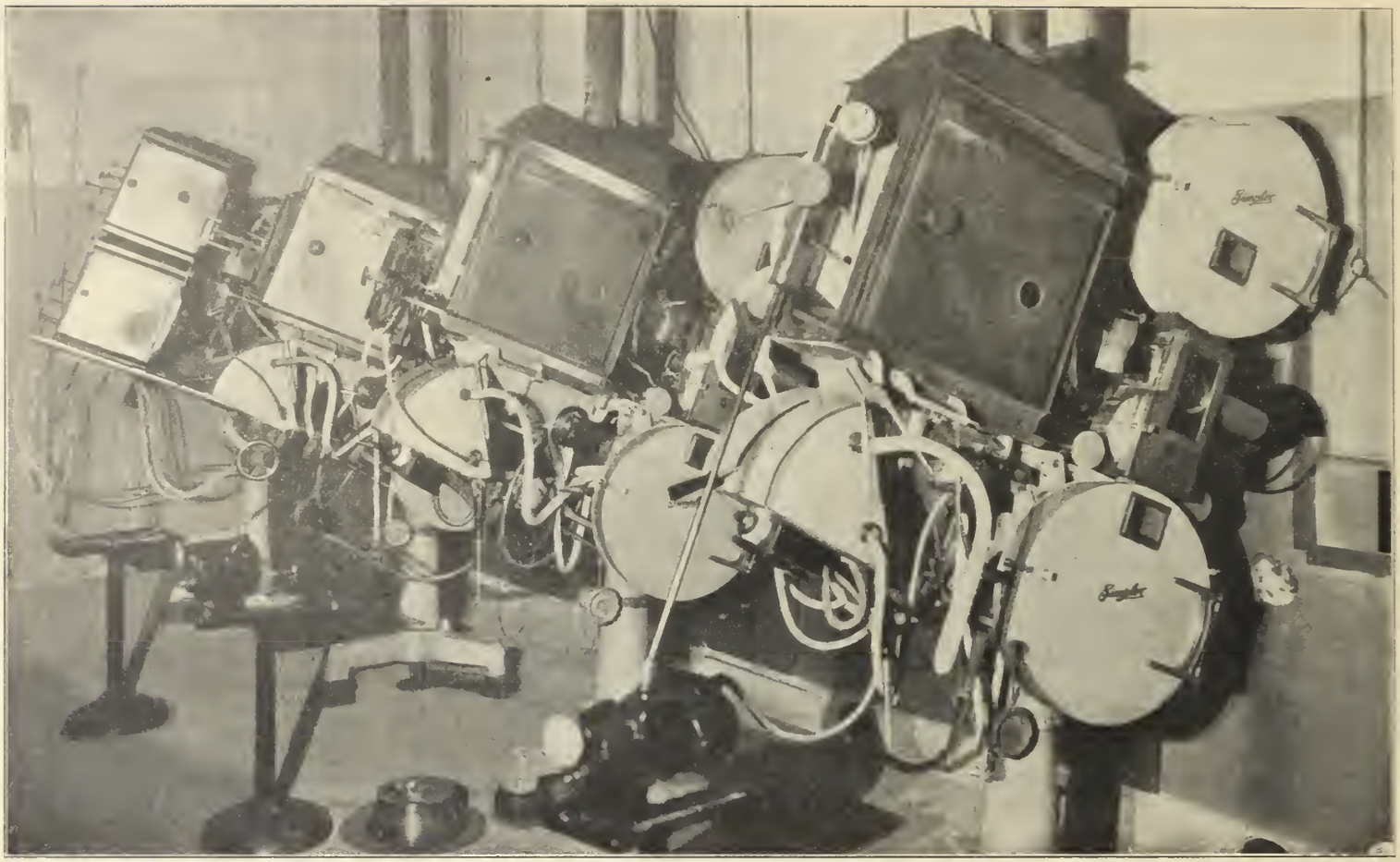
EASTMAN POSITIVE FILM

Has this reproductive quality—and in addition, uniformity, latitude in exposure and exceptional fineness of grain. It carries quality through to the screen.

Eastman Film, both regular and tinted base, is identifiable throughout its entire length by the words "Eastman" "Kodak" stenciled in the film margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.



This cut shows the projection room of Loew's State theatre, New York, with the battery of Simplex projectors illustrated

Loew's State Theatre, New York City, Has Large Model Projection Room

We have the opportunity this week to present to our readers a view of the supreme projection room of the Loew's State theatre, New York City. Those who designed the room no doubt had in mind the comfort and health of the projectionists who would later work there, for the approximate measurements of same are thirty-five feet in length, thirteen feet in width, by twelve feet high.

The equipment installed at the time of the opening consisted of three Simplex Projectors equipped with type "S" lamps and lamphouses, 3,000 foot magazines, arc light reflectors, film footage registers, asbestos heat shields, extra long light shields, double speed control handles, double motor switches, (both of which permit for the starting, control of motor speed and stopping of same) from any side of the projectors. Robin Speed indicators and Kinolite lenses are also part of the equipment.

In addition to the three Simplex Projectors, a Simplex Stereopticon and a Simplex Spotlight, are installed. All of the above equipment is finished in battleship grey enamel with highly nickeled parts, thus keeping in harmony with the color scheme of the projection room, which too is finished in battleship grey.

Remote control panels are installed on the front wall of the projection room opposite each projector, making it convenient for the projectionists to control the amperage as needed from a battery of multiple rheostats which are located in a separate room adjoining the projection room. The picture does not show the room in which the rheostats are located, but it does show the new pedestal shoe under the pedestal feet. These shoes are a very recent product of the Precision Machine Co., Inc., and add greatly to the appearance of a projection room. These shoes are used in place of wood blocks or platforms in raising the projector feet from the floor, and permit of cleaning thoroughly around the base.

With the advent of the Simplex Sun-Light High Intensity Arc Lamp, the above type "S" arc lamps were replaced with the Simplex Sun-Light Arc Lamps. While the picture only shows two of these installed, Mr. Michael J. Campbell, supervisor of projection for the entire Loew Circuit of theatres in Greater New York, states that since the picture was taken the third Simplex Projector has also been equipped with one of these epoch-making arc lamps.

In addition to the State theatre, the following Loew theatres are equipped with the Simplex Sun-Light High Intensity Arc Lamps. In New York City: The Orpheum, 83rd Street. Boulevard, Burland, National, Rio, Victoria and Greeley Square. In Brooklyn, The Alpine, Brevoort, Metropolitan, Broadway, and Gates. In Newark, N. J.: Loew's State.

Frank Durkee Makes Addition

Frank H. Durkee, president and manager of the company operating the Palace, Belnord, Schanze, Patterson and Community theatres, has taken over the Broadway Garden Motion Picture theatre at Broadway and Gay Streets, Baltimore, Md. Although this latest addition to Mr. Durkee's interests was recently renovated, the new management is planning changes to conform with its own ideas.—Cooper.

Rialto, Waterloo, Iowa, One of Finest

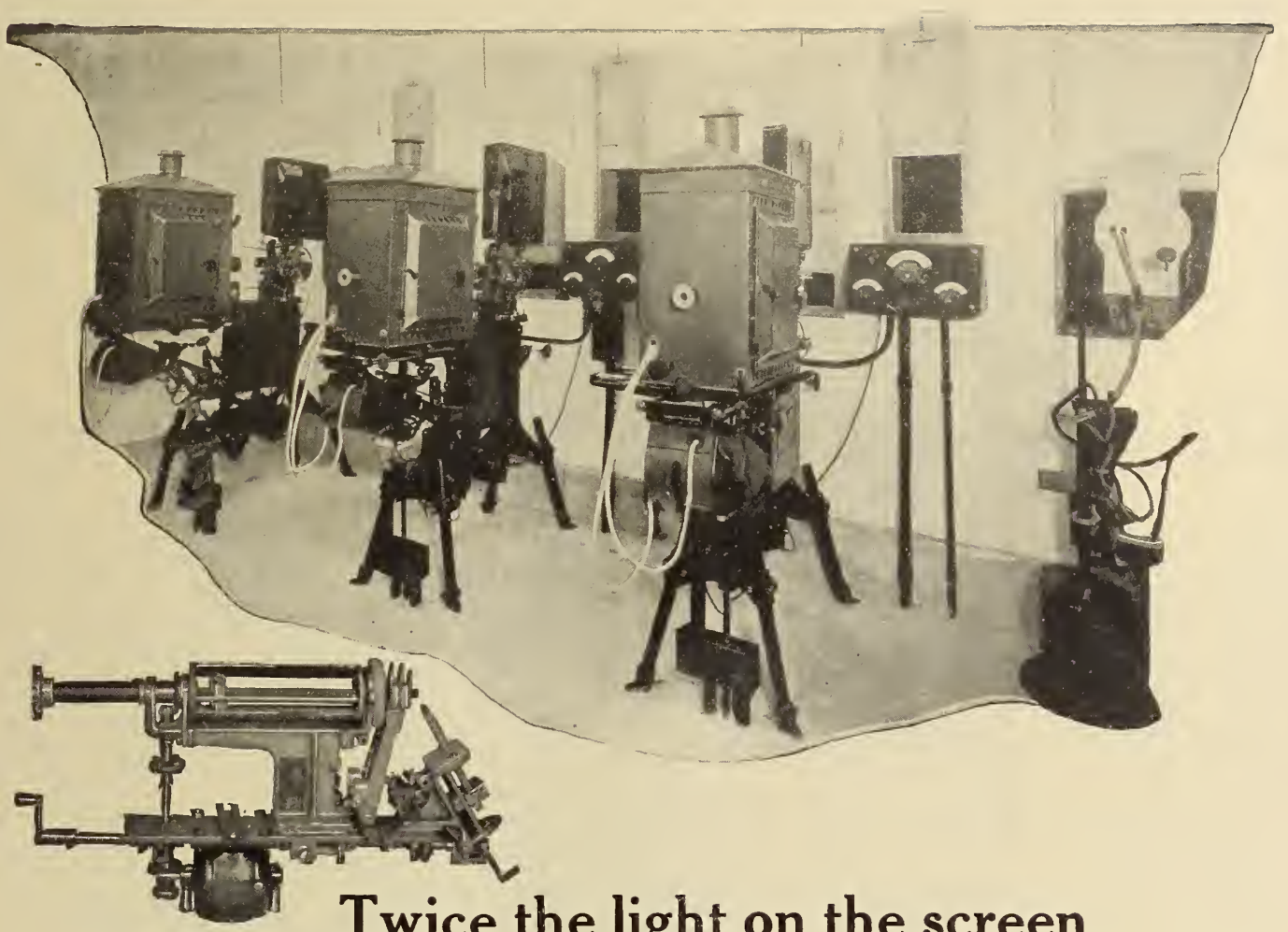
Within a couple of weeks the west section of the city will again come into its own in the amusement world. For seven weeks scores of workmen have been engaged in remodeling the former Garden theatre, which was completely gutted by fire on Dec. 5. Very little has been heard about the changes contemplated by Alexander Frank, energetic manager of Waterloo theatrical enterprises.

Acting as his own architect for his theatre he has endeavored to hide his light under a bushel. But workmen and Waterloo shops have been busy day and night and the new theatre will be a revelation owing to the many changes wrought. These innovations are the more remarkable, inasmuch as Mr. Frank's plans were limited within the space of the four walls. It is planned to have the theatre open a few days before the first performance to give the pubiic an opportunity to inspect the theatre.

New Location for National Plastic Relief Company

The Newman Manufacturing Company of Cincinnati, announces the removal of its subsidiary, the National Plastic Relief Co., to 416-418 Elm street. From this time forward both companies will operate under one roof and with the same sales force and department directors.

No radical changes are contemplated in the present line of composition lighting fixtures, plastic ornaments, cement garden furniture and portable electric fountains.



Twice the light on the screen with the same current consumption

The G-E High Intensity Projection Arc gives twice the illumination on the screen that can be obtained by use of the older styles of low intensity lamps, with no increase in current consumption. Also the quality of the light is almost the same as daylight lessening eye-strain and giving, in the case of colored films, full color values. After the arc is struck, operation is automatic, there being only two hand adjustments (for regulating size of spot). The focus is fixed making adjustments when changing carbons unnecessary; carbons are merely slipped into place without requiring any clamping or fastening of nuts.

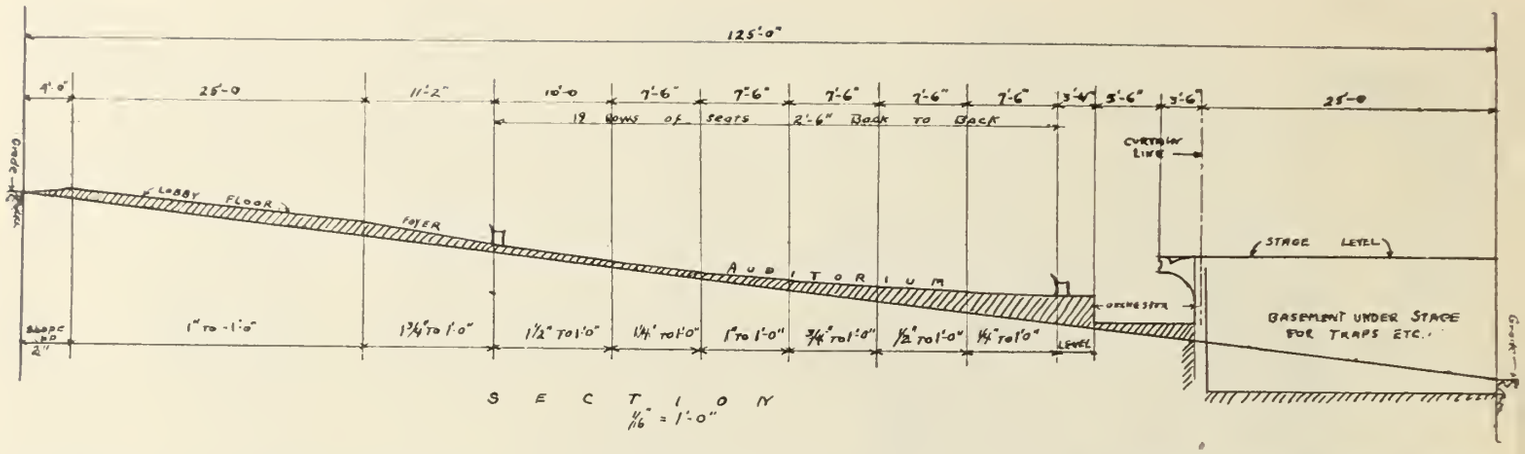
All these features are embodied in this lamp which is offered to motion picture exhibitors only after two and a half years of successful operation in actual service. You get the finest films for your theatre—show them to best advantage.

General Electric Company

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Sales Offices in all large cities

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Natural Characteristic of Proposed Theatre Site Proves Economical

Recently we received a letter from one of our exhibitor subscribers concerning the slope of the floor for a new theatre which is to be constructed. In this instance, the natural characteristics of the proposed theatre site proved to be an economical advantage. We are publishing this letter and our answer as a possible help to some prospective theatre builder.

Motion Picture News,
729 Seventh Ave.,
New York City
Gentlemen:

We are going to erect a new theatre in this town and shall deem it a particular favor if you will give us some advice.

The building will be 125 feet long and 50 feet wide and will have two stores in the front, with a lobby between. Now the trouble is this: the ground in the rear is about fifteen feet below the street level in the front. So it is necessary to slope the floor as much as possible, but not too much. It will be even necessary to slope the floor of the lobby, which is 30 feet long and 15 feet wide, and we would greatly appreciate it if you can tell us the maximum number of feet it is possible to slope in a lobby that is 30 feet long, that is, how many inches to the foot. Then how many feet can we slope the auditorium, which will be a little over 70 feet long, not including the stage?

Also please tell us if we will have any trouble in securing proper seats to fit the sloping floor, or are the seats made so that they can fit any sort of slanting floor?

We are enclosing self-addressed stamped return envelope for your convenience to reply to the above questions. Kindly add any other important points you think we ought to know. Thanking you in advance,

Very truly yours,
ROYAL THEATRE,
(Signed) JACK KAPLAN,
Manager.

Mr. Jack Kaplan,
Royal Theatre,
S. Fallsburg, N. Y.
Dear Sir:

Replying to your inquiry relative to the proposed theatre, I am enclosing an outline plan and sketch showing a solution, also a little rough sketch of a method to gain greater seating capacity and further help the situation of the 15′ 0″ drop in the grade.

That the grade at the rear is 15′ 0″ below the front, is not a handicap, in fact it tends to reduce cost of construction of eliminating the necessity of expensive excavation. The only objections are phychological. A sort of feeling of entering a cellar whenever a lobby slopes downwards, is one. Another objection is that it becomes a very difficult matter to handle scenery with the stage above the grade level. These objections, however, are not important and should not react against the financial success of the theatre.

A slope of 1″ to 1′ 0″ in the lobby is the maximum.

The auditorium is laid out with the maximum slope, decreasing towards the stage. Note this is a gradual slope and not a straight line, which is in accordance with the best practice and the only successful method to secure proper sight lines.

The information at hand is hardly enough to make a definite layout, or figure seating capacity. The following information should be available:

1. Is stage to be equipped for full vaudeville or legitimate productions.
   (a) Are provisions to be made for dressing rooms, fly galleries, gridiron, etc.
2. Is the property a corner lot or an inside one.
3. What exit facilities are available.
   (a) Can exits be placed in the rear.
   (b) Would alleys or courts have to be provided at the sides.
   (c) Under the State law governing theatres, empting the theatre with exits all at the front is not sufficient.
4. Is a balcony to be included.
5. What provisions are necessary for handling scenery.

In a theatre of this size would recommend that a fully equipped stage be omitted and only a platform be included sufficient in width for single singing acts or soloists; devoting the house exclusively to motion pictures.

15′ 0″ is not sufficient width for an entrance lobby. In playing to capacity too much congestion between people coming in and going out is caused around the ticket booth. The plan of the doors shown is a good one and has proven very successful. There must be a small slope upwards at the entrance to prevent rain from driving in.

Seats are made to fit all the varied slopes.

Very truly yours,
(Signed) P. M. ABBOTT,
Technical Editor.

Wichita to Have New Picture House

First National attractions will have another home in Wichita, Kan., next April with the opening of the new Miller theatre there. It is being constructed by L. M. Miller, who owns a string of theatres in the state, including the Palace and Regent in Wichita. Stanley M. Chambers, managing director of the two houses, will also have supervision of the new one. He is noted throughout the country as one of the "livest" of motion picture theatre managers, and is a staunch advocate of unlimited exploitation.

The Miller will have a seating capacity of 2,000, and it is expected that the first of April will see its dedication. It will cost in the neighborhood of $700,000, and promises to be one of the finest houses in the Middle West. It was designed by C. W. and George L. Rapp of Chicago, the architects who planned the Tivoli, Riviera and Chicago theatres in Chicago, the most luxurious in the land.

Plan 1,000 Room Hotel and Theatre

For the second time within a year and a half, the Neil House has been sold and its site is to be occupied by a 12-story, 1000-room hotel and and a huge motion picture theatre, both to be the finest and most elaborate of their type west of New York City. Probably no announcement in Columbus real estate history has been awaited with keener interest than the authentic information regarding the final disposition of the famous Neil House property.

A dinner was given at the Neil recently by Max Stearn to those persons interested in the new project.

Those present were Archibald S. White, Joseph R. Hague, Howard Goodman, James T. Clyde, Robert Harmon, Henry Gumble, Max Gumble, Smith W. Bennett, Robert H. Schryver, Walter B. Beebe and Max Stearn.

The program and music was arranged by Buel B. Risinger.

Plans for New Theatre for San Diego

E. C. Wells, who has been operating the Hillcrest theatre for the past year or more, is planning to build a new motion picture theatre at University Avenue and 30th Street, San Diego, Cal., a business section which is rapidly growing. The preliminary plans for the theatre call for an expenditure of about $16,000 for the construction.—WRIGHT

Theatre Chairs by American Seating Co. 14 E. Jackson Blvd. Chicago

In America's Foremost Theatres

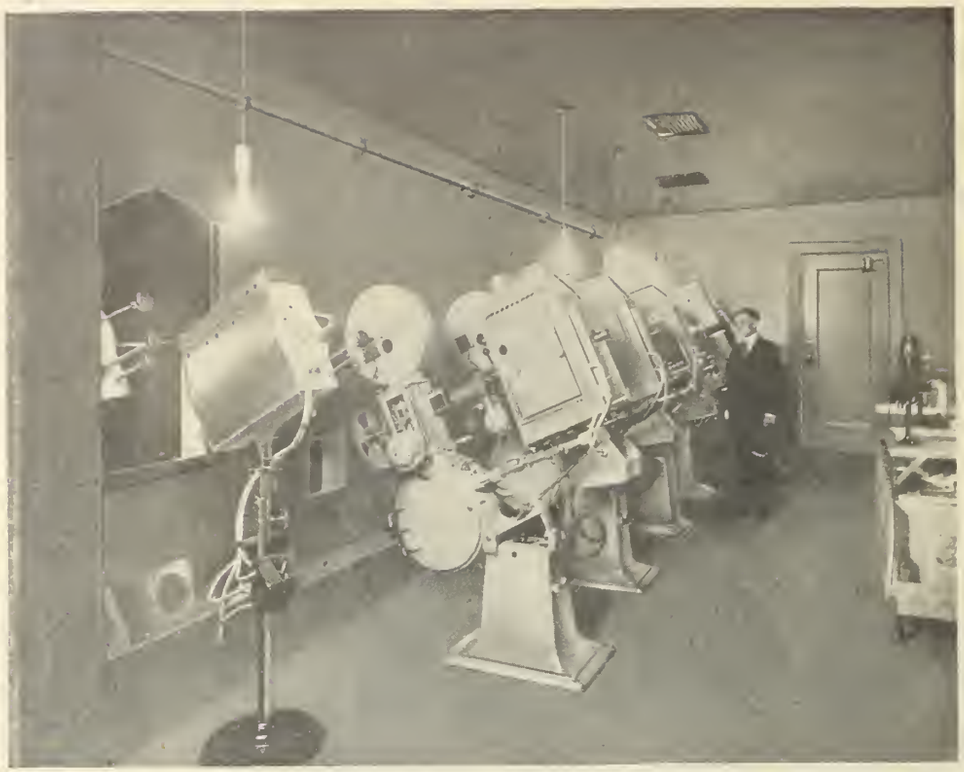


American Seating Company

NEW YORK
113 W. Fortieth St.

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10 E. Jackson Blvd.

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Room 705, 250 South Broad St.



The projection room of the World theatre, Omaha, described in the accompanying story, showing the Motiograph De Luxe projectors on the floor

New World Theatre, Omaha, Installs Two Motiograph De Luxe Projectors

THE projector room of the World, Omaha, Nebraska's new $1,500,000 theatre, is one of the best designed and equipped rooms in the country. It is located in the upper end in the rear of the balcony, overhanging the last six rows of seats in the balcony.

There are two rooms belonging to the projection department proper—one contains two sets of Wagner converters with forced draft-cooled resistance units, also the switchboard panel and individual ventilating plant for the projection room itself—the other is the projector room which measures 12′ x 26′.

The full finished walls are painted a dark green. The floor is cement, which is covered with extra heavy cork linoleum. Special concrete inserts have been made in the floor, the exact size of the machine pedestals, into which were placed large lag bolts to insure absolute rigidity of the equipments after installation.

A battery of the latest type Motiograph DeLuxe equipped with specially made G. E. High Intensity Arc Lamps and with special ½ size lenses, is the projection equipment. The projection machines were specially finished by the Enterprise Optical Mfg. Co. in a light blue enamel. All wiring is brought up through the floor base of the machines, making an exceptionally neat installation, as there are no wires or conduit exposed to view. In addition to the three DeLuxe machines, the Enterprise Optical Mfg. Co. furnished a specially designed dissolver, also enameled in light blue to match the projectors.

The spotlight equipment consists of two of the latest type Universal Iris dissolving shutters. All outlet ports are operated by a single safety cord which operates automatically or manually. The angle of projection is approximately 28° and special aperture plates were furnished to overcome keystoning.

The rewind bench is of marble slab 2″ thick, upon which is mounted the enclosed rewind and film inspection rewind with patching block. The length of the throw in the World is 120 feet. The image is caught on a Sosman and Landis White Sheet adapted to the width of the theatre, 110 ft., with scientific exactness.

The projection booth is 12 x 26 ft., providing plenty of room for operators and equipment. The projectionists are O. E. Wickland and M. Paden, both thoroughly experienced men, and were selected by Managing Director N. N. Frudenfeld from a number of applicants. The head electrician at the World is Otto Hansen.

The new Omaha picture palace seats 2,500 and is the last word in cinema construction. A Wurlitzer, Hope-Jones organ has been installed.

Mr. Hansen, with E. J. Ferney of the Enterprise Optical Mfg. Co., is to be complimented on this truly creditable installation, as it appears that no point leading toward ideal projection conditions and convenience to attending operators has been overlooked.

The expression given by many people who have visited this booth, is that it is the most modern and up-to-date booth they have ever seen.

Kremen Takes Over Flaming Arrow Theatre

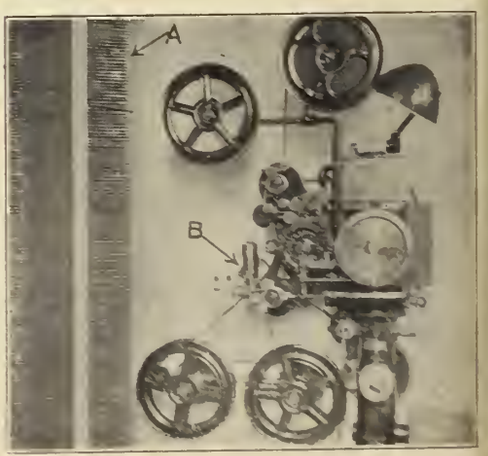
Alexandre Kremen of the Fayette theatre, Baltimore, Md., has taken over the Flaming Arrow, motion picture theatre, at 1108 East Preston Street, Baltimore, and is making improvements to cost approximately $5,000.—Cooper.

Printing Machines' Automatic Light Control

An automatic light control device for motion picture printing machines has recently been invented. The object of the control is to provide a continuous automatic system of light changes on a motion picture printing machine, which will allow for the printing of negatives in lengths of 1,000 feet, and provide a sufficient number of light changes to prevent the necessity of changing cards or of a hand control of the light densities on printing machines. This machine has 200 light changes automatically operating a series of sixteen different light densities (a twenty-two light density board now being made by the inventor). The light change being by a rheostatic control. A strip of paper 1⅜ inches wide extending from the top to bottom shows each of the two hundred scenes by title abbreviation, footage and serial number, which provides an absolute check up during the process of printing by the operator who has only to determine by observation that the correct scene is being printed. The light change is automatic—being operated electrically by notches cut in the margin of the negative film. A scene as short as six inches can be printed with automatic changes.

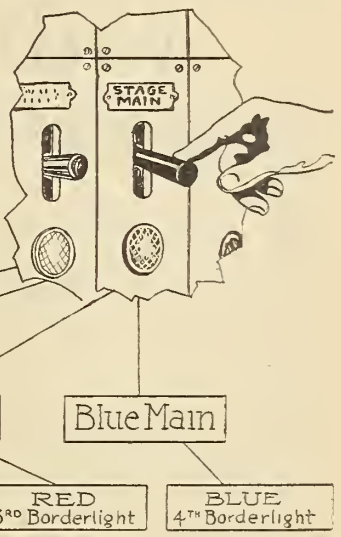
Paper strip bearing title "catch-word" and footage for check-up is 1⅜ inches wide—the same width as the film and is wound around the 1000 foot negative roll as a leader when placed in a can for storage. Space allowance for recording scenes by "catch-word" is sufficiently wide to allow the title "catch-word" to be easily read in the dark room. This "check-up" feature of the light control device is one of its very decided economical advantages, as the operator knows at all times just which scene is being printed—preventing waste in film from mistakes by printing on the wrong light.

The control board when adapted to a Bell and Howell continuous printer, and printed in 1,000 foot rolls, will print 4,000 feet per hour easily—double the ordinary capacity of the machine—and where there is less than 100 light changes, the entire negative reel (1,000 feet) can be "timed-up" backwards and reprinted without rewinding on the same "set-up" thus taking advantage of the 200 lights even when they are not needed for a single print, and a further considerable saving of time for rewinding—increasing the footage output. The control board is set up by hand by simply adjusting a sliding metal strip to the desired light, which is also very simply readjusted, after the first print and light corrections are received from the examiner, by simply sliding the arm of that particular scene over one or any number of light densities more or less as required.



MAJOR FA SYSTEM

TRADE MARK



Cumulative Control

WHAT IT MEANS TO YOUR SHOW

You remember the "Just a minute, please," slides that happened after every reel in the old days of one projector equipment? That irritation has long ago been eliminated and the smooth flow of today's projection is a marvel. There are still little delays in light changes, in presentation and other program features that you can do away with—little jerks that are all the more irritating because they are not big enough to locate definitely.

The Cumulative Control of the Major System makes the entire program pleasingly continuous in nearly a hundred of the largest and finest theatres in this country. In these theatres the lighting for the next scene is "set-up" in advance, the control is "passed-on" to *one* switch and the varying light effects are changed instantly by a touch of the master switch.

THE MAJOR PRE-SELECTIVE REMOTE CONTROL
OF THE THEATRE LIGHTING

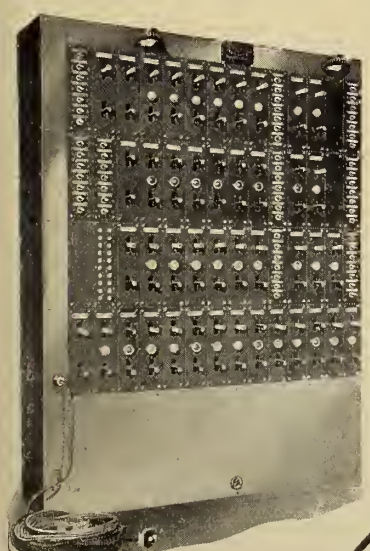
has many more advantages. With the Major System any or all of the lights controlled by the stage switchboard can be instantly thrown on from any desired number of points throughout the house. In addition you get the advantages of pre-selection, flashless, noiseless switch operation, one man control and minimum stage space. The Major stage lighting control apparatus cannot be injured, or do injury by careless meddling and can be locked with any combination of light on against unauthorized handling.

Write for "The Theatre Lighting Questionnaire." Full particulars for equipping your house gladly supplied without cost or obligation.

FRANK ADAM ELECTRIC COMPANY
St. Louis, Mo.

Manufacturers also of:
Triumph Safety Type panel boards, panel boards and cabinets, knife switches, safety switches, fan hanger outlets, reversible cover floor boxes and A. C. and D. C. Distribution Switchboards.

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Majestic Theatre
Dallas, Texas
John Eberson, Architect

Frank Adam
ELECTRIC COMPANY
ST. LOUIS

Radio Phone Used in Connection with Talking Motion Pictures

Human Voice in Actual Demonstration Successful Supplement for Movies

THE movies and the speakies have at last been wedded. The radiophone was the minister.

Through experiments conducted in Chicago it has been proven that talking motion pictures are a practical possibility, not the "canned" talking pictures on the phonograph principle that have been tried, but talking pictures by means of the human voice transmitted by radiophone from a broadcasting station to as many theatres as are on the movie-speaking circuit.

A device has been invented whereby any number of motion picture theatre projection machines can be operated in perfect synchronization with a master prejection machine at the radiophone broadcasting station. This master machine itself projects a picture which furnishes cues to the actors who supply the sounds heard by the theatre audiences.

This is the principle of the radio talking movie: A motion picture is produced in the studio as usual, the scenario writer having supplied speaking lines and sound effects as though the production were to be given behind the footlights. A number of theatres are equipped with radiophone receiving instruments and projection machine synchronizing apparatus. The movie company, possibly composed of the same persons who made the original film in the studio, is assembled at the radiophone broadcasting station.

Out at the theatres the overture has overtured and the audiences settle back for the evening's feature movie-speakie. Buz-z-z goes the signal at the broadcasting station and in all the theatre projection booths. The master projection machine begins throwing the photoplay upon the screen at the broadcasting station and simultaneously, to a fraction of a second, the silver sheets at the various theatres are illuminated with the shadow-drama.

And at the broadcasting station the movie actors re-enacting the drama, speaking out their lines, word for word, just as though the many different audiences were seated in down front instead of in many different theatres many miles apart. The actors watch the film being screened by the master projector very closely lest they supply the speakies too swiftly or too slowly for the movies.

Thus when the heroine screams for help the audience will hear her cries. They will hear the hero's shout of encouragement as he speeds to the rescue. And when he fires the shot that puts an end to the villain's villainy the movie-speakie fans will hear the deafening roar.

The radio talking picture is the invention of Harry J. Powers, Jr., connected with the Erlanger theatrical interests with headquarters at the Colonial Theatre, Chicago. The wedding of the movies and the speakies took place at the Chicago practical picture studio of the Rothacker Film Co. Frank Bacon, famous as the star of "Lightnin'" was the best man. Bacon is a radiophone enthusiast and he found time between matinee and evening performances to enact the first scene of the historical experiment that proved the radio talking picture possible.

The Rothacker studio lights flashed on. Bacon took his position behind a table set in front of a black velvet curtain. Watterson R. Rothacker, president of the film company, shouted "Camera!" the comeraman began to crank and the world's first radio talking picture was in the making.

"Ladies and gentlemen," began Bacon, accompanying his words with those inimitable gestures of his, "it gives me great pleasure to be the first to try to demonstrate something which will prove the most wonderful, the greatest amusement the world has ever known—the human voice synchronized with motion pictures through the radio telephone. We are living in a very rapid age in which nothing seems impossible."

To one side of the studio set a stenographer was taking down Bacon's words in shorthand so that he could later give a precise repetition of them over the radiophone broadcasting apparatus.

"Suppose that in a motion picture," continued Bacon, "the heroine is in great temper; she sees a water glass and, seizing it, she smashes it down upon the table thusly." Bacon smashed the glass.

And on through 200 feet of film Bacon proceeded, ringing a dinner bell, blowing a whistle and finally firing a revolver at an imaginary abductor of the banker's daughter.

Scene II of the experiment followed next day after the negative had been developed and two prints made. One print was placed in a projection machine at the Rothacker laboratory, and the other in a projector at the broadcasting station. The signal to start was received from the broadcasting station by the receiving instrument beside the projector at the Rothacker plant. Both projectors started simultaneously.

For a number of feet of film the two screens remained blank save for numbers flashing up which were to enable the two projector operators to get their widely separated machines into synchronization. How this was possible is perhaps the crux of the radio talking picture invention.

The two projectors were running "neck and neck" when upon the two screens Bacon, the photographic image, made his bow. At the broadcasting station Bacon, the actor, stood ready to repeat his words of the day before to fit the action of Bacon, the image, on the screen before him. At the receiving end the lips of Bacon, the image, began moving and right upon the dot, through the receiving instrument came the words of Bacon, the actor. When the water glass was broken in the picture the sound of breaking glass was heard, and when the screen dinner bell rang the real bell rang.

Powers does not claim that all problems have been solved—merely that the practicability of the radio talking movie has been demonstrated. For example, there is the problem of applause. With the voice of the actors coming through the radio receiver the audience will be more liberal with applause. During the applause will the movie-speakie be temporarily shut off, or what? And different audiences will not applaud the same periods of time.

The possibilities of the radio-speakie stimulate the imagination. It has been said that a large part of an actor such as Otis Skinner—namely the voice—is lost upon the picture screen. Will the time come when an actor like Skinner can stand at the radiophone broadcasting station and give a true performance before hundreds of audiences in all parts of the country? Is the radiophone to add the final touch of realism to the shadow stage?

The Playhouse Opened in Canandaigua, N. Y.

With the closing of the Liberty and Temple theatres the new Playhouse was opened by William and James MacFarlane of Canandaigua, N. Y., owners of the two former theatres. Many well known Buffalo film men were in attendance at the opening. The Playhouse represents a cost of about $300,000 and boasts a seating capacity of 1500. Charles A. Persons, formerly at the Liberty, is house manager with E. N. Caulkins and George Barry in charge of the projection booth. With the putting on of a road show at the Playhouse, the Liberty will be reopened.

New Combination House for Nashville, Ark.

E. E. Hughes has let the contract for a new theatre to be built at Nashville, Ark., the building to be built of steel and brick and the equipment to include a cooling system, large stage, dressing rooms and two motor driven picture machines of latest type. The seating capacity will be 600 including the balcony, the house to be divided so as to take care of both white and colored patrons. Pictures and vaudeville with popular prices will be the policy.—Noble.

Liberty Theatre Changes Owners

L. L. Drake, one of South Carolina's early motion picture theatre pioneers, purchased the Liberty theatre, Anderson, S. C., from the Southern Enterprises, Inc., and is now remodeling the entire building. Mr. Drake announces a large orchestra will be maintained at the Liberty in the future. Twelve years ago, the property on which the Liberty now stands held the Lyric theatre which was owned by Mr. Drake but soon after he sold his holdings.—Keeney.

Wallingford Scheduled for a New Theatre

Work was begun about March 15th on a new theatre in Wallingford, Conn., which will seat about 1,500 persons. The house is to be 63 feet by 147 feet, made of brick and concrete, with two stores and a small dance hall. The stage is being planned so as to take care of any road show that may come along. G. W. Wilkinson, owner and builder, has appointed Loomis J. Thompson as architectural engineer.

To Reopen Shortly

The Queen theatre, Marshall, Texas, is scheduled for reopening shortly, having been closed for repairs and renovation.—Noble.



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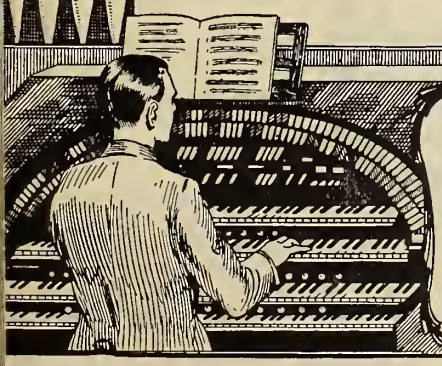
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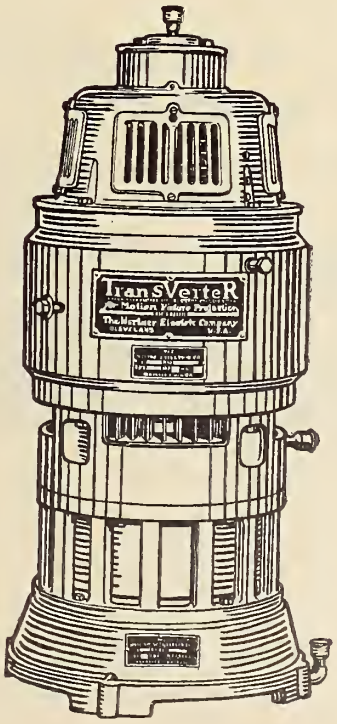
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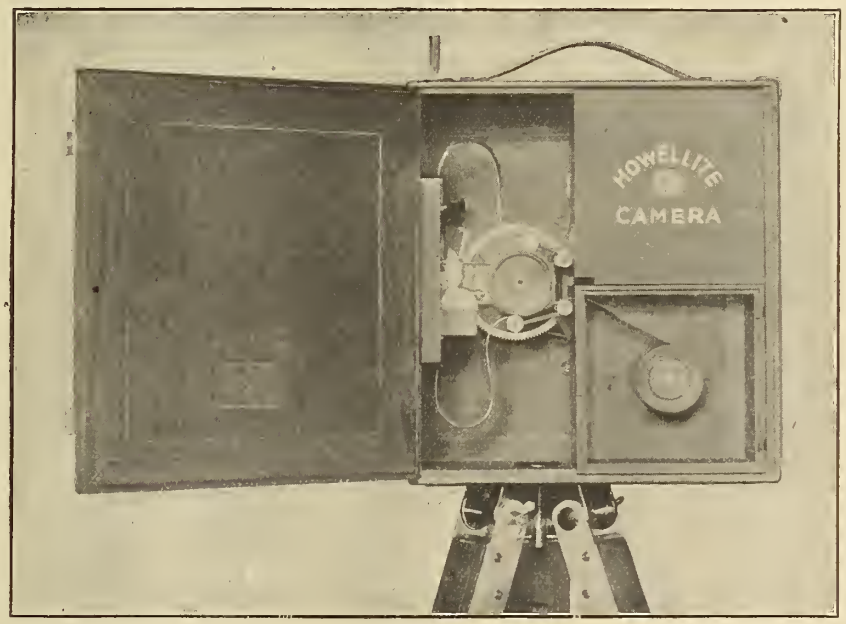
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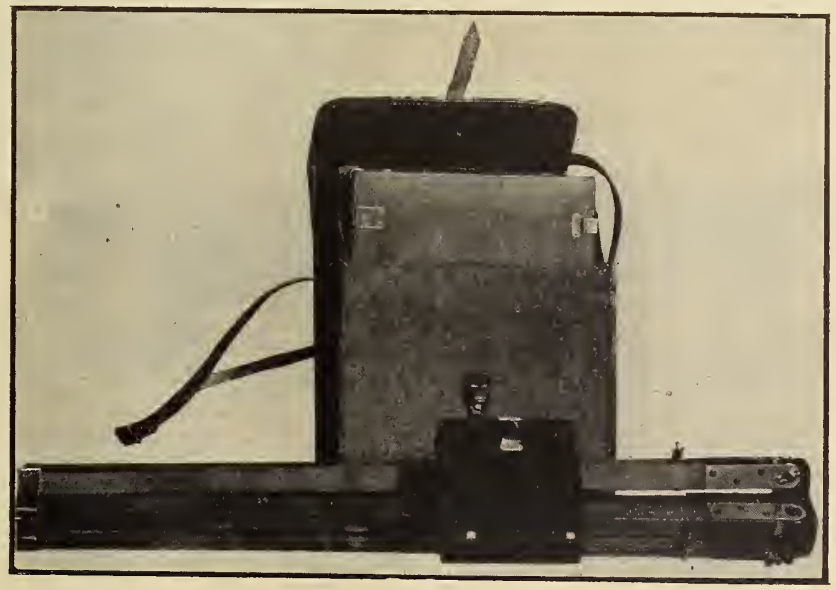
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National Anti-Misframe League Forum

Dear Editor:

I have seen in the N. A. M. L. Forum that the long desired bronze buttons have arrived. Kindly forward one to me as I have enclosed stamps covering the price of same.

With good wishes for the advancement of the league, I am,

Respectfully yours,
WILLIAM A. RAMER, No. 1399,
Herman's Play House,
Kutztown, Pa.

Dear Editor:

I am enclosing 25c. for an N. A. M. L. button. Also send me some labels. I am at work again, my old address was Easley, S. C., the new one is Lewisburg, Tenn., Dixie Theatre.

Thanking you all in advance for quick service, I remain,

Very truly yours,
J. B. BARR, No. 949,
Dixie Theatre,
Lewisburg, Tenn.

Dear Ed:

I noticed in last weeks NEWS that you had received the new membership buttons and think they should be a wonderful improvement over the old button.

Enclosed please find 25c. for metal button and forward above to me at once.

I am what you may term an old member of the N. A. M. L. being No. 959. Have been a propectionist for eight years and have run up against some pretty hard propositions in my time.

Am again mighty glad to see our N. A. M. L. progress so rapidly and new members coming in all the time, which is going to make the good old N. A. M. L. an organization that wiill be looked up to in the very near future.

Our film comes in pretty good condition as we run mostly 1921 and '22 pictures.

Hoping you all the success in the world, I remain,

Very truly,
W. A. CLARK, JR., No. 959,
Elite Theatre,
Golconda, Ill.

Dear Editor:

We have been members of the N. A. M. L for about nine months and while we have not given you any help for our column, we have received a great deal from it.

When we received our buttons we did not receive our membership card. We were going to write in for it several times but always neglected to do it for some reason or other. We wonder if you can send us one at this time. We are showing the slide which we purchased from a brother member.

We have also noticed that our film has been coming to us in a better condition than before. We have made use of the labels on each case that we handled and think that this has helped us a great deal towards better condition of film. We are also wondering if our brothers are using the labels as they should on each case.

Enclosed you will find 50c. in stamps to pay for the two new buttons. We are glad that you have taken this step to secure these buttons as they sure will be a big improvement over the old style button.

Thanking our brother operators for their past help in our colum.

Sincerely for the N. A. M. L.
CHAS. E. BIRD, No. 1439,
WM. NAGNGAST, No. 1475.

Cooperation

It is the aim of this department to be of the greatest possible aid to the projectionist. The projectionist is in a position to help the motion picture industry in its general advancement. The more perfect the mechanical presentation of the picture becomes the more pleasing will be its effect on the audience. Everyone should feel a pride in his work, striving constantly to become expert.

There are innumerable subjects that could be treated in these columns which would better acquaint the projectionist with his profession. None of us know all there is to be known on any subject, the person with foresight is constantly watching for opportunities to enlarge upon his general knowledge especially upon subjects treating on his own field.

To make our department as useful as possible to its readers it would be well for the projectionists to suggest the articles or discussions that would be of most general interest. We would like you to feel that this department is at your service, just ask us all the questions you can think of, or if you have in mind an article that would be of value, just write the Editor. Go to it fellows, let's hear from you.

Dear Editor:

I am in receipt of your lettter of the 31st, in which you enclose blanks for the N. A. M. L. and am enclosing herewith three blanks for the Projectionists of the Lyceum Theatre and in the near future will forward more.

With reference to the projectionists' school, I am sure you are under the impression that this school is for any one who might wish to enroll, but such is not the case. The school is for the benefit of service men at this post only, in order that the Marine Corps may have at all times qualified projectionists to handle machines placed in the various stations for the amusement of the personnel. The school now has a full quota of 12 men and actual work has already started. The first weeks instructions covered the handling and care of the motion picture film. They are now receiving instructions on the Powers Mechanism which will consume one month. As soon as we have advanced a little further, will send you more information as to the progress of the school; also will send you a list of the examination questions to give you a general idea of what we are doing.

Trusting that I may have the pleasure of hearing from you from time to time in the future, beg to remain

Very sincerely,
THOMAS NAPOLETANO,
Chief of Projection, Box 162, Parris Island, South Carolina.

[We published a lettter in the near past from Brother Napoletano concerning the school in which he is interested.—EDITOR.]

Dear Editor:

Inclosed find an application for the Misframe League. I have been reading the MOTION PICTURE NEWS and especially the section of the League. Please send me a membership button and the rest of the things I will need.

Very truly,
PHILIP W BRICKLEY.
Rapelje, Mont.

Dear Sir:

While I am not a member of the Forum, I have been a reader of the NEWS for the past several years, and have received considerable information from the columns of your department. I am the projectionist at the Empress Theatre, this city, and my projection room equipment consists of two of the latest type Simplex projectors, equipped with their famous Extralite shutters, supposed to pass considerable more light than the complete opaque bladed shutters. A short time after the installation of the new Simplexes I removed one of the Extralite shutters and substituted a properly designed cardboard shutter, designed so that the master blade was as narrow as the light beam would permit and I found that it gave better screen results than the factory supplied Extralite shutter.

It seems to me that the projection manufacturers would equip their projectors with a shutter so constructed that it could be adjusted to fit the different size light beams that are found in the different places of projection. If such a shutter would be supplied with the different projectors it would eliminate the necessity for the propectionists to experiment with a dozen different shutter designs before finding one that fits his local condition of projection.

We projectionists have been instructed so often about trimming down our master blades that the result is, every projectionist has become an experimenter, and every theatre, instead of being a theatre of perfect projection, has become an experimental room for the trying out of different designed shutters. Who suffer? Not the projector manufacturers, but the people who paid admission to see a perfect show.

If every time we bought a suit of clothes the clerk told us we would have to do the altering ourselves, we would soon start to kick and demand a suit to fit us. The same condition prevails today with the different projector manufacturers and the sooner that they wake up and supply a projector that does not require the projectionist to finsh designing it for them, the better it will be for all of us.

Very truly yours,
LEROY E. HUFFMAN,
Empress Theatre,
837 Bowery St.,
Akron, Ohio.

Dear Editor:

Enclosed find 25c. in payment for one of the new buttons for membership in the N. A. M. L. I see by the MOTION PICTURE NEWS you have them in now. Please send mine as soon as you can.

Also want to say, since writing the last time I have been transferred to a new theatre in S. Paris, Me. It opened two weeks ago. I have one of the nicest booths you'll see in any theatre. 11 feet x 8 feet, plenty of room to work in. We are using a Simplex and Powers 6B. The house is leased by the Maine & New Hampshire Theatre Co., of which Mr. W. P. Gray of Lewiston, Me., is general manager, and Mr. W. E. DeCrontea of Norway, local manager. It sure is a slick theatre. The booth is fireproof. Labels received okay.

Hoping to get the button soon.

M. E. BUSKETT, No. 1721.
Strand Theatre, S. Paris, Me.

(*Continued on page 2738*)



Hawaii
New York
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The hula-hula, popular songs, cathedral chimes and jazz—every locality, every climate, every people, have their particular music, and you picture them all on your screen. Your music should be capable of following not only the peculiarities of locality but the subtle emotions of people themselves.

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Every advantage is yours in the Barton—the greatest theatre organ built at any price, and the lowest priced good theatre organ in the world.

N. A. M. L. FORUM

(Continued from page 2738)

Dear Editor:

Have been reading the N. A. M. L. Forum for the last six months and have obtained a lot of good and useful information from it. The league has been so beneficial and useful to me that I want to become a member, and be one of the Boys.

At the present time I am employed as assistant motion picture manager for the Canal Zone Clubhouses and have charge of ten Motion Picture houses in the Canal Zone. When I was first employed a little over two months ago, I had been receiving all my films marked up, bad patches, numerous misframes, and not in the best of condition. Since I have been in office, I have made it my duty to talk to the operators and thus eliminate all these bad uses to the films. Now all the films are in good condition and everybody is more satisfied. Am going to install signal fade-in devices on all the machines there by eliminating all marks that have been put on films in the past.

I also operate the pictures at the Balboa Clubhouse, where I am stationed. Have an up-to-date booth, with a 6B type Powers and a 6B type E Powers. Get very good results with my equipment and keep all my equipment in perfect condition so as to get the best results.

I am a member of the I. B. E. W. Union here and have just sent for a Union Slide, which I will show at the beginning of every performance.

If I can be of any service to fellow members, will be glad to render service in my power. Hoping that I will be accepted in the League and be one of you in the near future, I remain,

Yours for better projection,

William G. Elliott.

Care of Bureau Clubs and playgrounds, Balboa, Canal Zone.

Dear Editor:

Inclosed please find 25c. in stamps, for which send me one of the new membership buttons. I would also like to have a supply of labels.

Yours sincerely,

Leslie F. Clark, No. 1011,
Sedgwick, Kansas.

NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

AS a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection-room, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Dear Editor:

Have you room for one more? Am enclosing a membership blank and 25c. for a button.

Have been operating for a little over five years. Am now at "The Lorraine," a new house that was opened March 6th. It has the reputation of being the prettiest house in Eastern Illinois. It seats 785 and every seat in the house is upholstered with green Spanish leather. There is no balcony, but the seats are arranged in a system of terraces, so that all the seats are really on one floor.

The booth is 9 x 12, with a 10' ceiling. It is of hollow tile construction and absolutely sound proof. Projection equipment is two Motiograph DeLuxe projectors, a double 50 amp. G. E. motor generator and an enclosed motor rewind. I have a hand rewind also that I use while inspecting films. The throw is 122 feet to a minusa Gold Fibre screen. We are all proud of our projection. We have had many visitors from surrounding towns, even from Chicago, and they all say that the picture is the steadiest they ever looked at, regardless of where they had been.

Before coming to the "Lorraine," was at the "McFerren," here in the same town. Had two Simplexes and a 40 amp. rectifier there.

The operators here and in other towns have been keeping tab on their stops. My record from February 14, 1921 to February 14, 1922, 12 stops, all film breaks. From February 14, 1922, until date, March 19th, four stops, three film breaks and one caused by the power going off. That seems like too many stops to me, but at that, it's better than any of the others, except one, who has only had five stops since August 4, 1921.

What is a good average? Has anyone else kept record of their stops?

Hope you will consider me as a member to the N. A. M. L.

Herbert Walsh,
Lorraine Theatre, Hoopeston, Ill.

Dear Editor:

In one of your late issues, Mr. Joseph Stull suggests the changing of the name N. A. M. L. to National Association for the Improvement of Projection. Mr. Stull beat me to it. I never did like the name of N. A. M. L, as this name applies only to misframes and not for the improvement of Projection. Would like very much to see the name changed.

Send me my supply of labels, as I need them very bad here. I will soon send you a diagram of my fire shutter, which is very easily made and sure gives quick results.

Yours truly,

George Rissberger, Jr., No. 1576,
Yakima, Wash.

GET A MEMBERSHIP BUTTON

Dear Editor:

I have been a member of your league since 1918, and have never written to you, but I joined at the Pastime Theatre, Tuscumbia, Ala.

I am enclosing stamps to the amount of 25c., for which please send me one of the new buttons. Don't understand that I have forgotten the league, for I have not, but read with much interest the items in the News every week and am glad to see so many members coming into the league. I think it is the best for all concerned.

Will you please advise me where I can have a slide made with the N. A. M. L., also I. A. T. S. E. both on the same slide, but will have to ask you to let me know what my number is, as I don't remember

Trusting to hear from you at once, I am

Yours for bettter projection,

H. C. Bare, No. 967,
Gem Theatre. Box 149, Centralia, Ill.

Dear Editor:

Having been a regular reader of the Motion Picture News for some time, the part I like best is the N. A. M. L. About a year ago the News didn't print much news for the operator. Now there is very much material for the operator to enable him to put the best possible picture on the screen that his conditions will allow.

I have been putting off sending in a blank so long now that I am sending in my application for membership and will be highly honored if you will please accept same.

Hoping my application will be accepted, I am enclosing stamps for button. I will work hard and try to accomplish all that the League and Button stand for.

Yours very truly,

Clyde Gruhler.
Kellogg, Idaho.

Dear Editor:

I received from you my membership card with my number, also a package of labels to paste on the film box, which is a very good idea. Enclosed you will find the cost of the bronze button in stamps, as you said to send it, and I am proud to be a member of the N. A. M. L. I expect all of my brother operators to do the same. In my next lettter I will send you some troubles that my two Simplex machines are giving me.

Yours very truly

Pedro Ortiz. No. 1730.
Victory Garden Theatre, Santurce, Porto Rico.

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Home Address.....

Theatre.....

Name and Address of Theatre Manager.....

.....



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FOR SALE—Two (2) Motion Picture Theatres, well located in the State of Virginia. Both houses now making good profits. Reason for selling, owner wants to get out of the business and wants to go West for health. Terms cash, but good. For particulars write P. B. T., care of Motion Picture News, 729 Seventh Avenue, New York City.

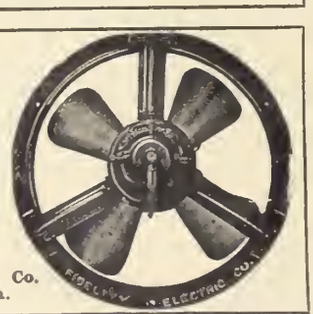
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Jersey City Adds One More to the List

The new Fulton theatre, recently opened under a straight picture policy shows theatre construction and equipment at its best. The entire building is made of steel and concrete, the safety of the theatre patrons having been thought of by the numerous exits on both sides and front of the auditorium which permit the emptying of capacity houses in less than three minutes. The house owes its inception and completion to Fred H. Mertens, president of the Fulton Theatre Company.

Another House for Montreal

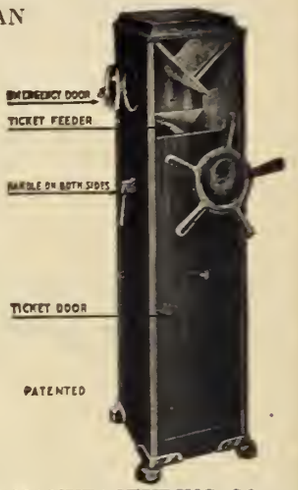
With the presentation of "At the Stage Door" and Clyde Cook in "The Chauffeur," the Independent and United Amusements Limited, of which George Nicholas is president, opened the Plaza theatre. The policy of the management will be to offer good pictures at the lowest possible prices, the scale adopted being 10c. and 15c., tax included, for matinees, and 10c, 15c and 25c for evening shows, tax included. The Plaza cost $200,000, it was announced, and has a seating capacity of 1200 on two floors. One of the many attractive features of the house is a marble entrance and marble stairways. Eugene Lefebvre, a real veteran of the moving picture theatre business in Canada, has been appointed manager of the Plaza. Operated by the same company are the Strand, Regent, Papineau, Belmont and Moulin Rouge theatres in Montreal.—GLADISH.

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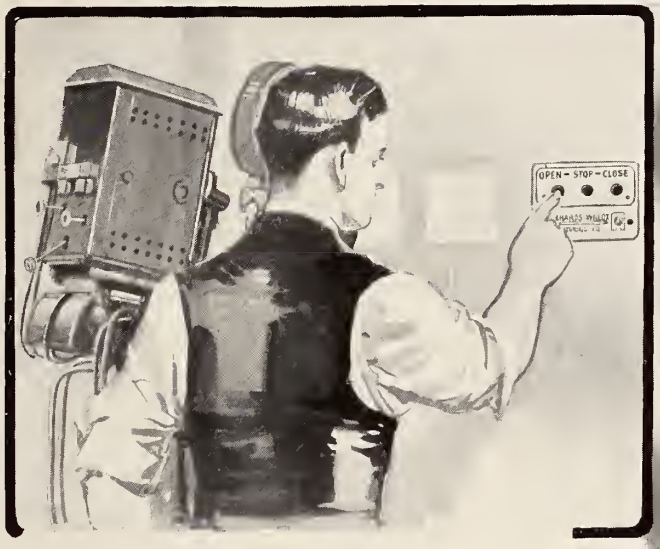
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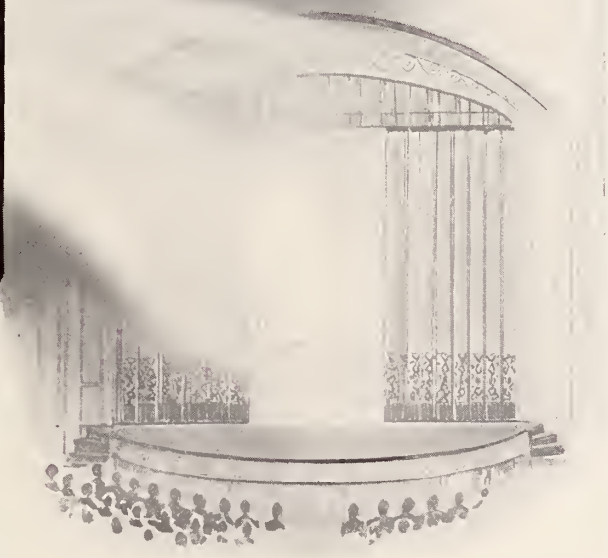
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Motion Picture News

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287¾ pages in excess of Moving Picture World
391¼ pages in excess of Exhibitors Herald
461¾ pages in excess of Exhibitors Trade Review

The News Alone Covers The Field

VOL. XXV No. 22 *Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879* PRICE 20 CENTS

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Judge



"THE CURSE OF DRINK"

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FOREWORD

THIS booklet, in our opinion, marks a great forward step in the marketing of motion pictures.

It sets before you, as a buyer, the product you are asked to purchase, in a new, novel and more finished form.

It marks a milestone in the making and distributing of pictures, because it gives to you, the exhibitor, for six months ahead, a definite and known source of supply for a definite number of productions—productions which represent, on the average, in our opinion, the very highest quality that has ever been attained by ourselves or any other organization.

The most dangerous position an exhibitor can be in today is to trust to luck that he will secure during the year enough good pictures to make it possible for him to operate safely and at a profit.

More and more it is becoming essential that theatre investments, representing in many cases millions of dollars, be protected by identifying themselves with a *well-known and trusted* source of supply,—a source of supply that will not fail them, no matter how hard conditions may become,—a source of supply that will continue to turn out better pictures than ever before,—a source of supply that will never resort to cheaper negatives in an effort to solve a problem in a market that responds only to better quality than it ever had before.

This Organization has not attempted to meet the problems of the past year by reducing its negative investments. We believe that this is the most precarious experiment that can be made.

The producing end of this business has been put to a severe test during the past twelve months of depressed times. We know now, as you the exhibitor know, that the making of good pictures is not accidental.

Consistently good product can only come from one thing—a *consistently good organization.*

We believe that in the next year the public will respond only to pictures that are better than we have ever had in our history.

We believe that the motto for this coming year will be "*how good is the picture.*"

We believe that the producer who makes it possible for the exhibitor to live and make a profit will be the producer who puts enough brains and money into his productions to make them superior to anything he has ever given the exhibitor and at a price that is mutually fair to both sides.

We believe that the best and only form of professed friendship for the exhibitor that means anything to him is to give him pictures that will allow him to make money no matter how conditions may be.

And we furthermore firmly believe that by submitting this program to exhibitors for six months product beginning August 1st, we are rendering in our humble way the greatest aid to exhibitors of America that can be given by any organization in the motion picture business today.

ADOLPH ZUKOR

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

A Pledge to American Exhibitors

IF a long and faithful service devoted to the cause of better pictures has won your respect and confidence, as I earnestly hope to be the case, I gladly risk losing your good will and such reputation as I may have achieved, in stating that the productions described on the following pages represent the motion picture art at its zenith and in its hour of triumph!

My pledge to you is that these productions being the result of an expenditure of unlimited money and brain effort on the part of the most brilliant group of directors, authors, scenario writers, stars and supporting artists, art directors and camera men ever gathered together in one organization, all working in harmony and with the utmost enthusiasm, surpass any group of productions so far given to the public in the history of our industry.

In planning this product, we have striven for box office values, highest merit in story, the greatest number of distinguished players possible to cast in one photoplay, perfection in direction, photography and titling and, finally, for clean pictures fit for presentation before the highest type of American audiences.

These pictures will surpass any similar pictures ever released, each picture representing the greatest effort of which we are capable. You can book all of them, feeling you have secured the best product obtainable in the industry.

The combination of values as evidenced in these productions is my prescription for your prosperity.

JESSE L. LASKY
First Vice President
In Charge of Production

RELEASED AUGUST 7, 1922

JESSE L. LASKY ——— PRESENTS

Wallace Reid

IN

"The Dictator"

Supported by Lila Lee











HERE you have a story in the finest vein of the master of romance—Richard Harding Davis—woven into a thrilling picture. Written by the man who gave the world "Soldiers of Fortune," the "Van Bibber" stories, "White Mice," "The Bar Sinister" and a score of others.



Packed with action—fights with bandits—heroic struggles for futile causes—thrilling rescues of beautiful women.

Wallace Reid in one of the most dashing rôles of his career—an American devil-may-care seeking pulsing adventure, not particular as to what it is so long as there is risk and love. Lila Lee is leading woman, and looking more beautiful than she has ever looked.

James Cruze, who made "Is Matrimony a Failure?", in directing, has put punch after punch into the picture. You'll remember what a wonderful success he made of Reid in "The Valley of the Giants." He has more than duplicated it in "The Dictator."

For the correct atmosphere the entire company journeyed many miles away on locations. This has invested the picture with high-powered action.

But above all it is filled with the two most popular appeals in pictures today—melodramatic comedy and real love-romance.



Cast Includes

Brooke Travers.....Wallace Reid
Juanita Rivas.....Lila Lee
Carlos Rivas.....Theodore Kosloff
Chauffeur.....Walter Long
Don Juan.....Sidney Bracey
General Campos.....Kalla Pasha

From the play by Richard Harding Davis. Directed by James Cruze. Scenario by Walter Woods.

Released August 7, 1922







THIS is a superb picturization of the great story which ran serially in *Hearst's Magazine*, and was later published in book form. It was written by Marie Corelli, author of "Vendetta", "The Sorrows of Satan", "Between Two Worlds", and a score of other internationally popular novels.

Miss Davies plays the rôle of a girl who finds the secret of eternal youth, and passes through many strange adventures. The story is weird and strange, yet surprisingly human and dramatic.

One of the greatest casts ever assembled appears in support. Pedro de Cordoba, Forrest Stanley, Maclyn Arbuckle, and Gypsy O'Brien are some of the famous names.

The picture was directed by Albert Capellani, who made that other great Cosmopolitan success, "The Inside of the Cup". Joseph Urban did the settings, and Luther Reed who adapted "Get Rich Quick Wallingford", wrote the scenario.

This is one of the most elaborate, luxurious and spectacular of all the Cosmopolitan productions, and will be a gold mine everywhere.





FAMOUS PLAYERS-LASKY CORP. —— PRESENTS

Marion Davies

IN "The Young Diana"

Created by Cosmopolitan



"If You Believe it, It's So"



THIS story was selected by the late George Loane Tucker to be his next production after "The Miracle Man." He had planned to star Thomas Meighan in it.

Mr. Tucker believed it to be one of the finest stories ever written. It deals with human souls in much the manner of "The Miracle Man," though there is nothing of "faith healing" in it, and tells a gripping tale of regeneration.

It is without question the strongest drama in which Meighan has yet appeared, and the title is full of exceptional advertising possibilities.

Tom Forman, director of "The City of Silent Men" and other Meighan hits, has excelled himself in this one.

See the advance exploitation ideas in this book. The press book will contain more advice on the exceptional exploitation possibilities.

By Perley Poore Sheehan
Directed by Tom Forman
Scenario by Waldemar Young

Chick Harrus.....Thomas Meighan
Alvah Morley.....Pauline Starke
Ezra Wood.....Joseph Dowling
Sky Blue.....Theodore Roberts
Colonel Williams.....Charles Ogle
Tessie Wyngate.....Lura Ansen

ADOLPH ZUKOR ——— PRESENTS

Thomas Meighan

IN

"If You Believe it, It's So"

RELEASED AUGUST 14, 1922













A STORY of shipwreck, the south seas, Honolulu nights and desert islands. Written by the author of "The Man Who Came Back"—a man who knows the seas as no other living writer does.

Miss Compson is in the most varied rôle of her career in this. Starting in San Francisco, switching to Honolulu, and to a lonely South Sea Island, her part calls for the wearing of beautiful gowns and picturesque costumes.

There are two very popular leading men for additional exploitation of this picture, Richard Dix and John Bowers.

The shipwreck, in which the heroine runs the boat against the rocks, is one of the most realistic ever filmed. The scenes in the Honolulu dance-hall are sensational and unusual. And the story's a knockout —a romance in which the girl travels half around the world to rescue the man she loves.

The production was directed by Philip Rosen, who made Wallace Reid's big success, "Across the Continent."





ADOLPH ZUKOR——————PRESENTS

Betty Compson

IN

"The Bonded Woman"





by John Fleming Wilson directed by Philip Rosen
adapted by Albert Shelby LeVino

based on the Story "The Salvaging of John Sumner" by John Fleming Wilson

RELEASED AUGUST 21, 1922



JESSE L. LASKY PRESENTS

May McAvoy

IN

"The Top of New York"

HERE'S beautiful May McAvoy in a real picture. A great heart-interest drama of the rooftops of New York. A drama that has its answer in the hearts of all of us.

This picture possesses every attribute that makes a successful picture, being particularly strong in sentiment and wholesomeness, and for this reason it will receive a great deal of word-of-mouth advertising.

May McAvoy plays the rôle of a little dancer who supports a worthless uncle and an invalid brother, and who struggles unaided to happiness and love. She does far finer work in this than in "Sentimental Tommy" and in her star pictures. The little brother is played wonderfully by Mickey Moore.

It was directed by the late William D. Taylor, who made "The Green Temptation," "Huckleberry Finn" and numerous other box-office successes. Sonya Levien, the author, wrote it especially for Miss McAvoy.

The star appears as a doll manikin in some scenes and wears numerous delightful dance gowns. Beautiful settings and photography combine to please the eye. The cast includes Mary Jane Irving, who was seen in "The Cradle," and declared by many to be the best child actress on the screen.

RELEASED AUGUST 21, 1922



HAMILTON THEATRICAL CORP. —— PRESENTS

"The Loves of Pharaoh"

WITH

Emil Jannings – Dagny Servaes – Harry Liedtke

an Ernest Lubitsch production

"THE Loves of Pharaoh," which exceeds all other motion pictures in spectacle and elaborateness of sets, has run all winter long at the Criterion, New York, to crowded houses.



All of the New York papers were unanimous in giving it praise. The New York *Journal* said: "Superlatives cannot do it justiee."

Its reputation has reached far out from New York and the public is anxious to see this great love drama.

It contains the biggest sets ever made, and the biggest crowd scenes ever staged.



A marvelous east enacts this heart-story of the past. Dagny Servaes, one of the most beautiful women in Europe, is leading woman. Others are Paul Wegener, creator of "The Golem," Emil Jannings, the king of "Deception" and "Passion," Harry Liedtke and Lydia Salmanova.



This is the master-work of Ernest Lubitsch, director of "Passion," "Deception" and other enormous spectacles. The acting of Emil Jannings as Pharaoh has never been surpassed on the screen.

RELEASED AUGUST 28, 1922





JESSE L. LASKY ——— PRESENTS

Gloria Swanson

IN

"Her Gilded Cage"

A Sam Wood Production

THE story of a dancer who fought and conquered temptation, this picture reveals Miss Swanson in some of the most dramatic situations, and some of the most striking gowns, ever devised.

It is the most elaborate of all Miss Swanson's productions, containing many spectacular cabaret and dance hall scenes, staged with surprising grandeur.

The story takes the audience backstage, into the life of a public favorite, and should be even more popular than "Footlights," which was on the same general theme.







Cast Includes

Suzanne Ornoff.....Gloria Swanson
Arnold Pell.....David Powell
Jacqueline Ornoff.....Anne Cornwall
Gaston Petitfils.....Charles Stevenson
Bud Walton.....Walter Hiers
Lawrence Pell.....Harrison Ford

A Sam Wood Production, by Elmer Harris, suggested by Ann Nichols' play. Scenario by Percy Heath.



It is adapted from the successful play by Ann Nichols, and was produced by Sam Wood, who made "Beyond the Rocks," "The Great Moment" and "Her Husband's Trademark."

There will be a wealth of exploitation aids provided for this luxurious picture.

Don't overlook the names in the great cast —Harrison Ford, David Powell, Walter Hiers and others.



RELEASED SEPTEMBER 4, 1922







ADOLPH ZUKOR ——— PRESENTS A

William deMille production

"Nice People"

with

Wallace Reid, Bebe Daniels and Conrad Nagel

"NICE PEOPLE" was one of the record-breakers of the stage season in New York last year. It probably caused more comment than any play then running. In addition it has run all the present season in Chicago.

It is a frank indictment of the wild habits of the younger generation—a problem that is vital and real in every community in the country. Ministers, teachers and others in your community will highly endorse it. It will make the kind of comment that means big money.

Wallace Reid, Bebe Daniels and Conrad Nagel are the featured players, and the cast, which might be called all-star, includes Julia Faye, Eve Sothern, Claire McDowell, William Boyd and Edward Martindel.

William de Mille, producer of "Bought and Paid For," has made it into an entertainment that carries a real punch in every scene. It is full of spectacular scenes depicting the wild gaieties of the idle rich, and these are staged in a lavish and elaborate manner.

From the play by Rachel Crothers
Scenario by Clara Beranger

RELEASED SEPTEMBER 4, 1922



Juan Gallarda . . Rodolph Valentino
Carmen . . . . . Lila Lee
Dona Sol . . . . . Nita Naldi
Plumitas . . . . . Walter Long
Don Joselite . . . . . Charles Belcher
and others

From the novel by Vicente Blasco Ibanez and the play by Tom Cushman. Scenario by June Mathis

















"Blood and Sand"

THIS is one of the biggest productions of the season. The rôle of the young bull-fighter is ideally suited to Rodolph Valentino, who makes his first starring appearance in Paramount Pictures with this tremendous subject.

"Blood and Sand" is at least as popular as the same author's "The Four Horsemen of the Apocalypse," which, as produced by Rex Ingram, was one of the biggest box-office pictures of the season.

Fred Niblo, who made "The Three Musketeers," is the producer. Lila Lee is leading woman, and Nita Naldi who is well known from her work in "Dr. Jekyll and Mr. Hyde," "Experience," and numerous other pictures, plays the adventuress.

Scenes include some genuine bull-fights, in which the star risks his life to perform spectacular feats. This is one of the most expensively staged productions of the year, and is absolutely sure to rank among the two or three biggest box-office winners.

Written for the screen by June Mathis, who adapted "The Four Horsemen"

A FRED NIBLO PRODUCTION

JESSE L. LASKY ——— PRESENTS

Rodolph Valentino

IN

"Blood and Sand"





Famous Players-Lasky Corporation
presents

"THE VALLEY OF SILENT MEN"

with Alma Rubens

from the story by James Oliver Curwood

directed by Frank Borzage

created by Cosmopolitan

HERE'S a sure winner—a story by James Oliver Curwood, author of "The River's End"! That was one of the big box-office pictures of the season. But this is even better.

For real story value this is unquestionably the greatest property Cosmopolitan has ever had, and when produced with all the lavishness of sets and cast that distinguishes these pictures, it is bound to be an outstanding hit.

The story deals with Sergeant Kent, of the Northwest Mounted, who, when he thinks he is dying, tells a story that brands him as a murderer and lets the guilty man go free. Then—he recovers—and death by hanging stares him in the face!

Over 1,500,000 copies of this book have been sold. No author has a larger or more loyal following than Curwood.

Alma Rubens, leading woman of "Humoresque", "The World and His Wife" and "Find the Woman", plays the lead in this, heading a great cast.

Frank Borzage, director of "Humoresque", has realized all the thrilling possibilities of the story, and turned out another masterpiece.

The whole company spent many weeks in the north amid the most colorful and picturesque scenes in filming this picture!



James Oliver Curwood

RELEASED SEPTEMBER 11, 1922

RELEASED SEPTEMBER 18, 1922

"The Siren Call" is a drama of the northwest which will live long in the history of the screen, for it has every attribute which makes for a great picture.











A GREAT and forceful epic of the great northwest—of the loves and passions of the eternal snows and the dance halls—a picture of fire and thrills and beauty.

Dorothy Dalton brings all of the dash and tempestuousness which characterized her in "The Flame of the Yukon," "Flare Up Sal," Cecil B. DeMille's "Fool's Paradise" and "Moran of the Lady Letty."

An Irvin Willat production signifies that into the picture have gone those elements which made "Behind the Door" one of the greatest masterpieces the screen has ever produced.

The story is an original by J. E. Nash. It sweeps swiftly along to the most astounding and thrilling climax seen in a long time.

Mitchell Lewis, who will be remembered for his splendid work in "At the End of the World," is a prominent member of the cast and David Powell is leading man.

An Irvin Willat Production

ADOLPH ZUKOR——————PRESENTS

"The Siren Call"

WITH

Dorothy Dalton

David Powell and Mitchell Lewis

JESSE L. LASKY —— PRESENTS

a Peter B. Kyne special

Jack Holt

IN

"While Satan Sleeps"



HERE is a real special!

A strong and wholesome story which gives Jack Holt one of the most compelling and highly dramatic rôles ever screened.

Adapted by Albert Shelby LeVino from the famous *Saturday Evening Post* story by Peter B. Kyne, it contains characters and situations that touch the heart of even the most "hard-boiled" audience.

It contains both comedy and pathos in profusion, and it is enacted by an excellent cast including Fritzi Brunette, Betty Francisco, Herbert Standing, Sylvia Ashton, Fred Huntley and J. P. Lockney.

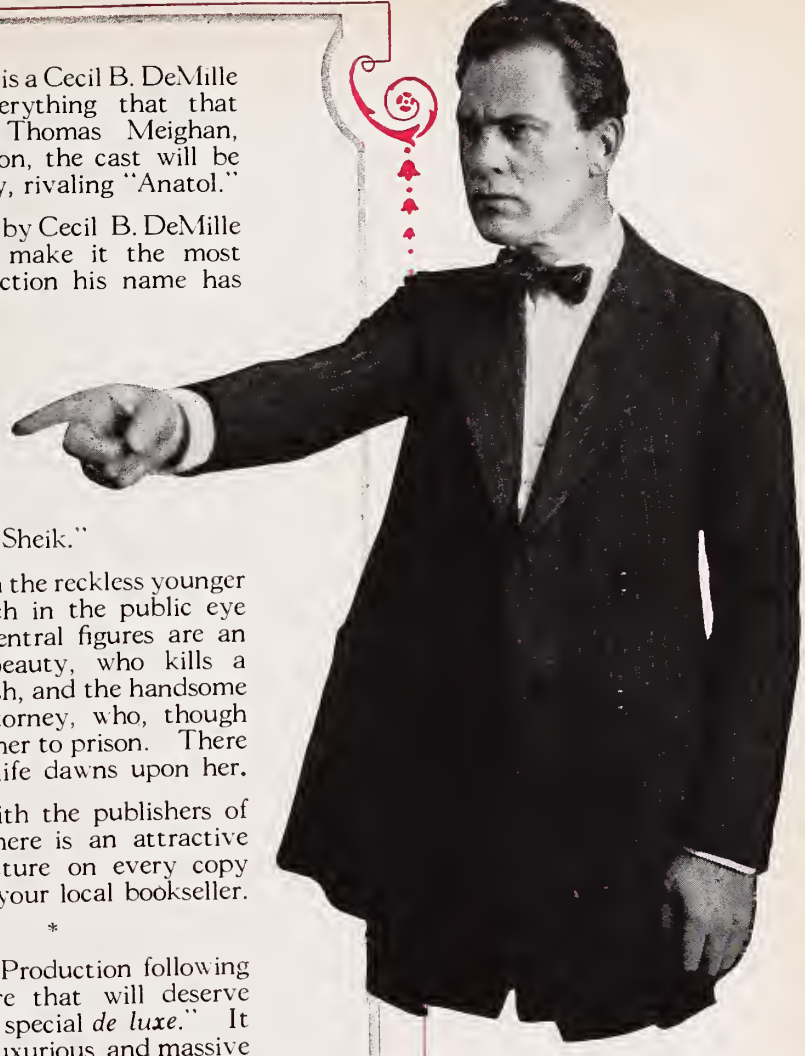
Joseph Henabery, who made "Brewster's Millions," "The Call of the North," and many other successes, is the director. This is a real picture and your patrons are going to give it high praise beyond any question of doubt.

By Albert Shelby LeVino, based on Peter B. Kyne's story "The Parson of Panamint." Directed by Joseph Henabery

RELEASED SEPTEMBER 18, 1922







"MANSLAUGHTER" is a Cecil B. DeMille Production in everything that that implies. Besides Thomas Meighan, Leatrice Joy and Lois Wilson, the cast will be one of the greatest in history, rivaling "Anatol."

The story is being produced by Cecil B. DeMille with one idea in mind: to make it the most spectacular box-office attraction his name has ever been connected with.

Alice Duer Miller's sensational story stirred profoundly the 2,500,000 readers of the *Saturday Evening Post* when it ran serially in that magazine. As a novel its sales and popularity rival those of "The Sheik."

The story deals with the reckless younger society set, so much in the public eye at present. The central figures are an arrogant society beauty, who kills a man in a motor crash, and the handsome young District Attorney, who, though he loves her, sends her to prison. There a new outlook on life dawns upon her.

By arrangement with the publishers of "Manslaughter," there is an attractive jacket advertising this picture on every copy of the book. Tie up with your local bookseller.

* * *

The next Cecil B. De Mille Production following "Manslaughter" is a picture that will deserve truly the title "extra super special *de luxe*." It will be not only the most luxurious and massive of all Mr. De Mille's creations but has a story theme of the most gigantic box-office value. Be sure to make arrangements for holding your bookings for this wonder-picture.

JESSE L. LASKY ——— PRESENTS

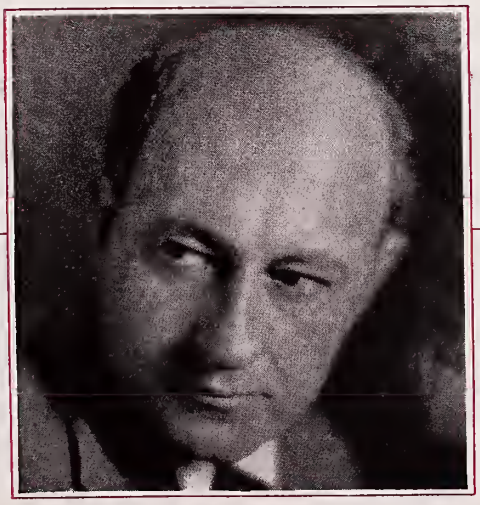
Cecil B. DeMille's

PRODUCTION

"Manslaughter"

WITH **Thomas Meighan, Leatrice Joy** *and* **Lois Wilson**

Scenario by Jeanie Macpherson



RELEASED SEPTEMBER 25, 1922

Released October 2, 1922



HAMILTON THEATRICAL CORPORATION
PRESENTS

"The Mysteries of India"

U.F.A. PRODUCTION

A GREAT picture—massive in every detail—scenes, settings and story. Made on a scale of splendor and grandeur to thrill and amaze, and yet allow of fullest entertainment. One year and a half was spent in the making.

To ensure accuracy, a vast army of experts journeyed to India and their researches have resulted in the following:

Replicas of ancient temples built in their exact natural sizes, with all of their delicate ornamentations and centuries old trimmings.

Tremendous idols reproduced precisely as they are in the Land of the Rajahs, towering and awe-inspiring.

Entire streets built exactly as the travelers saw them, flanked with weird buildings and teeming with squalid peoples.

Such are the settings, and woven around them all is a compelling, thrilling story of mystery and intrigue, swift in action and colorful in treatment.

Fights with tigers, elephants and other denizens of India's jungles are mingled with a tale of Indian magic and mystery in an absorbing and fascinating manner.

A notable cast interprets the story, over fifty thousand people taking part.

Here is something different in the line of spectacular melodrama





RELEASED
OCTOBER 2, 1922





THIS is a Penrhyn Stanlaws production with a particularly brilliant cast headed by Bebe Daniels, a star in her own right; James Kirkwood, featured in "The Man From Home," "The Great Impersonation", and other successes; lovely Anna Q. Nilsson; and Adolphe Menjou who made such a hit as the King in "The Three Musketeers."

The story was adapted to the screen by J. E. Nash and Sonya Levien from the novel by Cynthia Stockley, author of "Poppy."

A powerful domestic drama bristling with tense scenes and crashing climaxes is unfolded in the picture. The setting is the colorful region of the famous Kimberley diamond mines. The heroine—a fascinating young bride with a somewhat flirtatious disposition—allows her love for exquisite jewels to lure her into the clutches of an unscrupulous diamond king. She is rescued by her young husband in the nick of time, after startling adventures.

Penrhyn Stanlaws, the artist-director who has an unbroken line of box-office hits to his credit, never offered film fans such satisfying, appealing, and gorgeously produced entertainment as "Pink Gods."







JESSE L. LASKY ——————— PRESENTS

A Penrhyn Stanlaws Production

"Pink Gods"

with Bebe Daniels, James Kirkwood
Anna Q. Nilsson and Adolphe Menjou

JESSE L. LASKY ——— PRESENTS

"The Old Homestead"

with Theodore Roberts

T. Roy Barnes, George Fawcett,
Fritzi Ridgeway

Directed by James Cruze

THOUSANDS and thousands of people want to see Theodore Roberts as a star. At last Paramount has been able to acquire a piece that fits this great character actor like a glove. At last we have a truly great special for the "Grand Old Man of the movies." Uncle Josh is a part he was born for.

And at last—a production of America's greatest play that is worthy of its immortal story! For fifty years "The Old Homestead" has held a unique place in the hearts of the people. Now it is put on the screen with all its greatness magnified.

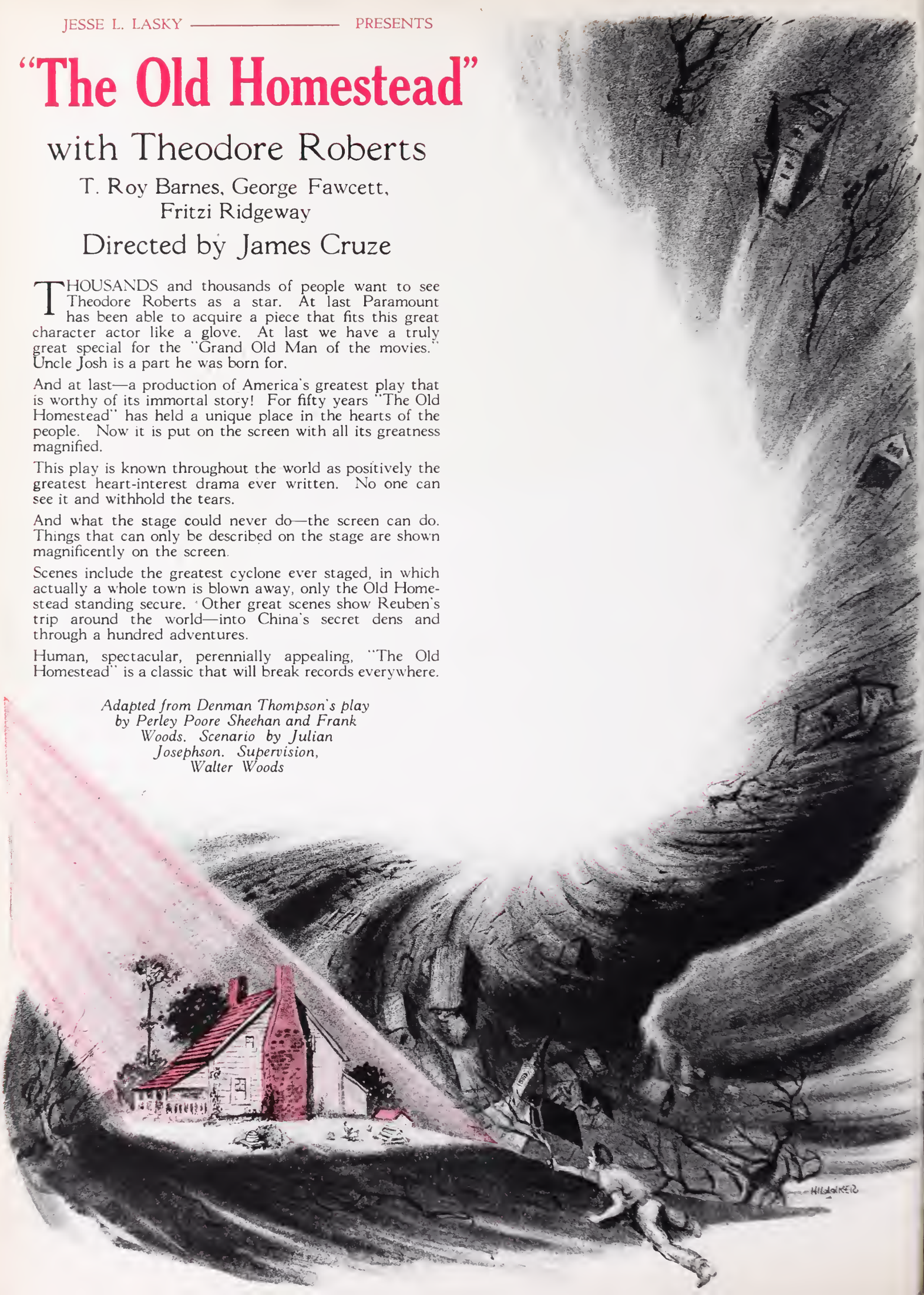
This play is known throughout the world as positively the greatest heart-interest drama ever written. No one can see it and withhold the tears.

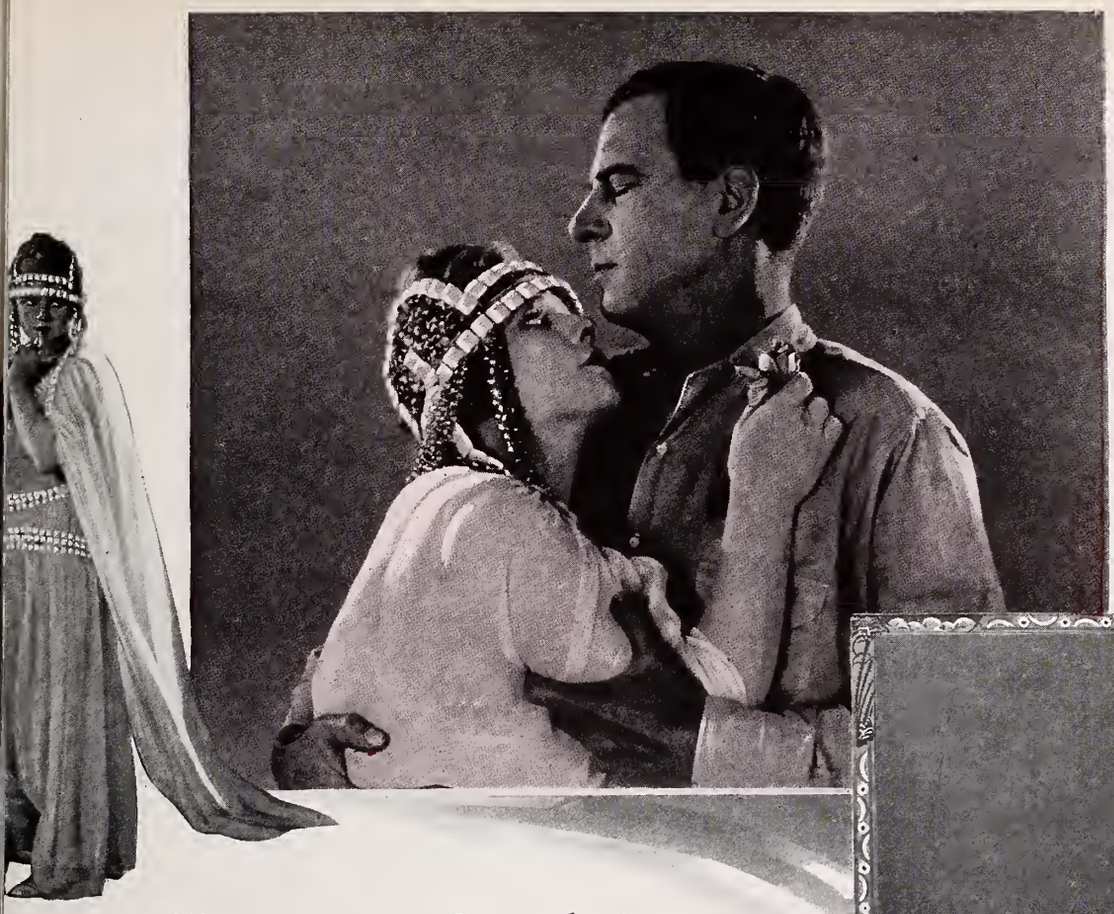
And what the stage could never do—the screen can do. Things that can only be described on the stage are shown magnificently on the screen.

Scenes include the greatest cyclone ever staged, in which actually a whole town is blown away, only the Old Homestead standing secure. Other great scenes show Reuben's trip around the world—into China's secret dens and through a hundred adventures.

Human, spectacular, perennially appealing, "The Old Homestead" is a classic that will break records everywhere.

Adapted from Denman Thompson's play by Perley Poore Sheehan and Frank Woods. Scenario by Julian Josephson. Supervision, Walter Woods









"Burning Sands"

HERE'S the answer to "The Sheik"—a picture as big and sweeping as it's name!

"Burning Sands" will capitalize on the popularity of "The Sheik" without in any way resembling it in story. It presents a new and dramatic viewpoint on love in the desert.

Produced on the same massive scale as "The Sheik," colorful and thrilling from start to finish, it will stand up high in the box-office winners of the season.

George Melford is the man who made "The Sheik," "Moran of the Lady Letty," "The Woman Who Walked Alone," "Behold My Wife!" and many other Paramount specials.

Wanda Hawley, a star in her own right, plays the leading feminine rôle. Milton Sills, well remembered in "Behold My Wife!", "At the End of the World," "Miss Lulu Bett," etc., is leading man. And look at the other names in the cast!

The story is from the successful novel by Arthur Weigall, which has run through edition after edition, and gives promise of being one of the fall season's best sellers. The adaptation is by Olga Printzlau.

A best seller, the answer to "The Sheik," a massive Melford production with Wanda Hawley, Milton Sills and a great cast—here's a chance for a knockout!



E L. LASKY — PRESENTS

George Melford's production

"Burning Sands"

With Wanda Hawley and Milton Sills

Cast includes Jacqueline Logan, Robert Cain, Winter Hall and Louise Dresser.



JESSE L. LASKY PRESENTS

Wallace Reid

and

Lila Lee

IN

"The Ghost Breaker"



THIS is a big production of the tremendously successful play of the same name. With two popular stars in it, it promises to duplicate its popularity on the stage.

The story deals with a young American who falls in love with a Spanish princess, and goes to her "haunted" castle to drive the ghosts away. He finds the ghosts are crooks, but not until after many hair-raising adventures.

Wallie Reid will have a part full of action and comedy possibilities, and Lila Lee as the princess has an opportunity to wear some marvelous gowns.

You know how good this star combination is—remember "The Charm School"? You know the fame of this great melodrama.

It is superbly staged, and packed full of excitement.

Read the exploitation hint on this great box-office title.

The director is the man who made Mary Pickford's "Little Lord Fauntleroy," Alfred Green.

The scenario is by Jack Cunningham.

The original play was written by Paul Dickey and Charles Goddard.

directed by
Alfred Green





Released October 23, 1922





HERE you have a wonderful combination—Mary Miles Minter, now a Paramount star and Tom Moore, a star in his own right, in support of Miss Minter as leading man, and Clyde Fitch, the author, one of the greatest of American dramatists.

The story is a new angle on the boundless west. The mingling of society with the rugged elemental characters of the plains and hills. It is filled with unusual situations, splendid comedy, great love interest and a dramatic and climatic ending.

Miss Minter plays a rôle vastly different from any previous characters. Tom Moore's attractive personality has splendid opportunity in this and he rises superior to all of his past performances including the support of Betty Compson in "Over the Border."

You have enough to capitalize on in this picture, to fill four regular pictures.

This is one of the great special productions of the year.

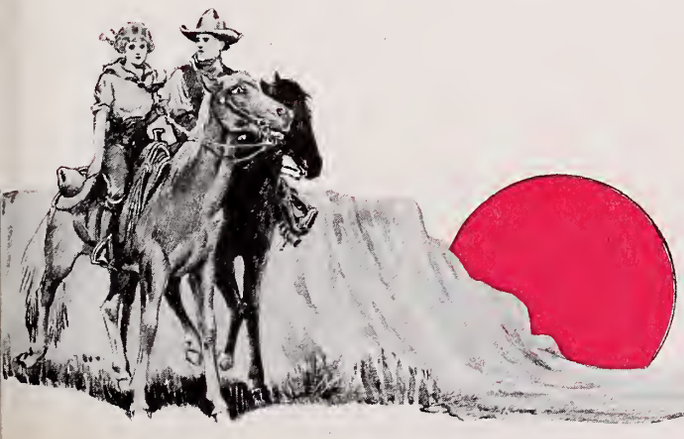
JESSE L. LASKY ——————— PRESENTS

"The Cowboy and The Lady"

WITH

Mary Miles Minter

and Tom Moore



RELEASED
OCTOBER 30, 1922







A Great Director
Two Great Stars
A Great Love-Romance
A Superlative Cast
A Magnificent Production

A NOVEL that has enjoyed world-wide popularity for more than twenty-five years—that has been read and re-read in every home in the country.

Essentially a story of adventure and love, it thrills from start to finish.

Betty Compson and Bert Lytell are the stars, and they make a team of unparalleled box-office value. Miss Compson has already established herself in "The Green Temptation," "At the End of the World" and "The Little Minister." Mr. Lytell, appearing for the first time under the Paramount banner, has millions of admirers who remember him for his work in "The Right of Way", "A Trip to Paradise", "Alias Jimmy Valentine" and dozens more.

That George Fitzmaurice is the producer, guarantees that the production will be spectacular, elaborate in sets and full of genuine heart-interest. No one has forgotten his great productions, "Peter Ibbetson", "Three Live Ghosts" and "On With the Dance."

This is one of the genuinely big stories of the year—big in stars, in story and in producer.

The adaptation of the book by Mary Johnston was made by Ouida Bergere. Read the exploitation paragraph on page 51.

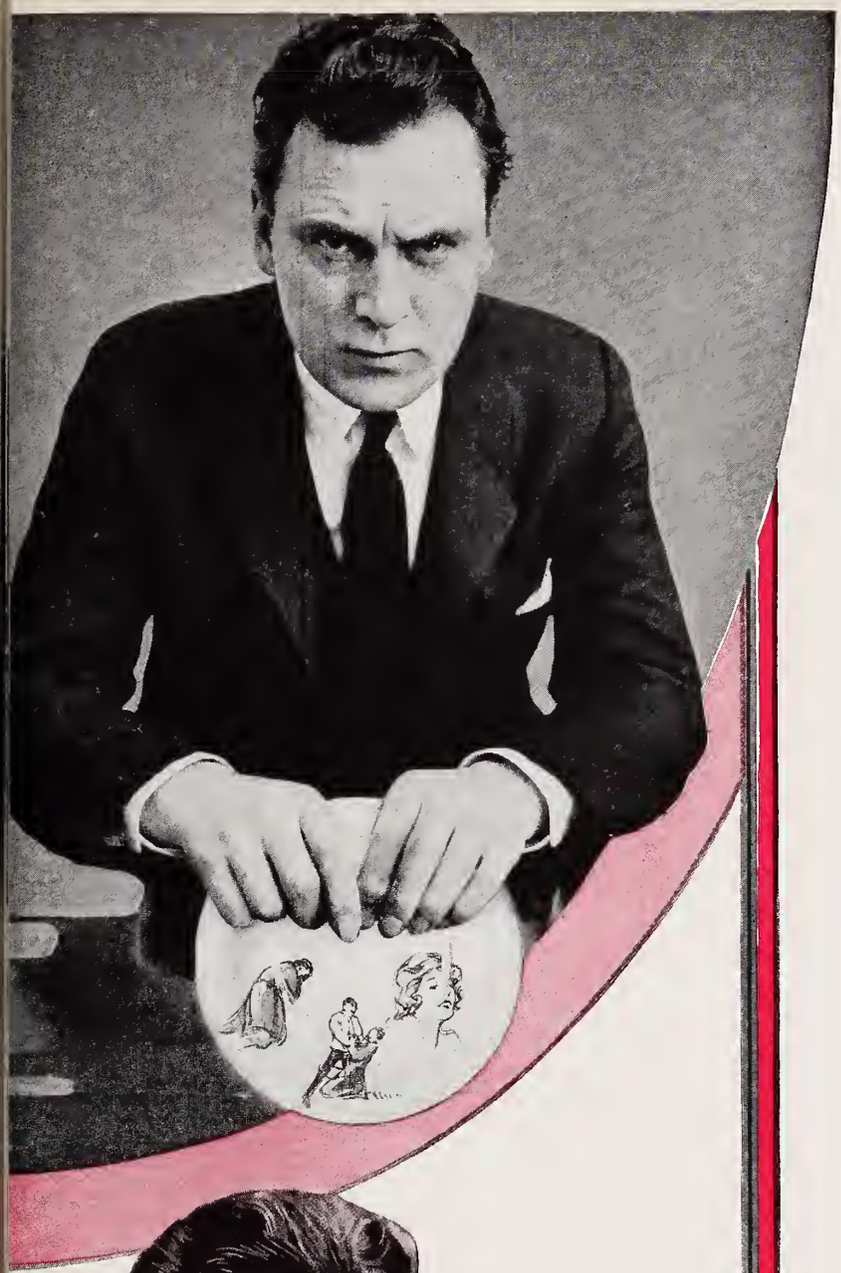
ADOLPH ZUKOR PRESENTS A

George Fitzmaurice production

"To Have and To Hold"

WITH Betty Compson and Bert Lytell

supported by W. J. Ferguson and Theodore Kosloff





THE story of "The Man Who Saw To-morrow" is so unusual and so extraordinary that it is felt unwise to give details here, for fear of plagiarism.

However, it will be the consensus of exhibitor and popular opinion, just as it is at present the opinion of all who have read it, that the screen has seen nothing quite like it.

It is a story rich above all in human interest, and in settings it traverses the globe; delving into the depths of life in the tropics, reaching into society's splendors, revealing, also, profound truths about human nature.

From all indications it will be the most talked-of story of the coming year, and with an elaborate production, a great cast, and a knockout title, it will break box-office records.

Alfred E. Green, who made "The Bachelor Daddy," directed. The story is an original by Perley Poore Sheehan and Frank Condon.

Directed by
Alfred Green

ADOLPH ZUKOR ——— PRESENTS

Thomas Meighan

IN

"The Man Who Saw To-morrow"

RELEASED NOVEMBER 6, 1922





ADOLPH ZUKOR PRESENTS

"On The High Seas"

WITH

Dorothy Dalton and Jack Holt

Supported by Mitchell Lewis

THIS is a mighty epic of what the sea does to the souls of men and women. And yet not a picture entirely of the sea, for life ashore, in the home and in society have gone into its make-up.

But essentially it is a drama of conflicting wills, produced by Irvin Willat, the man who startled the world of fans with "Behind the Door" and "Below the Surface."

The picture abounds in "punch" scenes, the most notable of which is the dramatic struggle for mastery when the three castaways, a woman and two men, reach the deserted schooner in mid-ocean.

Heading a cast of exceptionally popular players are Dorothy Dalton and Jack Holt. In the cast is also Mitchell Lewis. Dorothy Dalton has achieved new popularity in "Fool's Paradise" and "Moran of the Lady Letty" and "The Woman Who Walked Alone." Jack Holt's recent successes, "North of the Rio Grande" and "The Man Unconquerable" are notable. Mitchell Lewis last appeared with Paramount in "At the End of the World."

This is Edward Sheldon's first original screen story. Mr. Sheldon is one of the greatest of American dramatists, some of his successful plays being "Salvation Nell," "The Nigger," "Romance," "The Garden of Paradise" and "The Song of Songs."

An Irvin Willat Production



BIGGER THAN "THE SHEIK" that's what we claim for this one.

And what a title for Valentino—"The Young Rajah"!

You've seen him as the hot-blooded Arabian, as the dashing American, and as the gallant toreador. Now he's even more fascinating as the young East Indian, brought up in America in ignorance of his real parentage.

A powerful story of two continents, strong in contrast.

The novel, "Amos Judd," by the former editor of *Life*, from which it is adapted, was a sensation when it was published a few years ago.

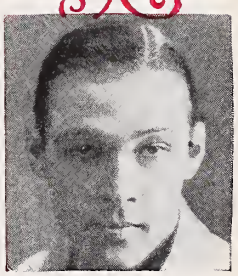
There has never been a picture quite like "The Young Rajah," in plot, in theme or in situation. Valentino's popularity will be increased a hundred-fold in it.











JESSE L. LASKY ——— PRESENTS

Rodolph Valentino

IN

"The Young Rajah"

by John Ames Mitchell

Adapted by June Mathis







THIS is the play in which Miss Brady made her return to the speaking stage, and scored the greatest triumph of her career.

It is the study of a young Syrian girl, ignorant, but anxious to learn. How she rises from her low estate, and, inspired by a great love, becomes a cultured and successful woman, makes one of the greatest dramas of a woman's soul ever written.

On the screen it is even better than it was on the stage, and in it Alice Brady demonstrates as never before her power of characterization and her remarkable grasp of emotions.

Full of stirring contrasts in character and setting, with striking underworld scenes and poignant heart interest, "Anna Ascends" marks Miss Brady's supreme screen achievement.

The play was written by Harry Chapman Ford and directed by Joseph Henabery.





ADOLPH ZUKOR ——— PRESENTS

Alice Brady

IN

"Anna Ascends"

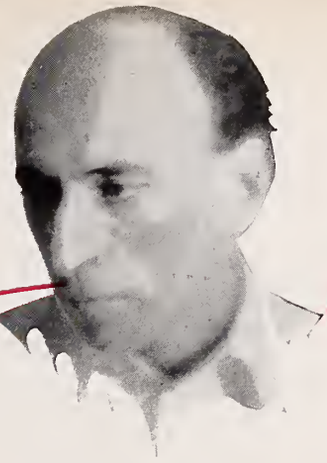






RELEASED NOVEMBER 20, 1922

RELEASED NOVEMBER 20, 1922





A star director, an all-star cast, a great popular author—a perfect production in the very best American comedy! There's a combination

ADOLPH ZUKOR PRESENTS A

William deMille PRODUCTION "Clarence"

with Wallace Reid, Agnes Ayres *and* May McAvoy





"CLARENCE" is the funniest comedy, without question, ever written for the American stage. When it was produced in New York two years ago, all the critics were unanimous in so proclaiming it.

It's a picture which shows the inside of a typical American family so truthfully that everyone feels he sees his own home on the screen.

The character of Clarence, the world-famed young scientist who works as hired man, is ideally suited to Wallie Reid, and Agnes Ayres and May McAvoy are ideal as the two leading women.

The play was written by Booth Tarkington, author of "The Man From Home," "The Gentleman From Indiana," "Penrod," "Seventeen" and other stories. It was adapted by Clara Beranger.

This is the biggest box-office picture yet produced by William de Mille.

Read the great exploitation stunt on this picture.























HERE is another of those gorgeous love-dramas that have made Gloria Swanson a box-office gold mine everywhere.

Sam Wood, director of "The Great Moment," "Beyond the Rocks," and "Her Gilded Cage," will produce this picture on a far more sumptuous scale than any of his previous efforts.

Miss Swanson's rôle is that of an innocent girl who is caught in the gay swirl of Parisian night life, has her reputation tarnished, and is finally rescued by a great love.

That finished actor, Conrad Nagel, is leading man. The magnificent settings include the Montmartre demi-monde, the "carnival of flowers" at Monte Carlo, and the beautiful Riviera.

Miss Swanson actually went to Paris for new gowns just prior to beginning this picture. Never have Glorious Gloria's regal beauty and emotional fire been given greater scope. Never has she worn such lavish Paris gowns.

P. S. Keep your box-office eye peeled for those dazzling bathing suits!

The story by David Lisle was adapted by Percy Heath.

JESSE L. LASKY ——— PRESENTS

Gloria Swanson

IN

"The Impossible Mrs. Bellew"

A Sam Wood Production



THE greatest South Sea story ever written and Robert Louis Stevenson's last work. Here is a property that is one of the most valuable in all fiction, and ideally suited for motion pictures.

George Melford will put into it all the splendor that characterized his "Sheik". The cast is a complete roster of great names headed by Lila Lee; James Kirkwood, whose work in George Fitzmaurice's "The Man from Home" has established him as a greater favorite than ever; George Fawcett and Raymond Hatton.

The story deals with three men, a drifter, a master mariner and a shady London clerk who land on a mysterious island where they find a white man and his daughter. The three form a conspiracy of villainy but the hero is finally won over from "the ebb tide in man's affairs" by his real love for the beautiful girl.

It is a story of splendid emotional dramatic and romantic value and a real special in every way.

Adaptation by *LORNA MOON*



JESSE L. LASKY ——— PRESENTS A

George Melford production

Robert Louis Stevenson's

"Ebb Tide"

with Lila Lee, James Kirkwood,
Raymond Hatton, George Fawcett





THE greatest stage success of a great actress, when brought to the screen, is bound to be magnificent. And that is what this picture is.

Elsie Ferguson made of "Outcast," on the legitimate stage, her greatest success. This success has been more than duplicated in the picturized version, which in sheer dramatic intensity, action and settings is a veritable triumph, even greater than "Footlights."

Hubert Henry Davies wrote "Outcast" several years ago, and so great a success was it acclaimed that it was soon translated into many languages and has been played in a great number of countries. The story is of a man who goes down into the depths and is reclaimed by a woman whom he seeks to cast off when he becomes rehabilitated, only to find a real love which brings understanding with it.

It will be produced by John S. Robertson, who made "Footlights" and "Dr. Jekyll and Mr. Hyde."

Josephine Lovett wrote the scenario. Her work has retained all the power of the play and has added features to it which have made an even greater production of it.

In every sense "Outcast" is a one hundred percent box-office attraction.

ADOLPH ZUKOR——————PRESENTS

Elsie Ferguson

IN

"Outcast"

A John Robertson Production

RELEASED
DECEMBER 11, 1922







RELEASED
DECEMBER 18, 1922



PENRHYN STANLAWS, who has won distinction as a producer equal to his distinction as an artist, with such pictures as "At the End of the World," and "The Law and the Woman," never has had such an excellent story to work with as "Singed Wings."

It is the tale of a Spanish dancer on San Francisco's waterfront, and it is obvious that this is a part eminently suited to Bebe Daniels. The star excels in her characterization of the girl who fights off men until a great love comes, and then risks all for her welfare.

Rich, picturesque, colorful, in atmosphere and settings, tempestuous and romantic in story, and profound in heart appeal, "Singed Wings" is the greatest picture in which Bebe Daniels has ever appeared.

A notable cast from the great Paramount stock company is in support, headed by Theodore Kosloff, who has a rôle similar to the one he played in "The Green Temptation". In this rôle he will be seen in some of the dances that have made him famous the world over.

Katherine Newlin Burt wrote the story, which appeared in the Cosmopolitan magazine.



ADOLPH ZUKOR ——— PRESENTS A

Penrhyn Stanlaws production

"Singed Wings"

WITH

Bebe Daniels









ADOLPH ZUKOR PRESENTS

Thomas Meighan

IN

GEORGE ADE'S

"Back Home and Broke"

Directed by Alfred Green

HERE is one that has everything desirable to achieve big success—Star, Author, Story and Director.

Thomas Meighan—the Good Luck Star—has only successes to his credit. His recent efforts in "The Bachelor Daddy," "Our Leading Citizen" are well remembered.

George Ade is America's foremost humorist, and the man who wrote "Our Leading Citizen." His wit is irresistible and the themes of his stories are genuinely laughable.

The story is of a youth who went away to make his fortune and was so modest when he had made it that he preferred to come back and be regarded as a failure until he should be fittingly able to show otherwise.

Alfred Green, the director, is one of the newest of the Paramount directors and has already produced such successes as "The Bachelor Daddy" and "Our Leading Citizen." He also produced Mary Pickford's great picture "Little Lord Fauntleroy" and is the director of "The Ghost Breaker."

Moving with a snap and a sparkle, the picture should prove one of the most wholesome and genuinely entertaining of the season.

With Meighan, Ade and Green you have a sure-fire combination.







RELEASED DECEMBER 25, 1922















NOT since Cecil B. DeMille's "Forbidden Fruit" has Agnes Ayres appeared in a picture so eminently suited to her beauty and talents.

As the pampered product of a millionaire home, who, after many strenuous experiences, discovers that other values than wealth exist in life, she is superb.

As the title implies, the star wears some gorgeous gowns; her wardrobe for this picture is probably the largest ever used in one production. Beautiful and luxurious sets form splendid backgrounds for this great drama of a woman's soul.

Paul Powell will direct. He will be remembered as director of some of Mary Pickford's greatest successes and many successful big Paramount pictures.

ADOLPH ZUKOR ——— PRESENTS

Agnes Ayres

IN

"A Daughter of Luxury"

By Beulah Marie Dix
Directed by Paul Powell

RELEASED JANUARY 1, 1923

ADOLPH ZUKOR ——— PRESENTS A

George Fitzmaurice

PRODUCTION

"Kick In"

BY WILLARD MACK

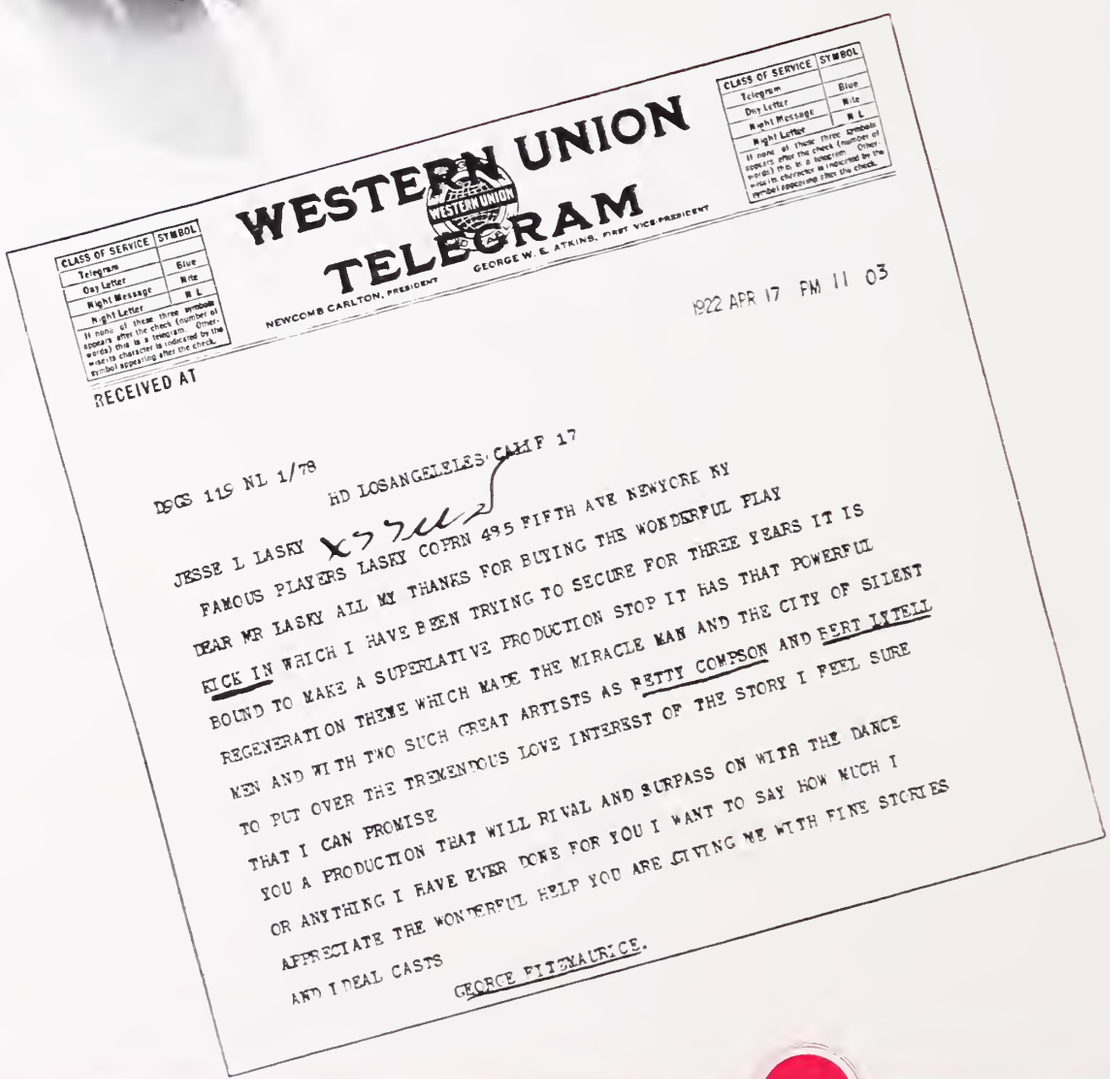
WITH

Betty Compson

AND

—Bert Lytell—





WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

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Day Letter	Blue
Night Message	Blue
Night Letter	N L

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JESSE L LASKY

FAMOUS PLAYERS LASKY COPRN 485 FIFTH AVE NEWYORK NY

DEAR MR LASKY ALL MY THANKS FOR BUYING THE WONDERFUL PLAY KICK IN WHICH I HAVE BEEN TRYING TO SECURE FOR THREE YEARS IT IS BOUND TO MAKE A SUPERLATIVE PRODUCTION STOP IT HAS THAT POWERFUL REGENERATION THEME WHICH MADE THE MIRACLE MAN AND THE CITY OF SILENT MEN AND WITH TWO SUCH GREAT ARTISTS AS BETTY COMPSON AND BERT LYTELL TO PUT OVER THE TREMENDOUS LOVE INTERSST OF THE STORY I FEEL SURE THAT I CAN PROMISE YOU A PRODUCTION THAT WILL RIVAL AND SURPASS ON WITH THE DANCE OR ANYTHING I HAVE EVER DONE FOR YOU I WANT TO SAY HOW MUCH I APPRECIATE THE WONDERFUL HELP YOU ARE GIVING ME WITH FINE STORIES AND IDEAL CASTS

GEORGE FITZMAURICE.



A JOYOUS rip roaring Wallace Reid comedy-drama. A picture built for laughs and thrills, with a perfect cast.

The star more than duplicates his famous successes of "The World's Champion," "The Dictator," "Across the Continent" and other laughter makers. The story is one of sustained merriment and hilarious situations.

James Cruze, who made "One Glorious Day" and "Is Matrimony a Failure," is the director, and the great productions he has made with Wallace Reid as star in the past are re-echoed in this one.

The tale is a farcical one, of a chap whose intentions are always misunderstood and who upon one occasion goes to jail for thirty days in order to escape the consequences of one of his acts.

The picture has ginger, sparkle and pep and moves with a swiftness that piles laugh upon laugh, interspersed with moments of thrill and wonderment.

The authors are A. E. Thomas and Clayton Hamilton, the former of whom collaborated in the writing of "The World's Champion," which starred Wallace Reid with great success.

Directed by James Cruze

JESSE L. LASKY ——— PRESENTS

Wallace Reid

IN

"Thirty Days"

RELEASED JANUARY 8, 1923







What a title for Valentino—
"A Spanish Cavalier!"

ANOTHER unique rôle for the popular new Paramount star—this time as a swashbuckling adventurer, fighting for a lady's honor in a glamorous, romantic love tale.

As everyone knows, it is in romantic, dashing rôles that Valentino has won his success. No one is better suited than he to this great rôle.

"A Spanish Cavalier" has been adapted from the stage classic, "Don Caesar de Bazan," which has been perennially successful. It is full of action, melodrama, and romance, and gives the star greater opportunities than he has ever had.

The story was written by Adolphe D'Enery, author of "Orphans of the Storm," the mighty Griffith spectacle, in collaboration with P. S. T. Dumenier. It has served as a vehicle for some of the greatest actors in history, including Booth, Barrett, and Mansfield.

It will be produced on a lavish, spectacular scale, and the cast will be made up of members of the great Paramount company who have strong box-office appeal.



JESSE L. LASKY—PRESENTS

Rodolph Valentino

IN

"The Spanish Cavalier"

Scenario by June Mathis



LEASED JANUARY 22, 1923

A PETER B. KYNE novel with a red-blooded story and title and starring Jack Holt! Such is "Making a Man."

Jack Holt is never more ideally cast than when he has a part which calls for him to fight upward to victory from the position of the under dog.

It is the story of a man who makes a fortune, then goes to New York and loses everything that would identify him. He cannot establish the fact that he has money and is forced to work himself out of the situation.

Peter B. Kyne has endeared himself to Paramount audiences with "The Valley of the Giants", "Cappy Ricks", and "While Satan Sleeps."

Joseph Henabery has made many successful productions with Wallace Reid, Douglas Fairbanks, and other stars.

Here you have a picture with everything to commend it!









JESSE L. LASKY —— PRESENTS

a Peter B. Kyne special

Jack Holt

IN

"Making a Man"

Directed by Joseph Henabery

Scenario
by
Albert Shelby LeVino











ADOLPH ZUKOR ——— PRESENTS

Alice Brady

IN

"Missing Millions"

THE public loves a good crook story—and here's the Big Ace of them all.

Jack Boyle wrote it. He's the author of "The Poppy Girl's Husband," in which Bill Hart scored one of his greatest successes, and "The Face in the Fog."

"Missing Millions" ran in *Red Book Magazine*, which has a circulation of 750,000 readers. The story centers around the two most beloved underworld characters in fiction—"Boston Blackie" and his pretty, peppy pal, "Mary." This pair has appeared in every big magazine in America and between the covers of a score of popular books. Everybody knows them.

In this picture, "Boston Blackie" and "Mary," to revenge themselves upon the man who wronged "Mary's" father, defy death and America's best detectives in order to steal $2,000,000 in gold nuggets from a steamer bound from Alaska. Then, because an innocent person is accused of the deed, they return the money.





The picture is literally crammed with excitement and rapid-fire thrills. Alice Brady is right in her element. Beautiful, daring, and vivacious, she will be a dazzling revelation to picture audiences.

RELEASED JANUARY 22, 1923









A COMBINATION of producer, star and author that means a sure-fire success.

William de Mille is in his element in this story of a young girl whose head is turned in the struggle for fame, but who finds love and happiness in the end.

Bebe Daniels in the leading rôle, wears striking and daring costumes, and appears in the most varied characterization of her entire career. All her past successes, including even "Anatol", "Why Change Your Wife?" and "Male and Female", are eclipsed by "Notoriety".

Clara Beranger, who wrote the story especially for Mr. de Mille and Miss Daniels, under the producer's personal supervision, will be remembered as the author of Mae Murray's biggest success, "The Gilded Lily", and of Gloria Swanson's "Her Husband's Trademark". She also adapted "Dr. Jekyll and Mr. Hyde" and many other Paramount Pictures.

A cast selected from the great artists which you can see on pages 6 and 7 of this book assures you great box-office drawing power.



ADOLPH ZUKOR ——— PRESENTS A

William deMille production

"Notoriety"

with Bebe Daniels

by Clara Beranger

More Valuable Than the Kohinoor Diamond



This trademark cost Fifteen Million Dollars—

But it's worth more than that to you!

Since it was first devised, fifteen million dollars have been spent to make it known to every man, woman and child in the world—

To make it known as the symbol of the best pictures that can be made—

To make it known as a guarantee of perfect entertainment.

So when you show Paramount Pictures you are tying up with an advertising campaign that has reached every part of the world continually, for ten years.

When the people of your town see that trademark in your ads, in your lobby, they know they will see a picture with a great story, the finest directorial skill, perfect photography, and a cast of supreme excellence.

If you think advertising is worth a nickel, you *know* this trademark is worth a fortune!

Giving People A Show For Their Money

In times of thoughtful spending, you demand your money's worth from motion pictures. In your community your theatre owners realize this.

Progressive exhibitors prefer to increase the variety of your entertainment rather than risk disappointing you.

Short Subjects are half of your motion picture enjoyment.



THE best patronized theatres select short ubjects as carefully as they o their feature picture.

The most crowded heatre entrances are those which the following ducational attractions e advertised:

CHRISTIE COMEDIES
TORCHY COMEDIES
MERMAID COMEDIES
CAMPBELL COMEDIES
SHORT-REEL FEATURES
By Selig-Rork
WILDERNESS TALES
By Robert C. Bruce
SCENICS BEAUTIFUL
By Robert C. Bruce
KETCHOGRAFS-CARTOONS
By Julian Ollendorff
NOGRAMS-NEWS WEEKLY
and specials like
THE BATTLE OF JUTLAND

Theatres which insure you a WHOLE evening's entertainment can be identified by this sign on posters and lobby cards

When you see it—Go in—
's the sign of a well-balanced program!

Educational Pictures
"THE SPICE OF THE PROGRAM"

Reg. U. S. Pat. Off.

DUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons, President

Keeping Faith With Exhibitors

Educational believes that its obligation to exhibitors *begins* when its products are booked, and does not *cease* at that point, as many imagine.

After having sold you a fine product at a fair rental commensurate with sustained high quality, Educational *then* starts to make that product more acceptable to your patrons; more easy for you to re-sell through your box-office window.

That's why, through our national advertising, we are constantly telling

24 MILLIONS OF PEOPLE

that Educational's products are worthy of public confidence, and that all exhibitors who present these products are conscientious exhibitors who are earnestly striving to give the greatest possible value for the box-office admission; that these progressive showmen are giving a *whole* evening's entertainment.

Educational believes it owes this exhibitor help to its exhibitor customers and Educational is KEEPING FAITH WITH ITS CUSTOMERS!

THIS AD

will appear in

THE SATURDAY EVENING POST

MAY 13th—*and*

THE LADIES' HOME JOURNAL—July Number

Educational Pictures
"THE SPICE OF THE PROGRAM"

REG. U. S. PAT. OFF.

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, President

COMING CHAPTER PLAYS

The Finest on Earth!

To be presented by Carl Laemmle



Carl Laemmle will soon present

William Desmond

The hero of a million boys!

—in a chapter-play of daring adventure and stupendous thrills in the land of ice and snow—Alaska! The first chapter-play of Alaska ever made—a sure bet for the hot summer days.

Directed by
PERRY VEKROFF

Perils of the Yukon

A cool clean-up for summer days!



CARL LAEMMLE will soon present **ART ACORD** in

—the greatest chapter-play ever produced—action, thrills, adventure, made into a continued feature that will make history at box offices.

In the days of

Buffalo Bill

Directed by Edw. Laemmle

FIRST AGAIN!

CARL LAEMMLE again points the way to bigger and better profits. Here is a sure fire knockout chapter-play based on the most popular thing on earth—RADIO! Get ready—and get busy!

Carl Laemmle will soon present

The Radio King

The Season's Sensation

PRODUCED BY UNIVERSAL, OF COURSE!

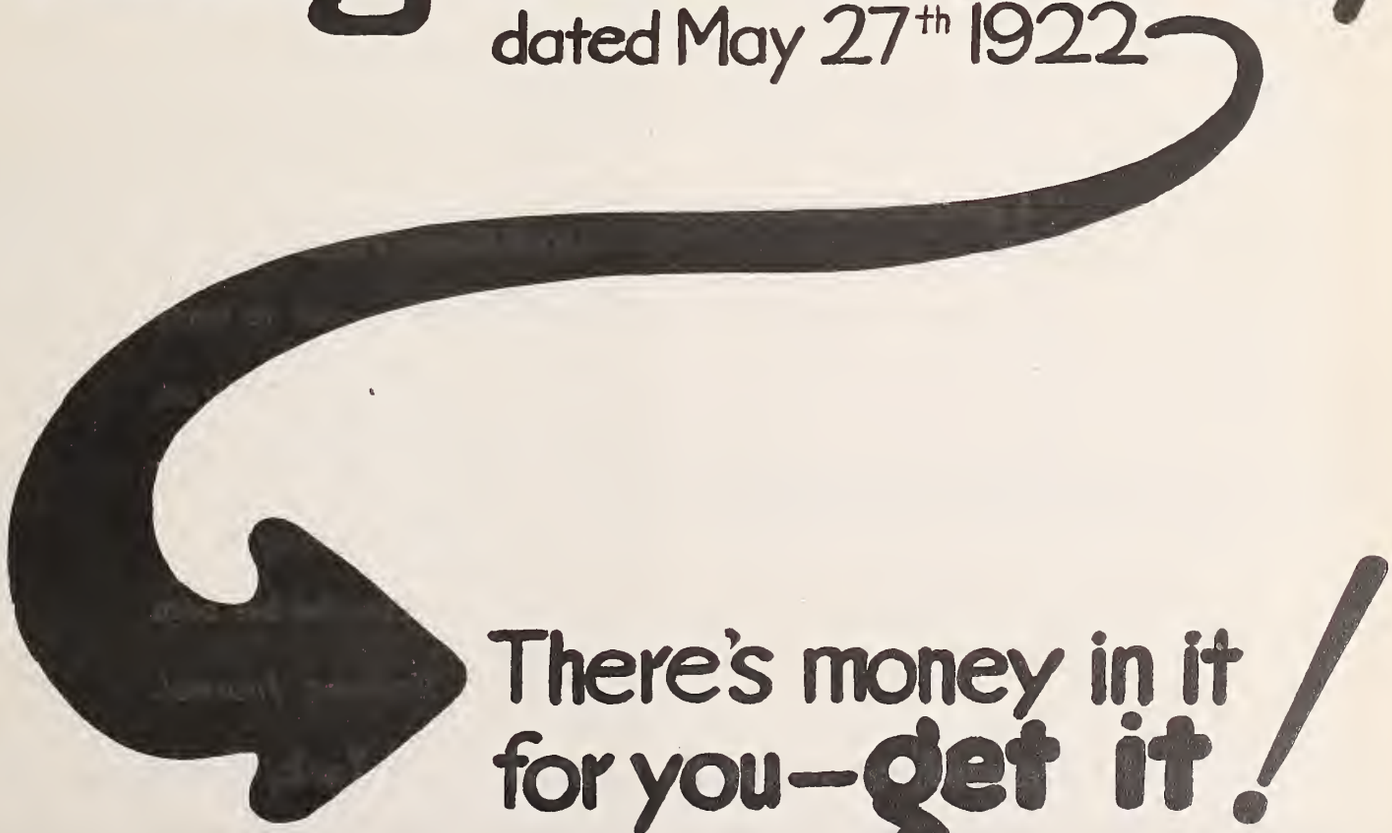
BIG NEWS

for every exhibitor

in Universal's

Moving Picture Weekly

dated May 27th 1922



There's money in it for you—get it!

If you fail to receive a copy notify the CIRCULATION MANAGER, UNIVERSAL FILM MFG. CO., 1600 B'WAY. N.Y.C.

"Something that men as well as women won't forget easily!" ~

says N. Y. Evening Sun

– read what newspaper critics and the Trade Press said about

LON CHANEY

IN

"THE TRAP"

"Rare entertainment here. In it exhibitors have a good bet."
—*Exhibitors Herald.*

"Moving picture entertainment out of the ordinary."
—*Moving Picture World.*

"A great. box-office success."
—*Exhibitors Trade Review.*

"Most absorbing illustrations of emotionalism seen in many a day."
—*N. Y. American.*

"So clear cut a pictorial beauty and played so well motion picture fans should regret missing it."
—*N. Y. Evening Mail.*

"The man's an artist and of higher rank than he has been rated."
—*N. Y. Evening Journal.*

Back by Popular Demand, at Shubert's Central, New York, Beginning May 14th

A UNIVERSAL JEWEL *Presented by* Carl Laemmle

Alan Dale in The New York American says the picture whirls with incident—with rush and push and vigor and vim

SELZNICK PICTURES
REG. U.S. PAT. OFF.
DISTRIBUTED BY SELECT

LEWIS J. SELZNICK
presents
"REPORTED MISSING"
STARRING
OWEN MOORE
Directed by Henry Lehrman

NEW YORK AMERICAN— APRIL 27, 1922

'Reported Missing,' Owen Moore Screen Farce, at the Criterion

By ALAN DALE.

OWEN MOORE is a new one on me. I've seen most comedians when they have started to commede and have worked my way through their agonies. But Mr. Moore burst upon me in "Reported Missing," at the Criterion Theatre, as a full-fledged funny man who can take it all away from the stereotyped star, and who certainly did it.


OWEN MOORE.

He is of melancholy type, and a bedraggled demeanor, and he wears occasionally the horn-rim glasses that have made the fortune of one Lloyd. Apart from these facts, Moore is agile, sinuous, persuasive, and expressively pantomimic. More cannot be asked for from any picture star. Rah for Owen Moore!

In "Reported Missing" he has one of those melodramatic farces that are never wholly melodrama nor farce, but a happy melange of both. The picture whirls with incident, with escapes—absurd and otherwise—with rush and push and vigor and vim. There are moments when everybody is racing after everybody else, revolving, circumnavigating and generally rough-housing. Why? There's a reason.

The agile hero, anxious for his "option" on certain ships, and pursoed by the Japanese villain, finds himself on board ship with his lady love, and all sorts of sinister characters. The villain always pursoos him, but—he is every inch the hero. He is also a humorist, which saves him, as a sense of humor has saved so many! And he is confronted with another humorist, the grimacic Tom Wilson. Wilson is a scream from start to finish, and he is pitted against Owen Moore with the most felicitous results.

But "Reported Missing" needs no more criticism than does the most nimble of comedies. It talks for itself, and it talks loudly. It skulks in no silence, and it is irresistible. There are no custard pies and no lemon meringues. There are, moreover, admirable sub-titles, filled with mirth. The heroine was not too frightfully pretty, but just comely enough.

In a word, don't be "reported missing" from the Criterion.

'Tis I as sez it.

CRITERION THEATRE—"Reported Missing." A Selznick picture.

THE CAST.

Richard Boyd ..... Owen Moore
Pauline Dale ..... Pauline Garon
Sam ..... Tom Wilson
J. Young ..... Toko Yamamoto
Andrew Dunn ..... Robert Cain
Captain Ferguson ..... Frank Wunderlee
A Boy ..... Mickey Bennett

NICHOLAS M. SCHENCK

has booked it for a 92-day showing over

LOEW'S METROPOLITAN BIG TIME

SELZNICK PICTURES
REG U.S. PAT. OFF.
DISTRIBUTED BY SELECT

LEWIS J. SELZNICK
presents

"REPORTED MISSING"

STARRING

OWEN MOORE

Directed by Henry Lehrman

The N.Y. Mail says it's a howling success—a genuine knockout

HILARIOUS MELODRAMA

AT the outset of "Reported Missing," Owen Moore's newest film, which began an indefinite engagement at the Criterion Theatre yesterday, it is stated that the film had but one purpose, to entertain, regardless of plot or anything else.



Owen Moore

Let it be said here and now that as an entertainment it is a howling success. For sheer foolery and rollicking comedy this film is a gem. Comparisons are odious, but not so long ago a film came to this self-same theatre that widely advertised itself as burlesque melodrama and labored so strenuously to prove its right to that appellation that it failed to reach the mark.

And now, without flourishes or ruffles, "Reported Missing," written and directed by Henry Lehrman, comes to the Criterion and accomplishes all that the other film set out to do, and does it so ingenuously that for a time after the laughs begin the spectator isn't exactly certain whether the picture is trying to be serious or not.

It is hilarious, irrepressible melodrama. When you are not chuckling at its amusing absurdities you are interested by its genuine thrills. It closely approaches a new altitude record for high speed action, and it has a storm at sea episode that is a splendid piece of film work, in addition to some distinctly active fights, etc. And these thrills have been attached to the ludicrous so skillfully that one almost forgets the real chances which the players took.

It is not a perfect motion picture and there are plenty of structural faults, but it is decidedly funny, it is thrilling and always interesting.

As the saphead hero, Owen Moore displayes a rare comedy sense that threatens to make this one of the best roles of his screen career. Tom Wilson, than whom there is none such, so to speak, in the role of gigantic negro comedians, makes a perfect running mate for Moore, and Pauline Garon, making her screen bow, is a distinctly attractive flapper type, who is most welcome to the screen world.

EVENING MAIL—APRIL 24

HARRY DAVIS

Has booked it for ——

THE GRAND

of

PITTSBURGH

The Conservative N.Y. Times actually complains that it contains too much laughter

SELZNICK PICTURES
REG. U.S. PAT. OFF.
DISTRIBUTED BY SELECT

LEWIS J. SELZNICK
presents
"REPORTED MISSING"
STARRING
OWEN MOORE
Directed by Henry Lehrman

REPORTED MISSING, with Owen Moore, written and directed by Henry Lehrman; titles by H. I. Phillips, John Medbury, Will B. Johnstone, E. V. Durling, and Tom Bret; "The Resident Patient," directed by Maurice Elvey, from a series entitled "The Adventures of Sherlock Holmes"; Eccentric Fox Trot, danced by Lillian Powell. At the Criterion.

"Reported Missing," the film which has replaced "The Loves of Pharaoh" at the Criterion, is undiluted slap-stick. It gives the impression, every once in a while, that it is about to become an earnest melodrama, and occasionally there is an unpleasant suggestion of jingoistic propaganda about it, but these are only momentary checks to the irresistible onrush of its horse-play. And this is good, because most of the rough stuff is funny. There's too much of it, of course—these broad burlesques should never be more than three reels long—one grows a little tired after thirty minutes of loud laughter at clowning—but this does not alter the fact that there is riotous merriment in "Reported Missing," that the antics of Owen Moore, in various ridiculous costumes, are amusing, that the smashing about of black-faced Tom Wilson is comical, and that there are several ingenious situations in the picture. The story, which doesn't matter at all, is mainly about a youth who is kidnapped and held for three days on a schooner stranded on a reef.

It may, or may not, be interesting to report that a telegram has been received, ostensibly from David Kirkland, which states that he is "co-author and co-director" of the film, but that "through some error" his name "has been omitted from the screen." The screen and the program give credit for authorship and direction to Henry Lehrman. "You pays your money and you takes your choice."

"The Resident Patient," an episode of a "Sherlock Holmes" serial also on the bill, assures the spectators that the great detective was an amazingly clever fellow, but does little or nothing to substantiate the claim. So it doesn't do justice to Conan Doyle.

N.Y. TIMES ~ APRIL 24.

ABE BLANK of OMAHA

Has booked it for

first runs in

14 Cities in the Middlewest

SELZNICK
REG. U.S. PAT. OFF.
PICTURES
DISTRIBUTED BY SELECT

LEWIS J. SELZNICK
presents

REPORTED MISSING"

STARRING

OWEN MOORE

Directed by Henry Lehrman

Helen Pollock in The Morning Telegraph says there isn't space for all the nice things that might be said about it. Don't miss it!

"REPORTED MISSING."
Selznick—Six Parts.
Featuring Owen Moore.
Reviewed by Helen Pollock.

If the title "Reported Missing" doesn't excite you, you may be sure the picture will. To miss seeing it will be to forfeit an evening of genuine amusement. The film, which was given its initial presentation at a private showing at the Ritz-Carlton on Friday evening, is not only one of the best pictures ever made by the Selznick company but one of the most thoroughly satisfactory ever made by any company.

Owen Moore is delightful in the stellar role, exhibiting real skill as a comedian. He appears as Richard Boyd, a rich young man whose motto, "Early to bed, early to rise and you never meet any regular guys," has caused him to be regarded by his friends as "senseless, hopeless and nseless."

The titles, which add considerably to the entertainment of the picture, were written by a group of newspaper men: H. I. Phillips, John Medbury, Will B. Johnstone, E. V. Durling and Tom Brett. The scenario is the work of Lewis Allen Browne, who adapted it from a story by Henry Lehrman. Mr. Lehrman also directed the production, of which he may well feel proud. The photography for which Jules Cronjager is responsible is attractive throughout the production, notably in the scenes of the storm at sea. There are some unusually effective views of a battleship and other vessels on the high seas.

Boy's Work Is Good.

The picture is full of good moments. One of the most touching of these occurs when a little boy accompanies his father to an employment station in search of work, and then boasts to one of the bystanders about his dad. The boy is not given credit on the program and while he appears only in a scene or two he makes his appearance memorable.

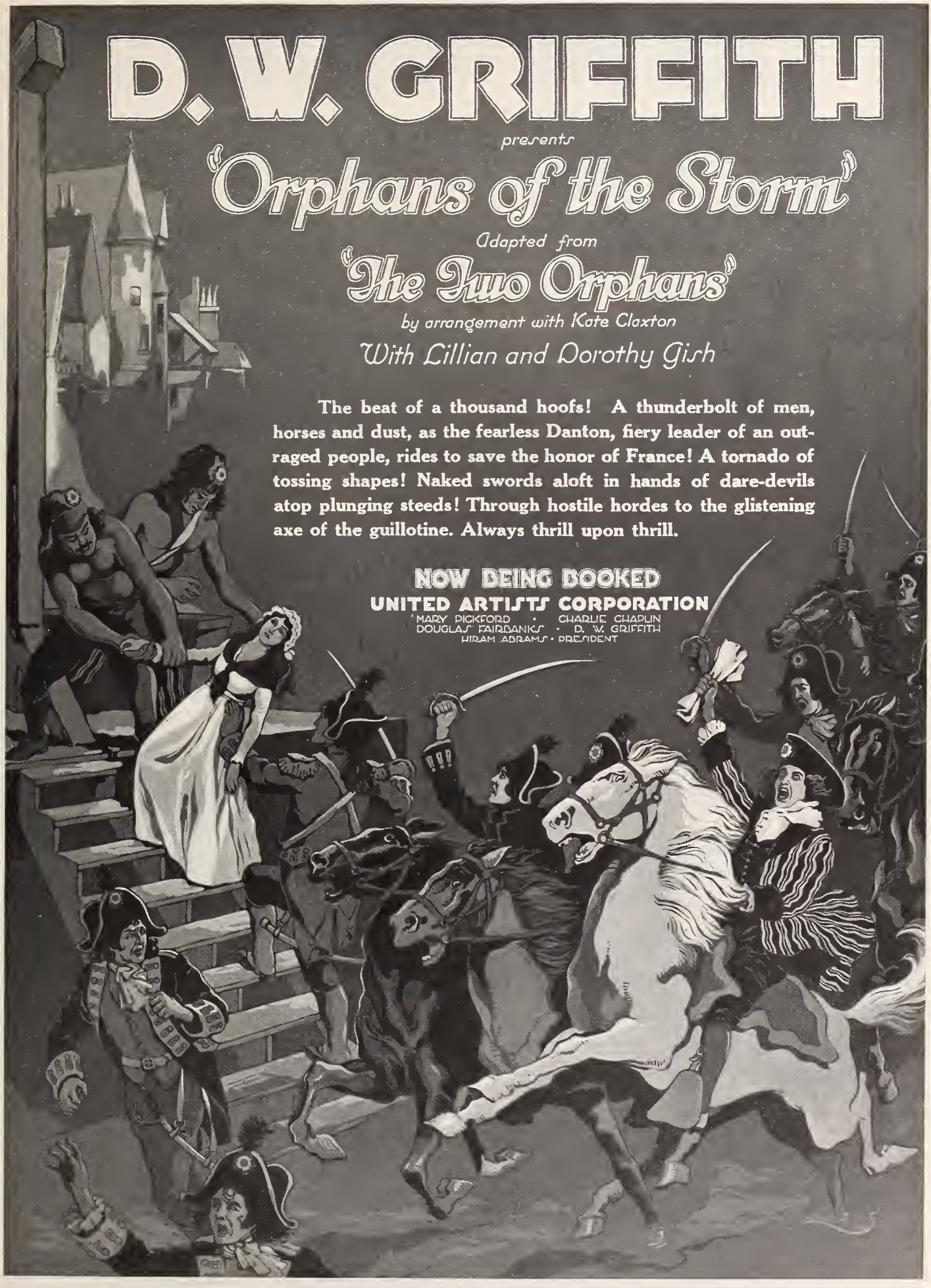
The happenings during the shipwreck when Boyd, his sweetheart, Pauline, and his man, Sam, are left without food are screamingly funny.

In addition to Owen Moore, who is at his very best as Richard Boyd, the company includes Pauline Garon, whose simplicity and naturalness as the heroine Pauline, is quite refreshing. Togo Yamamoto is good as the Oriental ship merchant, and Robert Cain and Frank Wunderlee do well as Andrew Dunn and the captain of the ship. Running a close second to Mr. Moore is Tom Wilson, whose performance of Boyd's negro servant, kept the audience in paroxysms of laughter on Friday night.

There isn't space here for all the pleasant things that might be said about this film. It has been many a long day since this reviewer has enjoyed a picture as thoroughly as "Reported Missing." Don't miss it.

THE MORNING TELEGRAPH APRIL 9.

IKE LIBSON
has booked it for-
THE WALNUT
of
CINCINNATI


D.W. GRIFFITH
presents
"Orphans of the Storm"
Adapted from
"The Two Orphans"
by arrangement with Kate Claxton
With Lillian and Dorothy Gish
The beat of a thousand hoofs! A thunderbolt of men, horses and dust, as the fearless Danton, fiery leader of an outraged people, rides to save the honor of France! A tornado of tossing shapes! Naked swords aloft in hands of dare-devils atop plunging steeds! Through hostile hordes to the glistening axe of the guillotine. Always thrill upon thrill.
NOW BEING BOOKED
UNITED ARTISTS CORPORATION
MARY PICKFORD • CHARLIE CHAPLIN
DOUGLAS FAIRBANKS • D. W. GRIFFITH
HIRAM ABRAMS • PRESIDENT

IT'S HERE! The latest



DORIS MAY IN "GAY and

MR. EXHIBITOR:—We're in the show business TOGETHER. Our job is to help you GET THE MONEY.

We supply not only the attraction but big bombshells of exploitation to help you jam it across.

Nail this Flapper Comedy—put the kick of our red-blooded exploitation behind it—and you'll make some money!

The Flapper Fad is sweeping the nation—millions of girls have succumbed to the lure of Flapperhood. You've got a ready made audience all "set" for just such a picture.

"Gay and Devilish" is timely. It shimmies with jazz and ripples with joy—and glows with comic romance. Cast brings to you Doris May, Cullen Landis, Otis Harlan, Bull Montana and Jacqueline Logan.

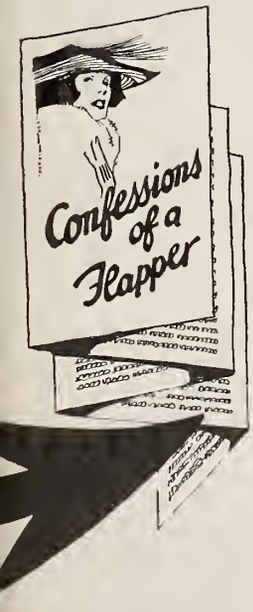
Look over the accompanying exploitation ideas. There's a lot more in the press sheet. Grab some of these bombshells and shoot 'em off—Then watch the crowds flow.

1922 Jazz Picture with special R-C Exploitation Wallops to put it over!

DEVILISH

R-C PICTURES
REG U.S. PAT. OFF.

A FEW OF THE STUNTS THAT THE PRESS SHEET IS JAMMED WITH



A Flapper Diary Stunt That's Surefire

You'll get the country's millions of flappers and all their friends with this one. We have prepared a six-fold special ten page herald, wonderfully gotten up and filled with human, jazzy, surefire stuff entitled "The Confessions of a Flapper." The flapper tells her experiences from Monday to Saturday, the herald opening to disclose one day at a time, leading gradually up to the last day which contains a redfire picture message. This herald will go over like a house afire. Every line contains a laugh and your people will just eat it up. See the press sheet for a full illustration and complete details.

A Ticket-Selling Kick in This Limerick Contest

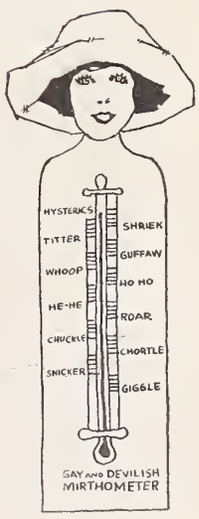
Here's a stunt that can't miss fire. The New York American received 25,000 answers a day to their Limerick Contest. The press sheet contains some crackerjack limericks, each one advertising the picture. Here's one of them:

A flapper named Miss Fanchon Browne
Is coming to jazz up the towne,
Her right name they say
Is Miss Doris May
. . . . . .

You offer a prize for the best last line and—here's where the theatre kick comes in—double prize to the winner if he or she is in the house when the announcement is made. The press sheet tells you how to put it over in a way that will pack your house.

Novelty Mirthometer for Your Lobby

Attract attention to your lobby and you're selling tickets. This stunt will make everybody stop and it won't cost you anything to speak of. This mirthometer looks like a thermometer but it registers all the different degrees of laughter the picture will create. It is reproduced on a stock poster and all you have to do is to secure this poster from your R. C. Exchange, cut out the mirthometer, paste it on compo board and place it in front of your theatre. It's going to grab a lot of interest and will inject the laugh thought into your people that means business. The poster is illustrated in the press sheet.



Book Now Thru Your Nearest R-C Exchange

WILLIAM FOX *presents*

DUSTIN FARNUM *in* STRANGE IDOLS

You know Dustin Farnum's value as a box office star!

Story by JULES FURTHMAN

Directed by BERNARD DURNING



Book Now



WILLIAM FOX *presents*

WILLIAM *in* The MEN of

by RICHARD HAR

America's most pop

Directed by

Ready May 21st

WILLIAM FOX *presents*

JOHN GILBERT *in* *The* YELLOW STAIN

The battle of a real man against odds.

Directed by
JACK DILLON

FOX
"INDEPENDENCE & STRENGTH"





RUSSELL

ZANZIBAR

DING DAVIS

lar story writer

ROWLAND V. LEE

Eight Goldwyn Pictures



With Helene Chadwick and Richard Dix

Gouverneur Morris'
Yellow Men and Gold

Always the Woman
starring
Betty Compson

Zane Grey's
Golden Dreams

Basil King's
The Dust Flower



With Claire Adams and Carl Gantvoort

EIGHT pictures that brim with action, sparkle with humor and grip with humanness form the current Group of Goldwyn Pictures.

Society drama and adventure, lure of the desert, romance of pirate gold, action, thrills and laughs—these will make good your strongest promise.



With Betty Compson



With Helene Chadwick, Claude Gillingwater and James Rennie

These Goldwyn Pictures

That Are Strong Attractions

Head Over Heels
starring
Mabel Normand

Zane Grey's
When Romance Rides

Mr. Barnes of New York
starring
Tom Moore

Rupert Hughes'
The Wall Flower



With Claire Adams, Carl Gantvoort and Jean Hersholt

BETTY COMPSON, Tom Moore, Mabel Normand, Colleen Moore, Richard Dix, Helene Chadwick, and Claire Adams, are among the names for the electric lights. Rupert Hughes, Zane Grey and Gouverneur Morris are box office authors. Every picture has exploitation angles that mean business.

They are *Eight Prosperity Opportunities.*



With Colleen Moore



With Tom Moore



With Mabel Normand

Are For Current Showing!

What *Goldwyn* has done in the last *Thirty Days*

IF you have been watching the news you know that the Goldwyn Company has signed up and lined up Big Directors—names that have been connected with big money successes.

All this in one month!

This isn't all!

Goldwyn means ONLY big pictures!

Marshall Neilan

will make his future productions for the Goldwyn organization.

Allen Holubar

will produce for Goldwyn. He will make "Broken Chains," the Chicago Daily News $10,000 prize picture story.

Maurice Tourneur

is now in England making initial scenes on Goldwyn's "The Christian."

R. A. Walsh

has been signed by Goldwyn and will start immediately on the first of his special productions at the Goldwyn Studios.

Rupert Hughes

under his new Goldwyn contract will write, edit and direct big Goldwyn productions with featured players.

There's more coming!

Wait!

Neilan
Walsh
Tourneur
Holubar
Hughes
+ ?

A CONDITION on which the Goldwyn Company was able to secure these 5 giants in the industry was that they be allowed to select great big smashing stories without limit to cost.

Goldwyn Pictures Corporation

BOOKED

or immediate pre-release by America's finest theatres:

Crandall's Metropolitan, Washington, D. C.—May 21st
Rialto Theatre, Denver, Colo.—May 21st
Imperial Theatre, San Francisco, Cal.—June 18th
Franklin Theatre, Oakland, Cal.—June 18th
First Run Theatres, Minneapolis and St. Paul—May 14th
State Theatre, Pittsburgh, Pa.
Circle Theatre, Indianapolis, Ind.
Jefferson Theatre, Ft. Wayne, Ind.

and latest but by no means least at the

MARK STRAND

"A NATIONAL INSTITUTION"
BROADWAY at 47th ST.
NEW YORK CITY

MOE MARK — **PRESIDENT & GEN'L M'G'R**

JUNE 4th

This big special is not only booking fast in the best theatres, but the territories are selling fast—the reason is plain to those who have seen the picture. Phone, wire or write today for

Edwin Carewe's Production

"I AM THE LAW"

"A Nationally Advertised Picture"

NEW ENGLAND RIGHTS PURCHASED BY
Wm. W. Aechtler & E. J. Farrell of the Major Film Corporation
54 Broadway Boston, Mass.

TERRITORIAL RIGHTS SOLD TO

Joe Skirboll,
Associated First Nat'l. Pictures,
119-121 Ninth St., Pittsburgh, Pa.

M. A. Klausner,
Mountain States Film Attractions,
1525 Tremont St., Denver, Colo.

Louis Hyman,
All Star Features Distributors, Inc.,
191 Golden Gate Avenue, San Francisco, Cal.

Louis Bache,
Asso. First Nat'l. Pictures,
916 G Street, N. W., Washington, D. C.

Robert Lynch,
Metro Pictures,
1321 Vine Street, Philadelphia, Pa.

Foreign Rights,
G. S. Schlesinger, Manager,
Warner Brothers,
1600 Broadway, New York City.

J. F. Cubberley,
Associated First Nat'l Pictures,
Loeb Arcade Bldg., Minneapolis, Minn.

M. A. Klausner,
Mountain States Film Attractions,
2006 Third Avenue, Seattle, Washington.

Floyd Brown,
The H. Leiber Company
122 West New York Street, Indianapolis, Ind

Produced by
EDWIN CAREWE
PICTURES CORPORATION
B. P. Fineman, Pres.
B. F. Zeidman, V. Pres.
Los Angeles, Cal.

Distributed by
AFFILIATED
DISTRIBUTORS, Inc.
C. C. Burr, Pres.
133-135-137 West 44th Street
New York City, N. Y.

PYRAMID PICTURES INC. presents

Queen of the

From the world-known play
By PAUL M. POTTER

A Ray C. Smallwood Production

WITH AN ALL-STAR CAST







Moulin Rouge

Months before you saw it we told you that "My Old Kentucky Home" was a big picture that would be snapped up instantly by the nation's great first runs and circuits. This Ray C. Smallwood Pyramid picture exceeded our own predictions, both in popularity and power. It is playing everywhere.

Months before you saw it we said Betty Blythe in "His Wife's Husband" would be another smashing Pyramid success. Now it is confirmed by critics' notices and by first run accounts that book it immediately. It will soon be playing everywhere.

We now give you forewarning that the third Pyramid picture, Ray C. Smallwood's "Queen of the Moulin Rouge" is the biggest of all the Pyramid productions—tremendous in its pictorial and dramatic qualities; unrivalled among all the present year's big pictures in optical appeal, and the very best work of a powerful director noted for a long string of big screen successes. "Queen of the Moulin Rouge" will be ready for early June release. It will play everywhere in all the biggest theatres.

American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited



"ANNE OF LITTLE SMOKY"

With Winifred Westover

Dolores Cassinelli - Frank Sheridan - Joe King and a notable cast

Presented and Distributed by
PLAYGOERS PICTURES

Foreign Representative
Sidney Garrett



"A good, snappy melodrama"—N. Y. Morning Telegraph.

"Unusual and off the beaten track"—Film Daily.

"Physical atmosphere is compelling, romance is well emphasized. With such a title and cast, no reason why any exhibitor should not make money"—Motion Picture News.

A Wistaria Production

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE INC.



HANDLE WITH CARE

A KEEN SATIRE ON PROBLEM PLAYS

PLAYED BY

GRACE DARMOND

HARRY MYERS..... JAMES MORRISON..... PATSY RUTH MILLER.
LANDERS STEVENS.... WILLIAM COURTLEIGH WILLIAM AUSTIN.....

"There are far too few pictures like this one on our screens." says the Louisville Herald. "It takes the serious question of how to handle women and laughs at it—and you laugh at it and go home feeling that you've had a real treat."

It Will Bring Them Out and Bring Them In!

AN AL AND RAY ROCKETT PRODUCTION

PRESENTED BY
ASSOCIATED EXHIBITORS
ARTHUR S. KANE, PRES.

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC



"The Angel Citizens"

An W. M. Smith Production

with

FRANKLYN FARNUM

"SHORTY" HAMILTON

AL HART & PEGGY O'DAY

What Harrison's Report says:

"Angel Citizens"—A good western romance-melodrama, with plenty of action, thrills, and tense suspense. Human interest is also present. This picture is a great improvement over those released recently with Franklyn Farnum. The explanation is that it has been directed by a more experienced director—Francis Ford should be attractive to exhibitors catering to patrons that love Western melodramas.

"Angel Citizens" is one of a series of nine pictures which include:

"So This Is Arizona"

Read this review from the Exhibitors' Herald:

"So This Is Arizona" should prove strong box office attraction and satisfy. There is more action and laughs compressed into six reels than many western productions contain in an entire series. What stamps the picture as out of the ordinary is the wealth of genuine humor which saturates it. It is not comedy relief. It is an integral part of the plot development. And in addition there is a series of thrills, a display of real horsemanship and one or two free-for-all fights which should bring the spectators out of their seats.

"The White Masks"

The Motion Picture News says:

"The White Masks"—Few western pictures contain the humorous "gems" that are sprinkled throughout this production. In fact, the principal trend of the plot only serves as a delay to the continuance of the comedy. Franklyn Farnum seldom will be seen in a role more uniquely adapted to his personality than that of the impromptu fight promoter which he portrays.

These Three Releases Now Available to Exhibitors from the Following Exchanges:

Merit Film Co., New York City
Merit Film Co., Albany
Merit Film Co., Buffalo
Merit Film Co., Baltimore
Arrow Photo Plays, Denver
Arrow Photo Plays, Seattle
Arrow Photo Plays, Salt Lake
Specialty Film Co., Dallas
Specialty Film Co., Little Rock
Specialty Film Co., Okla. City, Okla.
Lande Film Co., Cleveland
Lande Film Co., Cincinnati
Columbia Film Service, Pittsburg
De Luxe Film Co., Philadelphia
State Film Service, Indianapolis
F. and R. Exchange, Minneapolis
Enterprise Dis. Co., Atlanta
All Star Features, Detroit
Mid-West Distributing Co., Milwaukee
Direct to Exhibitors, St. Louis
Standard Film, Kansas City
Moscow Films, Boston
Greater Features, Des Moines
Reelcraft Dis. Co., Chicago, Ill.

Two open territories:—California and Canada, communicate with

W. M. SMITH PRODUCTIONS, Inc., Tulsa, Oklahoma

NOW IN THE MAKING—"UNCLE TOM'S CABIN," A SEVEN-REEL SPECIAL THAT WILL BREAK HOUSE RECORDS NEXT FALL

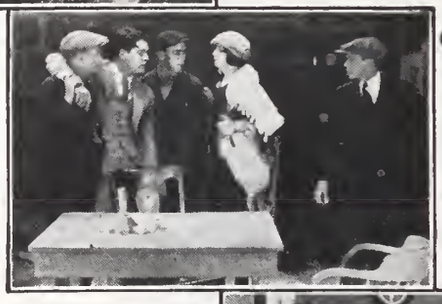

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IT'S GOING BIG!
IRENE BORDONI
IN
"THE FRENCH DOLL"
WM. FAVERSHAM
IN
"THE SQUAW MAN"
"BLOSSOM TIME"
FORD AND TRULY
VAUDEVILLE HEADLINERS
LITTLE BILLY
IN
"LETTY PEPPER"
Sweeping the Country
STARLAND REVUE
The Novelty Reel That Brings All the Broadway Stars to Your Screen
MAKE room for it NOW! Put all the great stars to work on your screen—You know what ONE real star will do for your box office——
Imagine what a whole glittering group of world-famous headliners will do when you show 'em ALL TOGETHER!
Imagine the concentrated pulling power of one single reel introducing such noted stars as William Faversham, America's peerless dramatic actor; Irene Bordoni, whose charm in "The French Doll" is setting Broadway wild; Little Billy, the marvelous midget of "Letty Pepper;" Ford and Truly, the famous vaudeville team and novelty scenes from "Blossom Time," the raging musical hit.
If you don't nail the Starland series you'll muff the grandest single reeler in the business. Put ALL the stars to work on your screen!
BOOK NOW!
Thru Your Nearest
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STARLAND REVUE

DADDY'S LOVE

"STATE RIGHTS"











With All Star Cast
INCLUDING

Ted Edwards

Miss Billie Rhodes
THE UNCHANGEABLE, IRRESISTIBLE BILLY

Mr. and Mrs. Harry Todd
OF ESSANAY SNAKEVILLE COMEDY FAME

Ernest Shield --- Robert Chandler
Sam Allen
Violet Phillips
AND OTHERS



Mr. Exhibitor--Keep an Open Date for "Daddy's Love"

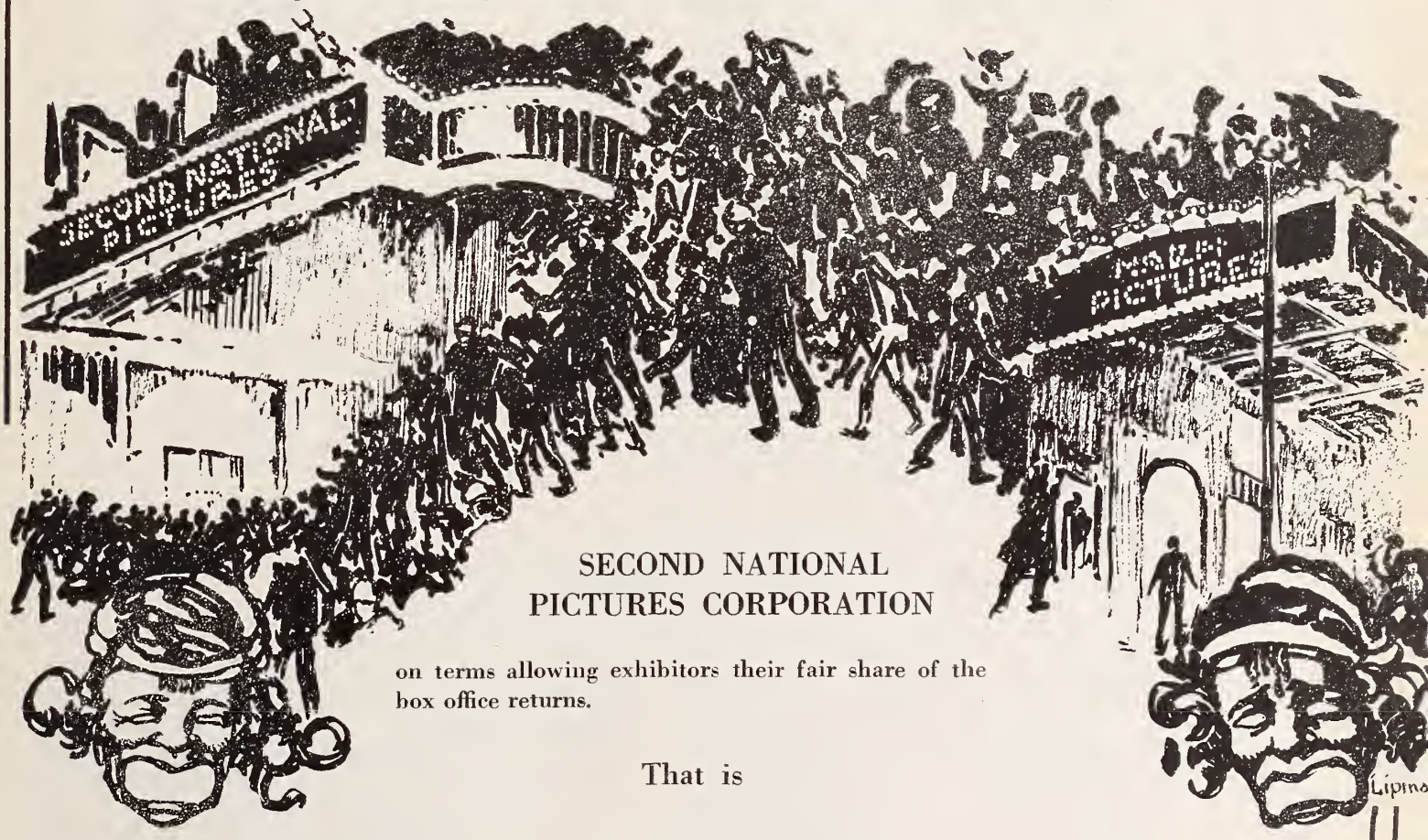
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Presents

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Directed and arranged by J. E. Holley

Richly Titled in Prizma by Paleologue

Direct from a week's pre-release run at the CAPITOL THEATRE, New York, and unanimously selected by the MOTION PICTURE THEATRE OWNERS OF AMERICA for presentation at the organization's official banquet held at the Hotel Washington, Washington, D. C., Friday evening, May 12, 1922.

One of ***THE VOICE OF THE LAND*** series of 52 exquisite single reel features, bringing the Bible Land to the screen, especially prepared for theatrical release.

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"GETHSEMANE"

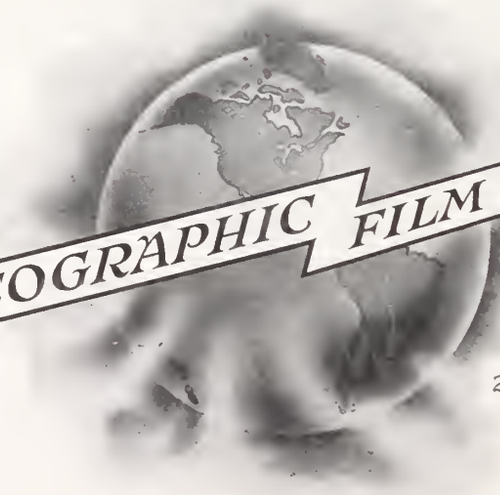
". . . a little gem of a film"—R. W. BAREMORE in The Morning Telegraph.

". . . glamourous and mystic scenes of the Holy Land . . . without allegory or the aid of human figures"—ALLISON SMITH in The New York Globe.

". . . starts a new era in Biblical pictures suitable for exhibition in the theatres"—ARTHUR JAMES in The Moving Picture World.

". . . a beautiful and impressive picture . . . a far more powerful influence for good, we believe, than any Easter sermon that was ever preached"—HARRIETTE UNDERHILL in The New York Tribune.

". . . in every respect a most impressive picture . . . splendidly photographed"—GEORGE BLAISDELL in The Exhibitors Trade Review.



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THE GEOGRAPHIC FILM CO. INC.

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JACKIE'S MESSAGE

TO THE CHILDREN OF THE WORLD

.....and were all children—

JACKIE COOGAN
HOLLYWOOD

Dear Boys and Girls;

I told my daddy this is one time I'm in trouble and didn't get spanked and he said well Jackie if you can get out of trouble the way you did in "T R O U B L E", you will never get spanked like you do when you do get in trouble.

Well good bye,

JACKIE



≈THE STORY≈
THE BEAUTIFUL UNDAUNTED SPIRIT OF A PARENTLESS CHILD

SOL LESSER PRESENTS

JACKIE COOGAN

IN

"TROUBLE"

A JACKIE COOGAN Production

Now in production "OLIVER TWIST" Direction of FRANK LLOYD

NOW READY!

Oh! How She Does Flirt!



O-o-o-h! She wanted a cave man!

And she thought she'd married a tame man.

So she flirted with a cave man and divorced the tame man.

Then she found the cave man the tamest kind of a tame man.

And remarried the tame man when he proved the fiercest kind of a cave man.

Just the jolliest kind of marital complications that'll tickle your patrons until they fall off their seats laughing.

Joseph M. Schenck presents

CONSTANCE TALMADGE

in her latest joymaker
and one of Connie's best

"The Primitive Lover"

Adapted by Frances Marion from "The Divorcee" by Edgar Selwyn. Directed by Sidney A. Franklin, director of "Smilin' Through."

A FIRST NATIONAL ATTRACTION

There'll be a Franchise everywhere

FIRST NATIONAL PICTURES

Her Most Novel Production!

The American Beauty in a dramatic plot with whirlwind action on a tropical isle in the South Seas — with all the beauty — the mysticism and glamor of the Orient — And filled with

Mystery — Thrills
Suspense — Love



B. P. Schulberg
presents

KATHERINE MacDONALD

in her latest and
most picturesque drama

"The Infidel"

written by Charles A. Logue
and directed by James Young

This is the third of Katherine MacDonald's new series of better and finer pictures which are unsurpassed in artistry, beauty of settings and scenes and lavishness in production. This series also includes "The Beautiful Liar" and "The Woman's Side."

There'll be a Franchise everywhere

FIRST NATIONAL PICTURES

A First National
Attraction



Breaks All Picture Records Playing On Percentage Basis!

Here's the most remarkable record yet! "The Silent Call" plays to 792 consecutive performances, more than any other picture has done—and not a forced run. Read Mr. Miller's telegram!

CLASS OF SER.	SYM.
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

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WE HOPED TAKE YOUR PICTURE THE SILENT CALL OFF THIS SATURDAY AT CONCLUSION ITS 7 3 6 CONSECUTIVE PERFORMANCE TO CAPACITY AUDIENCES AT MILLERS THEATRE BUT PUBLIC WONT LET US CONSEQUENTLY WE ARE HOLDING PICTURE OVER FOR FOURTEENTH WEEK AND RUN WILL CONCLUDE MAY THIRTEENTH AT END OF 7 9 2 CONSECUTIVE PERFORMANCE STOP WE KNOW IT WOULD RUN LONGER BUT WE HAVE POSTPONED BOOKINGS OTHER PICTURES SO MANY TIMES WERE AFRAID GO ON FILM ROW IF WE DELAY SCHEDULE LONGER

FRED MILIER MILIERS THEATRE

FIRST NATIONAL PICTURES

H. O. DAVIS

presents

"The Silent Call"

A Laurence Trimble
Jane Murfin Production

From Hal G. Evarts' story, "The Cross Pull," in the *Saturday Evening Post.*
Distributed by Associated First National Pictures, Inc.

Released on the Open Market—Available to All Exhibitors

Motion Picture News

Your Industry

"I READ your recent editorial with reference to the organization of exhibitors and consider it a very fine document. *Team work* between the producer and exhibitor is *absolutely imperative* and unless those who are vitally interested can see the light *I would not care to be responsible for the future of the industry.*"

This is from a prominent exhibitor and League organizer; and it is but one of several wires and letters already received from leading exhibitors which express, almost identically, the very same sentiment.

They are in response to our editorial, "Ethics and Politics," which concluded with:

"We want *ethics* in the industry; *not politics.*

"Politics belittle and destroy.

"If politics is to dominate the M. P. T. O. A. the organization is doomed either to a small, ineffective representation of exhibitors or to downright disintegration.

"Which do *you* want—and we place the question before the exhibitors of the country with a sure idea of what their reply will be—*ethics or politics?*

"Your organization is at stake.

"It's up to you to act not merely for yourself, your organization, but for *your industry.*"

Your industry!

The *future* of your industry.

That is the issue today of exhibitor organization.

Cooperation between and confidence between each of our industrial branch organizations to the great and all-important end that this entire industry may be elevated to "new and solid standards of progression."

We said: "the exhibitor everywhere is calling for this very thing."

And he is. Don't mistake that!

The best men within exhibitor organization and the best men without it, and who should be in it, want just this:

Unity and integrity.

Ethics in the conduct of our industrial affairs.

We are writing this before the Washington Convention and regardless of what may come of it.

And it is written as a message of cheer to the exhibitor everywhere who calls this "his" industry, whose interest in it is large and genuine, whose conception of its great future is clear and unshaken.

The Washington Convention is important. It is highly imperative that rule doesn't bring about ruin, that the good organization thus far achieved be not kicked in the face by somebody's heel.

Whatever happens it will not be, it cannot be disintegration.

It must not be.

The *industry* needs exhibitor organization, needs a strong and representative one. The need is basic. The ten thousand exhibitors of this country make the contact between the industry and the public. Their screens are the voice of the industry. However the industry expresses itself, its ideals, its place in the commonwealth that expression must go forth, can only go forth, through the organized screen.

So we say to the exhibitor within the organization and to the exhibitor who should and who must be within it:

Put your shoulder to the wheel.

Get into the organization *and work.*

Make it the organization it must be if *your* industry is to have its true place in the sun.

Make it the organization it must be if *your* investment is to be made secure.

Make it a basic—but always a cooperative organization devoted to the common and vital interests and the fair name of the motion picture.

Otherwise—you also must say: "I would not care to be responsible for the future of the industry."

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Company Abandons Exhibitor Cash Deposits

American Releasing Corporation Requires Only Signature of Theatre Owner

THE first revolutionary change to be announced in long-established film policies for the coming season, but effective instantly as well as later, comes from American Releasing Corporation which announces the immediate abandonment by that company of the taking of cash deposits from exhibitors on film rental contracts.

Every organized exhibitor body in the United States has placed the deposit system under fire for the past ten years and many exhibitor delegations have called upon the home office executives of the various distributors with requests or demands for its abandonment.

At a time when other matters of great moment are demanding the attention of exhibitors and with the contract deposit problem lying dormant and unsolved American Releasing, the newest of the international distributing Companies, announces through Walter E. Greene and F. B. Warren that now and henceforth the signature of a theatre owner on his written buying commitment to play the pictures released through that company is the only guarantee American Releasing will require. Their announcement, significantly made at a time when several thousand delegates are attending the Washington Theatre Owners convention, reads in full as follows:

"In the twenty-year old motion picture industry no nation-wide distributing company has had the courage or the foresight to go it alone on its own money without falling back upon the exhibitor for deposits on theatre contracts.

"Much of the ill repute and scandal attached to the distribution past and present had its origin in the actual or fancied misuse of exhibitor funds for the financing of lame-duck distributing machines.

"American Releasing Corporation takes pride in announcing that to-day, with this announcement, we become the first and only company operating in the United States of America that neither asks nor requires any deposit from any exhibitor signing a contract to play the pictures released by our company.

"We are operating here and in other parts of the world with our own money and with not one penny of your money. Your signature on your contract with us is your security. Should some exhibitor dishonor his signature we will not deal with that exhibitor.

"Whatever deposits we have held have been returned to their owners, or films have been shipped, served and played to absorb deposits and there is not to-day in American Releasing Corporation a five-cent piece of anyone's money except our own.

"We commend this announcement of a proper and yet courageous step to the attention of the Motion Picture Theatre Owners of America now holding their annual convention in the City of Washington. What we have done is what every exhibitor organization in the United States has been endeavoring to bring about for the past ten years."

Deposit clauses have been eliminated from all American Releasing contracts for all business to be contracted for within the boundaries of the United States and deposits previously held by American have been applied on current business being played immediately or refunded direct to exhibitors holding contracts.

PICTURES AND PEOPLE

LEWIS J. SELZNICK is this week celebrating, in a quiet way, his tenth anniversary in the motion picture business.

"I don't know that there is much to say," said he. "Next year our organization will devote itself wholly to the production of specials. This means a radical departure from the star series or program picture. Only two stars will be retained by our producing organization—Elaine Hammerstein and Owen Moore.

"All production will be done on the West Coast.

"We are building up the Selznick organization abroad; six offices have been opened in Australia and twelve in Great Britain. This is preliminary to a complete chain of Selznick offices throughout the world owned and maintained by the Selznick enterprises."

Mr. Selznick believes that the business depression has proved to be a stabilizer for the entire industry. He looks forward not only to more stable conditions but also to better pictures and a higher business tone throughout the industry.

Lewis J. Selznick is too well known in this field to need a biography. Here, however, we give, briefly, the facts: He entered the industry with Universal Film Manufacturing Company, where he quickly acquired the position of General Manager. From Universal he went to Warner Features. Then came the organization of one of the first large corporations—the World Film Corporation, which he directed for several years. This was followed by Select Pictures, a very successful concern which introduced into the business many of its present stars. For the past six years he has operated with Select Pictures Corporation and Selznick Pictures Corporation which today are identified in the trade as purely Selznick Enterprises.

* * *

James A. Maddox, Manager of The Southern Theatre, Columbus, Ohio, has been unanimously chosen a member of the local Board of Education. The Ohio State Journal speaks of him as follows:

"James A. Maddox undoubtedly will be a highly useful member of the Board of Education. He has always been useful in the many public and semi-public activities in which, as a good citizen, he has engaged. He has a level head, a good heart, and what is perhaps rarer, real public spirit, the sort that does not balk at devoting much time and hard work to the distinctively public interest."

Columbus is now spending eight million dollars for new school buildings and this great building program is largely the result of a reel of pictures which Mr. Maddox made some time ago showing conditions in the public schools of the city.

* * *

Ned Depinet has been made General Manager of the Consolidated Film Exchange and Supply Company of the South with offices in New Orleans, Atlanta, Dallas, Jacksonville, Memphis and El Paso. He succeeds William Oldknow who has filled the same position for the past ten years. Mr. Depinet, who is one of the ablest and most popular exchange managers of the South, has been manager of the Dallas office of the Consolidated since 1912. *The headquarters of the Consolidated Film Exchange and Supply Company will be maintained now at Dallas, Texas.*

The Booking Guide is now out

Have you ordered your Copy?

IN this week's issue we give an account of the proceedings of the Southeastern Conference for Better Films, held in Atlanta, Georgia, on April 28th. In the opinion of a number of people this Conference is one of the most forward accomplishments of the Motion Picture Industry. It has inaugurated what will probably become the general policy of the industry toward censorship, namely, the establishment of cooperation locally everywhere between the exhibitor and his community organizations and institutions. The Conference went on record as opposing censorship, recognizing the National Board of Review, endorsing Will H. Hays, approving of the policy of selection and endorsement as a means of securing better films.

* * *

"The public is on to the game," says the Photoplay Editor of the Birmingham Age-Herald, referring to the superlatives generally used in the press sheet and campaign book. The article printed in this issue is one of the most intelligent and most constructive criticisms of press-books we have ever read.

* * *

A Louisiana exhibitor puts his finger right on the fallacy of motion picture advertising as it exists today. He doesn't like the word "catch-lines" which are featured so generously in most exploitation campaigns. "A catch-line," says he, "is something to catch fish with, isn't it? But I am not in the business of catching fish. If I hook my public once they don't come back to my theatre."

* * *

The National Association of Manufacturers of the United States at its annual convention at the Waldorf, New York City, this week, devoted one of its sessions to an industrial motion picture symposium. Industrial motion pictures were shown and discussed from the angle of business films which have been successful.

* * *

L. H. Guhl, of Milwaukee, has accepted the Republican nomination to the United States Senate. Mr. Guhl is a part owner of the Federated Film Exchange, Milwaukee, Wis., and was previously identified as manager many years with Goldwyn and Metro Exchanges. His reward for untiring efforts in behalf of the picture industry, came, when the voice of the picture people made him the Republican nominee.

* * *

ALL contestants, even the "Kickers," are assured of ample chance to earn a prize in the Spring Film Golf Tournament.

The Rules Committee of the Spring Film Golf Tournament have decided that the Oak Ridge play on May 25 will be conducted as follows:

The committee, of which E. Kendall Gillette of the Motion Picture News is chairman, will handicap the players with the assistance of Grantland Rice, editor of THE AMERICAN GOLFER, and an authority. The handicaps will serve particularly for the lowest gross and lowest net scores. The winner of the lowest net will, of course, also secure a leg on the special trophy offered by THE FILM DAILY.

But the real fun, outside of the cups, will result from the committee's plans as follows: Entrants will be matched up as closely as

(*Continued on page* 2829)

COHEN RE-ELECTED WITH

Cries of "Steam Roller Tactics" Made By Opponents

SYDNEY S. COHEN was re-elected President of the M. P. T. O. A. at its third Annual Convention in Washington, D. C., by a vote that was almost unanimous. New York, out of its 43 votes, voted 39 against him. The States of Missouri and Georgia were split. Bitter feeling was displayed in an uproar that took place preceding and during the roll call, Dillon of Ithaca advancing to the chair in an appeal for fair play. The New York delegation did not bolt, but will attack the legality of the proceeding.

The stand taken by the N. Y. delegates is that a constitution and by-laws drawn up, at the eleventh hour was not submitted to the floor of the convention, and therefore not ratified by the delegates. New York wants a commission form of government. Chairman Brylawski took the stand that the convention was proceeding under rules adopted by the Rules Committee.

Appeals for conciliation were made by Marcus Loew and Theo. L. Hays of Minneapolis.

In his speech of acceptance Mr. Cohen stated that he would not be a candidate next year. He called attention to the fact that he had not drawn the $25,000 salary voted him at Cleveland nor the $30,000 salary voted him at Minneapolis. He was not, he said, a rich man. Big things he stated, are to be done. They demand concerted action. Opposition must cease. The time has come for producers and distributors on one hand and exhibitors on the other to sit across the table and uphold the industry. He expresses the hope that Senator James J. Walker could be induced to continue with the National Organization.

Dennis Harris of Pittsburg attacked the constitutionality of the proceedings of election but stated that must come later, not at the present time. Western Pennsylvania voted solidly for Cohen.

* * *

Sydney S. Cohen was nominated by W. A. Steffes of Minneapolis and seconded by Schmidt of Indianapolis and O'Toole of Scranton, Pa. There was a rising applause and cheers.

Julian Brylawski of Washington, D. C., was in the chair.

Brandt, Edelhertz, O'Reilly and Dillon of N. Y. State, Harris of Pittsburg and others asked, amid wild confusion, what authority there was, under a constitution, for the proceedings. Brylawski asked for a unanimous vote by the Secretary.

Highlights in Address of Sydney S. Cohen

"THE Senator told me he was going to get me. If after all I have done for the M. P. T. O. A. that is my compensation, then I will take it like a man."

"I told Burford I was going to stick to Dr. Holley, because the doctor was our pal and had done good work for us."

"I told Walker I could not give him a contract for three years, nor one running beyond my term of office, which had three months to run."

"Senator Walker did not submit the uniform contract. We did that at an expense of $8,000 in bringing together thirty exhibitors from all parts of the country."

"Regarding the Senator's charge of Independence Week, that makes me laugh."

"I want the man elected to your presidency that can help this organization most and who can do the best work. My only wish is that you elect the man who can serve your interests best."

A roll-call was demanded and had by states. There were frequent cries of "steam-roller" and hisses.

The point made was that an election was taking place before the regular adoption of a constitution.

Marcus Loew, in his speech, explained that he had never, as reported by some one, announced the candidacy of Senator Walker. At the T. O. C. C. luncheon in New York City at which Will H. Hays was an invited speaker and at which Walker was present he had simply urged the exhibitors "to hold on to Walker." His investment in the exhibiting business was very large, hence also his large interest in exhibitor organization. Metro represented but one-tenth of his total investment. If, in order to keep his self-respect, it was necessary he would stop making pictures. He was for "peace at any price"—for organization's sake.

Several hundred delegates were present at the convention. It is considered the largest in point of attendance of any thus far held.

The arrangements were excellent. Much credit goes to the Convention Committee.

* * *

The convention dinner, held in the Salon Des Nations of the Hotel Washington, was largely attended.

Following were the speakers:

Secretary of the Navy, Edward Denby.

Congressman Cleve Kelly.

Assistant Secretary of Labor Henning.

Judge Murphy of Michigan.

Will H. Hays.

Dr. Francis Holly.

Michael O'Toole was toastmaster.

Harmony was the expressed keynote at the opening of the 3rd Annual Convention of the M.P.T.O.A. The invocation by Dr. Montgomery, Chaplain of the House of Representatives, and the very fine and stirring address of Senator R. L. Owen, expressed in a pointed way the high purpose and therefore the high duty of a motion picture organization.

In the lobby of the hotel, however, there was much talk of dissatisfaction, of possible splits, and candidates. Smoot of West Virginia, Patterson of Georgia, Steffes of Minnesota, Whitehurst of Maryland, Crandall of Washington, Harris of Pittsburgh, all were mentioned as possible candidates.

The N. Y. delegation appeared before Cohen and with Edelhertz as speaker demanded, first, that a proper constitution and by-laws be had, and second, that Cohen withdraw as candidate and name another with their assurance to support any candidate he would name.

Most of the interest centered in the appearance of Senator James J. Walker on the floor of the convention and what effect it would have.

It was stated by the N. Y. delegation that Cohen had promised not to open the Walker controversy in his opening speech but to wait till the Senator was present to reply. Cohen was escorted to the platform amid wild applause and cheering. E. H. Bingham of Indiana read, for George B. Christian, President Harding's Secretary, the following message from the President:

"In extending greeting to the national convention of Motion Picture Theatre Onwers, I take pleasure in expressing my conviction that your organization is moving in precisely the right direction in seeking to open lines of public service. Just as the press, though of necessity a business enterprise first, is always a potent force in behalf of the public interest, so I am very sure that the screen will most securely establish itself as an accepted and useful factor in national life, in proportion as it shall recognize its duty in behalf of the widest concerns of the community. It possesses potentialities of vast

ALMOST UNANIMOUS VOTE

Walker in Speech Flays "Liars" in Organization

vice, civic, educational, moral. To fail achieving as much as possible along se lines would be very certain to weaken public confidence in its direction and pose. Nowadays, no instrumentality t possesses such possibilities of useful- s dares ignore them, because the need enlisting every useful influence is too at.

Because of my strong beliefs in this ection, I am much gratified to know of plans for your Department of Public vice. I agree with those educators l publicists who have become con- ced that this is a real forward move- nt in education, which, rightly directed, y be made a complement to the system public education. To present on the een the industrial, commercial and in- ectual activities of the country cannot widen the vision of the great audience t you daily serve.

It is my earnest hope, therefore, that r plans may develop greatly and that measure of cooperation needed to lize their utmost advantages, may be ely accorded by the community at ge.

It would have been a pleasure to me l it been possible to attend some of your sions and to voice to you my sentiments ng the lines here suggested. I am sorry t public engagements seem to make t impossible, and therefore I am asking and your associates to accept this ression in lieu of a personal greeting.

"Very sincerely,

"WARREN G. HARDING."

ydney Cohen then read a voluminous ort on the past and future activities of M.P.T.O.A. He reviewed: the repeal the 5% reel tax; Movie Chats; the sic tax; the department of public vice. He advocated a reference library usiness data; a budget system; differ- departments each with a specific appro- tion and each with a head, operative er the Executive Committee of the Na- al organization; a board of review in the organization to inspect pictures o cleanliness and as to exhibition values hat the exhibitor could have a hand in ling production and eliminate false en- ainment values; district leaders to take e of local situations; service stations in n shipping centre with paid supervisors ake care of adjustments; joint effort n other industries unjustly taxed; cific opposition to non-theatrical com- tion; cheaper accessories. He came against: the trustification of the indus- ; the use of the screen for commercial political propaganda; advertising in popular magazines which is designed to sell stock but not to help the exhibitor sell pictures; the exploitation on the screen of production elements, such as producers, stars, directors, writers; the American Express Co. as a physical distributor rather than the parcel post. He promised immediate action in the Massachusetts referendum situation, and appealed for truthful information from producer to exhibitor rather than the costly use of the elaborate pressbook and superlatives in advertising. Larger funds would be needed to carry on the future work of the organization, he said.

Large applause greeted his speech.

While the Cohen-Walker controversy had formed the major topic of conversation since the arrival of the first delegates late last week in Washington and was an ever-present thought, judging from the frequent reference to the subject by all awaiting the opening of the convention, nothing in the speeches preceding that of Mr. Cohen had been said concerning the much mooted question excepting, perhaps, the veiled reference in Mr. Brylawski's plea for harmony. As Mr. Cohen concluded his annual report he made his first definite reference to the subject. After declaring that "a deplorable controversy has developed in the past few weeks," Mr. Cohen reviewed with considerable detail the differences that have arisen between himself and certain members of the executive committee on one hand and Senator Walker, Charles O'Reilly of the New York State organization, and Samuel I. Berman of the national organization on the other. He referred particularly to the utterances of Senator Walker against him at the meeting of Theatre Owners' Chamber of Commerce in New York City two weeks ago and at the same time scored Mr. Berman who, he declared, was in Pittsburgh "brutally and untruthfully assailing me." Mr. Cohen was interrupted from time to time by sudden calls from the assembly, all of which were intended as endorsements of his statements and evidences of support for his stand. As Mr. Cohen referred to Mr. Berman's alleged activities in the West a voice shouted, "Judas!" When Cohen asserted vehemently that he had been made the victim of "representatives of the producer interests" and defended his actions as being strictly "on the level," another voice called out, "We know it!" Cohen branded the statements made against him as "false, foul and untruthful." He referred to Senator Walker's allegation that he (Walker) "had been stabbed in the back," and then continued:

"I was not stabbed in the back, but in the front and cut up and down and every other way by the representatives of the producer interests. I have been charged with cowardice. I don't know what cowardice means. I have been on the level."

Another interruption came when a delegate shouted, "Never mind! The Hudson River is only the boundary line of New York and not the whole country, as the New York theatre-owners seem to think." This brought several of the New York delegates to their feet shouting loudly that Senator Walker be given an opportunity to appear before the national body and present his side of the case. Bernard Edelhartz and William Brandt made vigorous demands for fair play for the Senator, who had remained away from Monday's session.

In concluding his speech Mr. Cohen extended an invitation to Senator Walker to appear before the convention, a suggestion which evoked unmistakable signs of approval from the assembly. Albert W. Steffes of Minneapolis presented Mr. Cohen's suggestion in the form of a resolution by which Senator Walker, Charles O'Reilly and Sam Berman were invited

(*Continued on next page*)

Highlights from Speech of Senator James Walker

"I DID not come here as a candidate for the office of your presidency. I did not come here to fool with anybody. This organization is permeated with men who have not a truth in their carcasses."

"Whether I am dismissed is a trifling matter to me. But what there is of interest to you is the integrity or lack of integrity on the part of your officials. That should be of vital importance to you."

"Don't forget, you exhibitors, that you are going to live together for a long time. It is up to you, Mr. President, to clean up the discrepancies in your veracity and to reconcile your inconsistencies."

"I am not a producer's candidate. I am not an exhibitor's candidate. Get this straight—I am not a candidate at all. There are men among you who are much closer to producers than I am. I have nothing to deliver."

"I was one of you, but now I am through. I am going to divorce myself from your industry. The time is gone when I am a part of the motion-picture industry. I came to you clean, and I leave you the same way."

to appear before the national body at the Tuesday afternoon session. The resolution was adopted without further discussion. Following a motion of Leo Brecher's to adjourn the meeting was brought to a close.

At a meeting of the executive committee on Monday evening it was decided to allot two hours each to both Mr. Cohen and Senator Walker in order that they might adequately present their cases before the convention.

Tuesday's session opened shortly before two o'clock with the singing of "America." A report from the Credentials Committee established the representation of the various states, as follows: Arizona, 1; Arkansas, 7; California, 11; Colorado, 4; Connecticut, 5; Delaware, 1; Florida, 4; Georgia, 12; Idaho, 2; Illinois, 27; Indiana, 13; Iowa, 11; Kansas, 8; Kentucky, 11; Louisiana, 8; Maine, 4; Maryland, 6; Massachusetts, 16; Michigan, 13; Minnesota, 10; Missouri, 8; Mississippi, 16; Montana, 2; Nebraska, 6; New Hampshire, 2; New Jersey, 12; New York, 43; North Carolina, 10; North Dakota, 3; Ohio, 22; Oklahoma, 8; Pennsylvania, 36; Rhode Island, 3; South Carolina, 7; Tennessee, 10; Texas, 18; Vermont, 2; Virginia, 10; Washington, 5; West Virginia, 6; Wisconsin, 11, and the District of Columbia, 3.

By a resolution of the Rules Committee, all debates were ordered limited to fifteen minutes. Mr. Cohen expressed the wish that every courtesy be extended to the speakers and that there be no interruptions from the assembly while any of the speakers were addressing the body. A. R. Pramer of Nebraska presided. Senator Walker was the first to appear before the convention. He was greeted enthusiastically by the delegates. The Senator opened his talk with a discussion of his status in the national organization and an inquiry as to just what his position was.

"I was the counsel for this organization once," he said. "Am I still the counsel? I do not know whether I am or not. Just what is my position? If I am no longer the counsel, when did my duties cease? Does the presiding officer know whether I have been dismissed? Perhaps some one in this gathering can inform me regarding my position?"

Walker then read the much-discussed letter of dismissal and proceeded:

"I have wires from a number of men of the executive committee. There are two whose names were used in connection with this letter of dismissal and they have since informed me that their names were used without their knowledge or consent. This is a matter to which you may answer to me in a court of law.

"I did not come here as a candidate for the office of your presidency. I did not come here to fool with anybody. This organization is permeated with men who have not a truth in their carcasses.

"This letter of dismissal was sent me by A. J. Moeller, general manager. Well, Moeller is a *nom de plume* for some one



Sydney S. Cohen, re-elected President of the M. P. T. O. of A.

else. The president informed me in his letter that the action of the members of the executive committee was irregular. I should like to ask the president why all the members of the committee were not notified.

"Whether I am dismissed is a trifling matter to me. But what there is of interest to you is the integrity or lack of integrity on the part of your officials. That should be of vital importance to you.

"Cohen knew at the time he sent me this letter that there were no laws governing the actions of your organization. He knew at that time that there was no constitution for your organization; that you had no by-laws; that you adopted one only last Friday, although my law firm prepared one and submitted it in Minneapolis last Summer.

"Let me ask you what happened to the men whose names appear on this letter of dismissal? Were they removed or reprimanded?

"Yesterday Cohen said I was a grafter and a detriment to the theatre owners; that I was endeavoring to wreck the organization. What a contrast to his letter of April 26th, in which he said he hoped I would be with the theatre owners in the future, and urged harmony in our relations. Now, what I want to know is, which did he really mean?

"Don't forget, you exhibitors, that you are going to live together for a long time. It is up to you, Mr. President, to clean up the discrepancies in your veracity and to reconcile your inconsistencies.

"Why, only yesterday Cohen broke his word. He told some one, or I have been lied to, that the opening day of the convention was to be given over entirely to speeches of welcome and to his reports, and so forth. He said that this controversy was not to be brought up. If I had any idea it was to be brought before you yesterday I would have been here. But because I believed it, I remained away and came today, as I understood this wa be the day it would be brought up."

Regarding the charge that he wa have been a candidate of the produc Walker said:

"The producers do not want me a candidate. In fact, their attitude wo be just the opposite. Who made the att in Cleveland? Who made the attack, Famous Players? Who made the att in California and who in Ohio? Th was only one man who carried the f of Mrs. Dodge and Schwartz aga Famous Players. There was only one m who wrung money from Zukor Famous Players.

"I am not a producers' candidate. am not an exhibitors' candidate. Get straight: I am not a candidate at all. Th are men among you who are much cl to producers than I am. I have noth to deliver.

"It was work for this organization put me in the hospital. I came to Wa ington because I had been unjustly and truthfully assailed by those whom I lieved my friends. Any man who say am a candidate tells an untruth.

"I was one of you, but now I through. I am going to divorce my from your industry. The time is g when I am a part of the motion pict industry. I came to you clean and I le you the same way.

"There is no doubt as to whether not I am the counsel of this national ganization. I here and now submit resignation to take effect immediat That settles it so far as I am concerne

During the entire time Senator Wal was talking, Mr. Cohen sat with his b to the speaker, and most of the ti seemed engrossed in a number of pap before him. As Senator Walker reti from the hall amid much cheering, Cohen took the floor.

President Cohen's address was not such length as Senator Walker's. Follo ing the Senator, he refuted every cha made. He told of many appointme made for himself and Walker with p ducers which Walker had not kept, said:

"The Senator has told me," said Coh "that he is going to get me. If, after I have done for the M. P. T. O. of A. t is my compensation, then I will take it l a man.

"Regarding the Senator's charge t thirty Paramount pictures were book during Independence month and that in pendents at that time took advantage the situation and raised prices in many s tions to a prohibitive point, that is rea laughable to me.

"When the 'Exhibitors' Herald' ca out with its attack on Dr. Holley, Burfo of Aurora called me and asked me w we were going to do about it. I told h the doctor was our pal and was doing gr work for us and that we were going stick to him.

"When Walker suggested that I g

(Continued on page 2828)

CONVENTION JOTTINGS

By Wm. A. Johnston

T an informal meeting Monday night, at which were present most of the leaders of the M. P. T. O. A., MOON PICTURE NEWS was warmly, though unofficially, mmended for its fair stand throughout the controversy that s engaged the organization.

This fact was conveyed to us by several of those who were esent.

And we respond feelingly to this fairness to us. We highly preciate the spirit back of it.

We are trying to be fair, gentlemen. And we will conue to try. Fair to your organization!

* * *

MR. LOW from New England telephoned Keith's and asked to have two seats reserved. He got them—5th w centre, and not only with alacrity but they wouldn't let n pay for them at the box office. "That's alright, Mr. ow," they assured him. "That's alright!" After the show lot of indignant performers who had been playing up to h row center, at first with engaging smiles and then with zzlement descended upon the box-office. "Whad'ye mean out Marcus Loew bein' in the house? Where was he?"

* * *

The accessory exhibit was anything but a success. Occasnally someone in the hotel would remark: "Where's the hibit?" "Oh, it's down the street over the fish market." got a few jocular remarks but no attendance. This sort of institution—it never was much of one—is about worn out. t us hope the next convention doesn't need this sort of finanl support.

* * *

A GOOD many delegates came to see the fireworks; but the undertone of the convention was serious and stable. might be summed up in this way: "Politics are alright in eir way, and a good fight shakes things up. But we've got good organization now and we want to keep it and advance We're jealous about it. We want a national organization. et's get down to work. There's lots to be done."

And herein lies the popularity of Sydney Cohen. The deleates feel that he has built up the organization and is the man keep it going.

* * *

"Well, history repeats itself. Here's another steam roller orking and now they're talking already about getting out a ade paper. They'd better come to me about that. I can show them some figures."—Lee Ochs, former President of the Exhibitors League.

* * *

THAT was a splendid speech of Senator Owen's. A striking figure of a man. A statesman. And he said some solemn things about the picture as a great public force and the corresponding responsibility of the industry. And he seemed to sense the situation when he said: "Let him who would be first among you be your servant." We respectfully refer this greatest and truest quotation to the next President of the M. P. T. O. A.

* * *

HARRY CRANDALL'S orchestra opened the convention. Harry Crandall's office was working overtime. Harry Crandall was working overtime—for the convention.

Tuesday evening at eleven he threw open his house to the delegates—a special performance of "Smilin' Through."

"I want to show you New York fellows how we put on shows," said he. And he did show them!

Michael O'Toole was the master-hand of the convention. He ran it like a Mark Hanna. A good speaker; clear headed; nervy; forceful; experienced. "He ought to be good," said someone. "He and Mike Comerford have been electing mayors for twenty years."

O'Toole was for many years editor of a Scranton, Pa., newspaper.

* * *

Occasionally you heard a sneaky remark about the "Subsidized press."

"Subsidized" nonsense.

Let this yarn die, gentlemen, along with that other bugaboo about the sinister effort of the producers and distributors to break up your organization. .....

They've got troubles of their own—more than enough to keep them occupied.

Stick to your own knitting. Your business can't be half so bad as it would be if you had some pictures to sell or a trade paper to run. Try it if you don't believe it. You're welcome to do so.

And finally—before you talk about trade papers, find out something about them. What it costs to run them. What an investment is at stake. Compare the investment with your own. Are you more a part of and more heavily interested in this business than a trade paper? And also—did you ever hear of any paper anywhere that stayed in business unless it kept its readers' interests uppermost?

Stick to your knitting. Let the other fellow do his.

N. Y. Delegation Protest Electio

AT a meeting Wednesday afternoon, following the adjournment of the M. P. T. O. of A. convention session, the New York delegation, by a vote of 39 to 4, adopted a resolution protesting the Wednesday's proceedings of the convention and the election of officers as irregular. The following statement, signed by Charles O'Reilly and S. L. Moross, respectively chairman and secretary of the delegation, was issued after the meeting:

"The New York delegation by a vote of 39 to 4 protests against the proceedings of the Convention today and the election of officers for the national body of the M. P. T. O. A. because the proceedings were improperly conducted under an alleged constitution which was never submitted to the delegates to the convention.

"The constitution under which the proceedings were held was jammed through in a committee meeting by 19 men out of a board of 48, without even the benefit of a discussion by those men.

"The constitution of any unincorporated organization places certain obligations on every member of the organization to the extent of even making him responsible for any debts or contractual obligations incurred by the organization. It is our opinion that no one can afford to subscribe to a document that places such obligations on him without knowing fully and in detail what such document contains.

"It is the contention of the Motion Picture Theatre Owners of New York State that if this alleged constitution had been submitted to the delegations it would have caused a riot of protest against the men who proposed to jam through this iniquitous and intolerable document as the fundamental law under which the organization of the M. P. T. O. A. is to operate and be conducted in future.

"New York State Theatre Owners feel that they cannot subscribe to this illegitimate and ill-begotten document and that some day the motion picture exhibitors of the entire country will thank them for the protestations which they voiced in open convention on this occasion.

"We maintain that this alleged constitution is full of contradictions and inconsistencies, unworkable and in fact ridiculous, and was evidently promulgated by its sponsors at this time to tie the hands of the delegates to this convention and rob it of its force as a deliberative body. For instance, it provides that three months' notice must be given of any proposed amendment. This obviously makes it impossible for this convention to make any amendment.

"Again it provides that delegates must be elected by the State units thirty days prior to the convention itself. No state complied with this provision, and therefore if this alleged constitution is now in effect, and it was under its terms that today's proceedings were conducted, it is obvious on the face of things that it is not a legally constituted convention.

"We did not propose a candidate in today's convention session because we could not give even such a mark of approval to the improper and illegal proceedings and to the intolerable steam roller tactics that were employed by those in control of the convention machinery.

(Signed)

"Charles L. O'Reilly, President New York State M. P. T. O. A., Chairman of Delegation.

S. L. Moross, Secretary of New York Delegation."

N. Y. Appellate Court Hears Censorship Argue

Pathe Action Against State Motion Picture Board Heard, but Decision Not Rendered

THE constitutional right of the New York State Motion Picture Commission to censor news reels in general was argued before the Appellate Division of the Supreme Court at Albany, N. Y., Wednesday afternoon, May 10, with Attorney Frederick Coudert of New York, representing Pathe Exchange, Inc., and Deputy Attorney General Arthur E. Rose appearing for the Motion Picture Commission. While the action had been brought directly against the Commission by Pathe, neither George H. Cobb, chairman of the Commission, nor his associates Helen H. Hosmer and Joseph Levenson, were present during the presentation of arguments.

During the early part of his argument, Attorney Coudert reviewed the importance of current event films, saying that they were the reproductions of actual living events as they took place. He claimed also that in this respect these films were very similar to the newspapers of today and that current events, to retain their news features, must be shown on the screens at the earliest possible moment, otherwise they would be of comparatively little value.

"The freedom of the press," said Attorney Coudert, "consists of freedom from interference before publication."

In cases where indecency might occur, the speaker said that such could be taken care of through the usual channels of criminal law.

"These news films are a part of the press of the world today," said Mr. Coudert, "a part of the world's publication and as such are entitled to immunity from censorship. The claim is made that because a picture has motion it becomes more vivid and as such is therefore more dangerous to the morals. This I deny. There is neither reason nor intelligence in any act which says that motion picture news reels shall be subject to censorship while newspapers go immune. These pictures are an important record of the news events of the world. If we are obliged to wait for the whims of the censors, this news becomes practically valueless."

Deputy Attorney General Rose, combatting the arguments that had been presented by Attorney Coudert on behalf of Pathe, Inc., asserted that there was a vast difference between the newspaper and the news reel, in that the one was sold on the streets to the individual, while the other was presented in places of amusement where admission was charged.

Addressing himself directly to the court, Mr. Rose said:

"Should any of you learned judges have a projection machine in your own home, you have a perfect right to contract with the Pathe company or any company supplying a news reel for their product without the necessity of the same being subjected to censorship." The news reel never has nor can it be first hand news. If it was not for exhibition and amusement purposes this class of picture would never be manufactured. Right there rests a distinction between the newspaper and the news reel. The only control that the New York State Motion Picture Commission has over news reels is when they are shown in places of amusement and for pay."

The court will render its decision later

$2,000,000 Combine Is Formed to Finance Southern Pictures

Hodkinson and U. M. Dailey of Atlanta Confer in Washington on Plans

A FEATURE of importance during the past week's developments was the arrival in Washington on Tuesday of U. M. Dailey, of Atlanta, Ga., General Manager of the Southern Motion Picture Finance Corporation and the Atlanta Studio Corporation, for a conference at the Willard with W. W. Hodkinson, the well-known New York motion picture distributor, in connection with the launching of a $2,000,000 combine just formed by Atlanta capitalists for the production of motion pictures.

It is understood that this constitutes one of the most ambitious projects of recent years to wrest from the Pacific Coast its leadership in picture production, and to establish in the East a production group that will compare in size and importance with the largest of the Los Angeles companies.

Keen interest was manifested among many of the exhibitors in this project, which is heralded as a determined effort to enter the independent production field on a large scale. Strength is lent to this belief by reason of the fact that the distribution of product financed by the new corporation will be handled by the Hodkinson interests, long recognized as the leading independent distributing organization in the motion picture industry.

Asked if Atlanta was going after Los Angeles' honors, Mr. Dailey said on Tuesday:

"Atlanta is admirably fitted, in climate, in scenery and in other natural advantages, to become a very important center of motion picture production. Our two corporations, the Southern Motion Picture Finance Corporation and the Atlanta Studio Corporation, have been formed for very definite purposes, the first to finance production, and the other to assume the actual physical production. We have entered into an agreement with the W. W. Hodkinson Corporation to distribute our product through the Hodkinson Branch Exchanges.

"Naturally, we shall produce as many pictures as possible in the South, providing the story and the locale are fitted to southern scenes. But our activities are by no means confined to any one locality nor to any one type of picture. We shall try to cover the entire field of motion picture production, so long as the scenarios measure up to the highest standards of wholesomeness and cleanliness.

"Atlanta capital has been prompt to support this new project, and the mission here is for the twofold purpose of conferring with Mr. Hodkinson and meeting the leading exhibitors for the country now in session."

Asked for confirmation of the deal with Atlanta capitalists, Mr. Hodkinson stated that his organization had contracted for the distribution of the product financed and produced by the two southern corporations, and as evidence of the urgent need for such an independent producing organization he called attention to the following statement which he issued that morning to the assembled delegates to the convention:

"Zero hour for the exhibitor will come this week. The first-line trenches are dug here in Washington. Here and now will be decided for all time the question whether or not the exhibitor is to be slave or free. There must be no 'politics,' no indecision, no vacillation, or his cause is lost. He must go over the top under competent leadership and win the right to conduct his theatre as a free institution, or else he must submit completely to producer domination, and, worse still, see his very business itself shrink under the continued loss of public support.

"Something drastic must be done to get the industry working together, and against the mass of the evils and perils that confront it, ranging from censorship and reformers, to radio.

"I have for the consideration of the Motion Picture Theatre Owners of America a very real, workable and soundly digested plan by which they can save an industry now threatened by disintegration because of the evils of producer control—a plan predicated upon a background of demonstrated foresightedness, the test of which will come with the serious consideration of this plan by the convention."

Lampert Bill Hearing in Washington

M. VAN PRAAG, president of the M. P. T. O., Kansas; Attorney-General Hopkins of Kansas, counsel for the Kansas exhibitors; Attorney Samuel Handy and R. G. Liggett, an exhibitor, were summoned last week to appear before the Committee on Patents, in the House of Representatives, in Washington, May 5, when a hearing was heard on the Lampert bill, which will exclude the exhibitors from unjust taxes by the Society of Composers, Authors and Publishers of Music. Prior to their departure for Washington a hearing was held with Judge John Pollock of the Federal Court in Kansas City, Kan., concerning the suit brought by the music tax society against Mr. Van Praag.

It is not definitely settled as to when the case will go to trial, but should the finding be against Mr. Van Praag, he will appeal the case, it has been announced.

Tax Report Indicates Better Business

AN official tax report from Washington shows an improvement in the show business for the month of March over that of February, but a considerable deficit over the figures of March a year ago. A continued monthly improvement such as that of March over February of this year would soon restore the amusement field to normalcy.

The figures payable as taxes for March include all lines of amusement, as no classification is made. In March the tax totaled $6,284,528, an increase of $417,872 over February.

As compared with March of a year ago the figures this year show a deficit of $1,579,257. The March figures of a year ago were $7,863,785.

From June 1, 1921, until March 1, 1922, the admission tax totaled $56,581,636, as compared with $67,795,373 for the same period in 1920-1921. This is a falling off of $11,213,737.

Chelsea to Start Work on Twenty Pictures

IN a statement issued last week, Bernard Levey, President of the Chelsea Pictures Corporation, announced that his concern will start production immediately on a series of twenty pictures to be released next season. Levey also announced that he had engaged George Irving, E. H. Griffith, Alan Crosland, George Terwilliger and Charles Davenport to direct these pictures. Three of the company's six producing units will sail in the near future for Europe.

George Irving, as director of a company headed by Anna Q. Nilsson and Norman Kerry; E. H. Griffith directing a company headed by Ann Forest and Matt Moore; and Alan Crosland, director of a Lon Chaney unit, will produce on the other side. A unit headed by George Terwilliger with Dorris Kenyon and Edmund Lowe will produce in New York. The final unit headed by Charles Davenport as director will star Irene Boyle and Edward C. Travers in a series of Hollis Day outdoor stories.

Middle West Business Revival Reported

BUSINESS in the picture industry throughout the Middle West and the Mississippi Valley is experiencing a market revival, according to W. B. Frank, assistant sales manager of Associated Exhibitors, who returned to New York this week from a four weeks' tour of investigation. He visited nine exchanges of the organization, extending his trip as far west as Denver.

"Everywhere," said Mr. Frank, "I made it a point to get in close touch with the exhibitors. A distinct note of optimism characterized their testimony, almost without exception. A business revival which shows every indication of permanence is well under way."

Grand May Carnival Closes Successful Drive

Billie Burke Crowned "Queen of the Movies"; Mary Carr Wins Second Place

AT the Hotel Astor, May 9th, members of all branches of the motion picture industry mingled with New York society leaders in a common cause. The occasion was the conclusion of a successful drive under the auspices of the Association for Improving the Condition of the Poor of New York. Despite the convention in Washington, a number of prominent producers and many screen stars were among the gay dancers and generous voters. The battle for votes at ten cents each to elect a "queen" was led by Joseph P. Day, who scored the success of the evening. The beneficiaries of the enormous fund of $150,000 total, may thank Mr. Day for skillfully coaxing a greater part of the $90,000 accumulated from votes purchased at the Carnival, finally crowning Billie Burke as "queen." When Mr. Day took the auctioneer's position, Mary Carr was fairly well down on the list, but with votes coming in for her at the rate of 10,000 at a time, it appeared for some time that she would be the winner.

The May Carnival was attended by a galaxy of stars and motion picture executives as well as encouragingly patronized by the elite of New York. In addition to the dancing, an entertaining program was also in order and kept the merry ball rolling until four A. M. Many well known stage favorites volunteered their services.

At two o'clock, however, the "last call" proclaimed Billie Burke the winner, with a total of 472,860 votes—Mrs. Carr, a close second. Other younger stars were outshined completely in the deluge of votes cast for the "mother" of "Over the Hill." Both Billie Burke and Mrs. Carr were among the guests, as were a number of other contestants. Tireless efforts of earnest workers sold votes by the thousands.

Will Hays was much in evidence, while other boxes were held by producers including Carl Laemmle, William Fox, William Randolph Hearst, Adolph Zukor, Lewis J. Selznick and names prominent in the world of society and finance.

Following the triumphant crowning of Billie Burke, who sat with her husband, Flo Ziegfeld, at a prominently placed table, votes for a "King" were solicited, ending with 12,280 for Edward Earle, 9,247 in favor of Tom Mix and 4,100 for Will Rogers.

In the box office was Mrs. W. K. Vanderbilt and the executive committee was composed of Mrs. Courtland D. Barnes, chairman; Courtland D. Barnes, James G. Blaine, Jr., Cornelius N. Bliss, Jr., E. H. Gary, Mrs. E. Roland N. Harriman, Will H. Hays and Mrs. W. K. Vanderbilt, 2nd. The list of patronesses included representatives of the wealthy class of Greater New York. Thus society will realize that the motion picture industry and the presence of so many screen players actively engaged in soliciting contributions were gigantic factors in making the drive a grand success.

Dancing continued during the evening, interrupted by the auctioneering of votes and the numbers scheduled for the entertainment of the huge gathering.

The operating Motion Picture Division balanced favorably with the Finance Committee, including E. H. Gary, chairman; James G. Blaine, Jr., Thomas Cochran, R. Fulton Cutting, Gates W. McGarrah, Dwight W. Morrow, Seward W. Prosser, and with the publicity committee of which John Price Jones presided as chairman, assisted by Cornelius N. Bliss, Jr., Martin Egan, Guy Emerson, Ivy L. Lee, Albert G. Milbank, and George Murname, for among men whose work stands for a great deal in the industry, on the Operating Division were Vivian M. Moses, Theodore Mitchell, A. Hedley, Paul Lazarus, Chas. E. McCarthy, C. L. Yearsley, P. A. Parsons, Paul Gulick, Randall White, John Meador, Howard Dietz, Nels Granlund, Frank A. Tierney, Victor J. Shapiro, J. W. O'Mahony, Walter Moore, Earl Gulick, Victor Watson, and W. N. Nigey.

The Motion Picture Producers and Distributors Committee was composed of Will H. Hays, Chairman; Wm. Landau, Hiram Abrams, Max Barr, Louis F. Blumenthal, J. Alton Bradbury, William Brandt, Leo Brecker, Paul Brunet, Bernard Edelhertz, William Fox, Hyman Gainsboro, Frank Godsol, D. W. Griffith, Earl W. Hammons, William Randolph Hearst, David Keiverstein, Carl Laemmle, Marcus Loew, S. A. Moross, Charles Moses, Benjamin S. Moss, Charles L. O'Reilly, Samuel Peyser, Joseph Plunkett, P. A. Powers, John M. Quinn, Herman Rachmil, Hugo Reisenfeld, Samuel Rothafel, Rudolf Sanders, Joseph M. Schenck, Lewis J. Selznick, Samuel Sonin, Charles Steiner, David Weinstock, J. D. Williams, and Adolph Zukor.

Keen Sunday Closing Fight in Indianapolis

Ministerial Association Hesitates About Endorsing Organized Campaign

LEADERS in a movement to close theatres of Indianapolis on Sunday, whose intentions have just come to light, openly boast half of the movie houses in the city will have to close permanently if they are successful. The W. C. T. U., has been circulating a petition to the prosecuting attorney to enforce the blue law on theatres for several weeks and has thousands of signatures, it was disclosed.

The W. C. T. U., however, had considerable difficulty in getting the Indianapolis Ministerial Association to endorse its drive. Dr. Allan B. Philputt, pastor of the Central Christian church, and one of the best known ministers in the city, expressed open opposition to the attempt.

"I have very little hope of any permanent success in this movement," he said. "I remember when the Sunday baseball problem came up. We carried the case into the local and supreme courts and Sunday baseball went on. It is impossible to overthrow a great industry like this. If we succeed in enforcing the law against Sunday shows, the next legislature will legalize them. The churches will lose members, and the people will be exasperated because they regard motion pictures as a simple, harmless pastime. I am opposed to trying to overthrow anything that has as wide a patronage, as strong a clientele and as large an attendance on the part of our church people as the Sunday movie."

"We've got a bloody fight, and we better not go into it except with our sleeves rolled up," said the Rev. W. L. Ewing, pastor of Irvington M. E. church. "We closed the Irvington theatre on Sunday and do you know what that has meant? The theater now is closed all the time. If we succeed in this campaign it will mean that we shall drive half the motion picture theatres in the city out of business. It will mean that we shall meet objections from some of the leading laymen in our churches."

The paper the W. C. T. U. is passing reads:

"Whereas, we, the undersigned voters of Indianapolis and vicinity, believing Sabbath desecration and law violation detrimental to the spiritual and moral development of youth; and

"Whereas, a close survey of the Sunday movies shows the attendance to be largely persons of junior and intermediate ages; therefore, be it

"Resolved, That we appeal to the prosecuting attorney of Marion county to prohibit all Sunday shows."

First Nat'l Exploiteers in Every Exchange

Representatives at Exchange Centers to Render Valuable Aid to Exhibitors

ASSOCIATED FIRST NATIONAL PICTURES, INC., has inaugurated an exploitation division, with representatives stationed in every exchange center, for the benefit of the exhibitors of the country. The organization of the new department is another step in the carrying out of the principle of "exhibitor service" which has actuated the company since its formation.

Many of the agents are veteran showmen, and all of them have been carefully selected for their demonstrated ability and accomplishments.

The staff is headed by Ned Holmes, one of the most widely known show men in the country and rated one of the best.

Holmes has been in charge of numerous big publicity campaigns national in scope.

He has gathered about him a carefully selected corps of assistants, and the division is now in full operation. It is composed of the following:

J. M. Loughborough (special) began his career in St. Louis as reporter, New York, on *Evening World* and *Evening Journal;* wrote special articles for the Journal and novelized Ethel Barrymore's play, "Her Sister." Entered motion pictures in Metro publicity department; in publicity department Fox Film a year, then exploited premiere showing of Georges Carpentier in "The Wonder Man" for Robertson-Cole.

Fred W. McClellan (Los Angeles), started in early 90's with Frank W. Sanger as treasurer and manager of road attractions, for nine years was general manager of Luna Park, Coney Island. Connected at various times with D. W. Griffith, J. J. McCarthy, Sol Lesser, and others; for the last two years with the exploitation and exhibition department of Famous Players-Lasky.

H. P. Joslyn (Chicago) formerly a newspaper man went into advertising and handled several large accounts.

J. J. Gilmore (St. Louis). First became identified with film business by presenting vaudeville and moving pictures; managed many big pictures.

H. G. Gill (Kansas City) began as operator over ten years ago; 1912 joined the sales forces of an independent exchange in Wichita, Kan.; next with Universal at Oklahoma City, thence to Kansas City office of company.

Roe S. Eastman (Cincinnati) came to motion picture industry at the suggestion of Roy H. Haines, Manager of the Cincinnati First National exchange, last September, after seventeen years as newspaper writer and editor in Cincinnati district.

N. C. Wagner (Pittsburgh), exploited "The Birth of a Nation," "Romana," "The Crisis" and others for Elliott and Sherman in the Western states.

W. H. Laurance (Minneapolis), served



Ned Holmes, Manager Exploitation, Associated First National, Los Angeles

in publicity department of Eclair Company in New York as assistant to "Wid" Gunning; traveled for two years as salesman for Mutual out of Chicago; salesman for Fox in same territory; assistant Chicago manager for Fox.

H. S. ("Jack") Fuld (New Jersey). In 1919 and 1920 was with Famous Players as associate editor and house organ. Started first service for the exhibitor as exemplified by the release charts, music cues, exploitation helps.

Hal. Olver (Boston); several years on the road as advance agent; connected with the publicity office of Charles Emerson Cook, New York; did exploitation for Paramount, Goldwyn, Robertson-Cole.

Harold Beecroft, son of F. M. Beecroft, Advertising Manager Motion Picture News; sold film for Pathe, 1919-1920; went into stock and bond business. Had own stock trading office in Boston.

W. Bender (Milwaukee) Sales department Westinghouse Electric and Manufacturing Company 1919-1920; advertising department *New York Times,* 1920-1922.

Edwin Ray Coffin (Omaha), author of nearly three hundred produced motion picture scenarios; joined First National as salesman; for past six months in dual role of assistant manager and publicity man at the Omaha First National exchange.

Ace Berry (Indianapolis), in show business over fifteen years; publicity experience in various sections of United States; entered picture exploitation for N. H. Gordon in New England on "My Four Years in Germany."

Harvey W. Ferguson (Oklahoma City), publicity and advertising manager for Oklahoma City's largest theatres—Empress, Lyric, Liberty, Overholser, Folly and Palace; resigned to become an independent film exchange manager.

Ed McNamee (New York), reporter in Chicago, advertising manager, Keith's Theatre, Jersey City. Worked for Fox film Corporation, publicity and exploitation departments.

J. H. Steele (Dallas), began as newspaperman, became publicity man for Lubin in Phila.; went to Dallas almost three years ago with Interstate Circuit, publicity and advertising, handling numerous shows and new houses.

C. C. Pippin (Phila.), special representative for Mutual Film Company, Detroit, Mich., then to First National Exhibitors, Circuit. Entered the employ of Associated First National in Philadelphia, May, 1919, as salesman.

Jack A. Pegler (Washington, D. C.), began publicity work at White City Amusement Park, Chicago, Ill.; motion picture experience, Mayflower Photo Play Corporation, Dempsey-Carpentier fight pictures, First National.

Al. Sobler (Louisville) Made his debut in film industry via Vitagraph V.L.S.E. publicity dept.; with Goldwyn, in charge of Service Department, editing house organ,, press books and supervising production of accessories.

J. S. Toland (Cleveland), January, 1919, to February, 1929, the Cleveland Tractor Company, in advertising department, joined First National's Cleveland office as publicity man.

Jeffrey Lazarus (Buffalo), with Leo Brecher circuit of New York theatres as exploitation manager for uptown houses; manager Brecher's Roosevelt Theatre, New York, then First National.

Hugh Cardoza (Atlanta). Publicity man for Bijou Stock, Atlanta; remained with Wells Circuit approximately fifteen years, managing Bijou, Orpheum, Lyric, Forsyth, Grand, Rialto, Georgian, Strand and Vaudette, in Atlanta.

John LeRoy Johnston is stationed at Seattle; A. L. Burks at Des Moines; Sid Laurance at Detroit; Bob Harvey at San Francisco and W. S. Stewart at Toronto.

Valentino Engaged to Hudnut's Daughter

The engagement of Rodolph Valentino, star in Paramount Pictures, to Winifred Hudnut, daughter of Richard Hudnut, the perfumer, became known Tuesday through an announcement of Mr. and Mrs. Hudnut.

Miss Hudnut, who is known professionally as Natacha Rambova, lives in Hollywood and has been for the past three years art director for Mme. Nazimova. She and Valentino met when he was playing the part of Armand in Nazimova's production of "Camille." The date and place for the wedding have not been set.

Depression Felt By Australian Exhibitors

By Hal. G. Carleton

AUSTRALIA is now experiencing a most complicated film season. In the first instance the entire surface of the industry has undergone a chameleon like change during the past eight months. Prior to this period this country was in a position paralleling, say, England, where so many productions came and went on their sublime path each week—some making more for the exhibitor than the others, but all making something.

Now—all is changed.

Within our midst we find a tragic state of stagnation. Exhibitors everywhere are feeling the pinch in no uncertain manner, and, naturally, this state of affairs is reflected in the exchanges handling the output.

It seems incredible that a production like "The Affairs of Anatol" should fail to pull more than average business to the big theaters which are possessed by the showmen in this part of the world, but such, strange to say, is the case. I make no inference in this statement that the failure of this picture is any way due to the production or the manner in which it was handled. It simply failed to get over because, I imagine, the public for the time being is "picture tired."

And so—this state of affairs brought into being in the circuit of theatres controlled by the largest combination of interests in this country, "Union Theatres, Ltd."—the "Extended Season Attraction." "London, the Wonder City," started this new scheme of things—new, that is, as far as Australia is concerned. It ran four weeks at the Globe, Sydney.

Then along came "The Sheik," possibly the biggest money-maker ever brought into this country. It is now in its eighth week at the same theatre and shows no signs of abating in popularity. So successful did the extended season idea prove that the same management converted the Strand in Sydney to it, introducing the scheme there with the initial release of the United Artists' Corporation, "Way Down East," which is now in its fifth week.

My statement of the success of these two productions seems to infer that my argument that the industry is suffering a decline is without foundation.

Such is not the case. The other theatres of Sydney and the various capitals and smaller cities nestled throughout Australia are doing what is popularly known in these climes as "a freeze." Periodically during the past eight months a production has arrived—and with its appearance business has picked up—not only at the theatre where it is playing but at every theatre in the city. I am speaking now of Sydney. This only serves to build up hopes which are not realized, for the very next week the old state of affairs comes into being once again.

The big money here is being made out of "stunts." To explain what I mean I will illustrate a recent example which has boosted business to a wonderful extent at Sydney's elite theatre—a theatre, by the way, which in the past has only had to rely upon its reputation to get a full house—the Lyceum. The cream of the world's best—to use a much abused term—has been screened in the past at this theatre.

The stunt referred to was occasioned through the scathing letter an American gentleman of the name of Mason caused to have printed in the leading daily paper in which he referred to "our girls in Aussie" as being "flat-chested," etc., etc., etc., and "unpretty."

Naturally males and females here took up the war against the invader and repulsed him with many sharp criticisms. The newspapers published photographs of local beauties to show Mason where he failed, and the Lyceum management hit upon the idea of quashing his opinions once for all. They started the old reliable—the Beauty competition. Over two hundred and fifty beautiful girls were filmed at their local studio and the pictures screened at this theatre for a week. The public voted. Its success can be readily imagined after the three-week controversy that had reigned in the press.

Summed up, the position has resolved itself into this state of affairs. The showmen are losing money. They imagine that it is the poor class of pictures they have been receiving that is responsible—which is, however, hardly probable considering such attractions as "The Sheik," "Way Down East," "The Kid," "Affairs of Anatol," "The Great Moment," etc., etc., have visited us during the period of depression. A number of the exhibitors are endeavoring to devise means to secure reduction in rental from the exchanges. This, to their way of thinking, is the only real solution.

From the exchange point of view the reason for the decline appears to be:

(1) Too many theatres.
(2) Industrial troubles, strikes, etc., and overproduction of threadbare themes.

A reason which few have discussed which, to my way of thinking, is responsible for a great deal of the lack of interest displayed in the attractions is—a puritanical censorship.

Let's lay our cards face up on the table. Admittedly Australians are a clean, sport-loving race, but who is there on earth does not desire a little excitement—a little touch of something-more-than-you-imagined. This the censor denies them. You in America might think this is a plea in the cause of the blue picture. It is not. The position here is that the censor so mismanages his part of the business that it is impossible to put a picture, once it has been treated by them in any way, to the public in an intelligible manner.

Ordinance Would Bar All Standing Room

"STANDING room only," would be an obsolete phrase in Indianapolis if an ordinance introduced in the city council May 1 becomes a law. It prohibits anyone standing in a theatre when admission is charged, thus preventing the sale of a ticket to a patron unless a seat is immediately available. Managers and owners could be fined from $25 to $100 under the ordinance.

The council at the same meeting failed by one vote to pass the daylight savings ordinance over the veto of the Mayor.

Grauman's Metropolitan to Open in June

The Los Angeles public is getting an opportunity to see for itself something of what Grauman's Metropolitan theatre is going to look like, for the workmen have taken down the high board fence along both the Hill and Sixth street sides, and an approximation of the beauty of the facade of the imposing building may be had.

Sid Grauman, whose enterprise and whose faith in this community have given Los Angeles this splendid structure, announces that the opening will positively be a June event.

Florida Independents Call Convention

The Independent Theatres Association, recently organized in Florida, has called a mass convention of Florida independent theatre owners for Wednesday, May 17. The session will be held at the San Juan Hotel, Orlando.

Among matters to be discussed are the buying and selling of supplies of all kinds, the abolishment of the deposit system, co-operation with the exchanges for the improvement of business relations and methods.

Prominent speakers will address the meeting, which will be called at 10 A.M. H. W. Rosenthal of Miami, Florida is secretary of the association.

Better Films Conference Opposes Censorship

Atlanta Delegates from Women's Clubs, Civic Bodies, and Churches Outline Plans

THE Southeastern conference for better films, held at Atlanta April 28 was perhaps one of the most successful of the kind ever held in the United States, and it was the unanimous opinion its conclusion that it had pointed the way for future dealings with the public and was significant as the proper method opposing regulatory agitation.

The attendance was far beyond expectations. Close to four hundred delegates were on hand, and they represented various women's organizations, civic clubs, churches and religious publications throughout Tennessee, North and South Carolina, Georgia, Alabama and Florida.

The conference was a splendid success the accomplishment of at least four important measures. These were the opposing of censorship, approving of selection and endorsment as a means of securing better films, recognizing the National Board of Review and endorsing Will H. Hays. Hays was represented by Charles Pettijohn and Senator H. F. Ashurst, both whom addressed the delegates.

The report of the Committee on Findings is of interest to the entire industry. part it reads:

"This conference is unique, not only as being the first of its kind, but also as exemplifying the application on a large scale the great principle of conscious cooperation between producer and consumer. We accept this principle as the safest rule guide us in our approach to the problem of preserving and developing the good and destroying the evil in this great industry. We highly value the good and feel that it predominates and that standards are being raised, but recognize that there are evils, grave evils, and that both the industry and ourselves are at fault.

"The impatient must bear in mind that the whole world is the motion picture audience; that the film cannot be produced, except at prohobitive cost, for a particular community, or to satisfy a special small group, but must be made for all the world.

"On the other hand, the producer must recognize the rights of the community—the right to demand that no industry shall pollute its life or corrupt its children.

"We doubt the wisdom or practicability delegating to small groups the power of deciding for all the rest what pictures they shall see. If such censorship should be established it would have to be exercised by a single national body rather than be censored in every state or city. Otherwise meritorious pictures could not be produced and a great educational and recreational institution would be seriously impaired. But we think cooperation should be thoroughly tested before censorship is tried. We believe the industry is ready and sincerely desire to cooperate; that patrons are dissatisfied with salacious films, and would welcome and patronize pictures of higher grade and moral standard."

Among the recommendations made by the committee were the following:

(1) The endorsement of the principle of selection rather than censorship.

(2) The establishment of a Better Films Committee in every community and their cooperation with each other and the National Board of Review and with producers and exhibitors.

(3) That all pictures be submitted to the National Board of Review before being exhibited, and that its findings be given careful consideration by local committees in reaching their decisions.

(4) That earnest effort be made by local committees to secure the cooperation of churches, civic organizations and newspapers in the Better Films Movement, especially in small towns, where the motion picture occupies a position of great comparative importance.

(5) That each local committee have an Endorsement Committee whose findings shall be given such publicity as will encourage attendance at the exhibition of pictures of the best type, thereby raising the standard for the community.

(6) That, in communities of size to justify it, matinees of specially selected films be arranged for children, under proper chaperonage of mothers or members of Better Films Committees, and, in other communities, on special days, exhibitions of pictures selected for the family group.

(7) The liberal use by local committees of the Alphabetical Index of Selected Pictures published by the National Committee for Better Films for determining the suitability of films, and the use of photoplay columns in local newspapers to adequately inform the public of good pictures, thereby encouraging patronage of the better films.

(8) That advantage be taken of the great value of visual education by the installation of equipment for the exhibition of films in schools and institutions.

Approval was also expressed by the committee and a pledge of earnest support made for the resolution adopted by the National Association of the Motion Picture Industry in March, 1921, which pledged its members to refrain from producing pictures with an exaggerated sex appeal, having to do with commercialized vice, drunkenness, narcotics and similar subjects.

The report was signed by the following:

Mrs. Alonzo Richardson, Chairman, Atlanta, Ga., Citizenship Training, General Federation of Women's Clubs.
Mrs. W. S. Jennings, Jacksonville, Florida, first vice-president, General Federation of Women's Clubs.
Miss Zella Armstrong, Chattanooga, Tenn., secretary-treasurer, Southeastern Council Federation of Club Women.
Mrs. Emma Garrett Boyd, Atlanta, Ga., Drama League of America.
Mrs. Nicholas Peterson, Tifton, Ga., Women's Clubs.
Mr. Richard Orme Flinn, Atlanta, Ga., North Avenue Presbyterian Church.
Mrs. M. W. Snell, Birmingham, Ala., City Amusement Inspector.
Mr. Dudley Cowles, Atlanta, Ga., Drama League of America.
Dr. W. R. Rigell, Gadsden, Ala., First Baptist Church.
Mr. E. Marvin Underwood, Atlanta, Ga., Christian Council.

The resolution endorsing Will Hays pledged the confidence and support of the convention in the movements he may initiate looking toward the betterment of films and commended his sincerity of purpose to maintain the highest possible standards in motion picture production.

Another resolution adopted urged the calling of a conference during the summer vacation, of school superintendents, principals, teachers of special subjects and educational leaders of the various states of the southwest at some central point to discuss ways and means of extending the cooperation of producers, distributors and exhibitors with the schools.

The conference was presided over by Mrs. B. M. Boykin, chairman of the Better Films Committee of Atlanta.

Lasky Off for Europe to Consult Authors

FOR the purpose of interesting more European authors in writing directly for the screen, Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, will sail Saturday on the Olympic for a five-week sojourn in England, France, Spain, Italy, Austria and Germany. Lasky will be accompanied by Mrs. Lasky and Gilbert Miller, general manager of Charles Frohman, Inc.

Lasky has an appointment to meet Vicente Blasco Ibanez, author of "The Four Horsemen of the Apocalypse," in Madrid, for the purpose of discussing with him the details of the Paramount picture, "Blood and Sand," starring Rodolph Valentino, which is now being made from Ibanez' book and play of the same name.

Among the authors whom Mr. Lasky is going to confer with are Sir James M. Barrie, Arnold Bennett, Edward Knoblock, Joseph Conrad, Robert Hichens and Rudyard Kipling, in England; Andre Rivoire and Henri Duvernois, in France; Melchior Lengyel, in Germany; Arthur Schnitzler and Ernst Klein, in Austria; Ferenc Molnar and Andreas Nagy in Hungary; Ibanez and Martinez Sierra, in Spain; and Dario Niccodemi, Gina Rocca and Enric Seretta, in Italy.

Ten Companies Organize For N. Y. Business

Ten companies, having an aggregate capitalization of $237,500, incorporated in the motion picture business in New York state during the past week. The companies, amount of capitalization and directors, are as follows:

Music Films, Inc., $45,000, J. P. Leventhal, New York; William V. D. Kelley, Jersey City; C. H. Dunning, Ridgewood, N. J.; Effanem Photoplays, Inc., $100,000, William J. Nebb, H. J. Blanz, H. D. Symonds, New York city; Henry Bollman, Inc., $500, Henry Bollman, George B. Shattuck, Paul Smith, New York; Dura Film Protector Co., Inc., $1,000, A. A. Lownes, J. C. Barnstyn, New York; Paul H. Cromelin, Hackensack, N. J.; East 180th Street Corporation, $10,000, Henry Fried, Ira Streusand, New York; B. E. Steineck, Brooklyn; The Irish Regiment Band, Ltd., $5,000, Roger and Grace de Bruyn, Esther L. Leigh, New York; The Desert, Inc., $50,000, S. E. Ginsburg, Antoinetta Ottaviano, Giacomo Lopolo, New York; Ed. Davidow Productions, Inc., $25,000, Ed. and S. S. Davidow, Ira Helstein New York city; Edwin Carewe Pictures, Inc., $500, William Kessler, Henry Herzbrun, G. I. Wiley, New York.

Cohn Re-elected

(Continued from page 2820)

him a contract having three years to run I told him that would be impossible. I told him I could not give him one going beyond my term of office, which had but three months to run. Walker questioned whether or not the money for his services was good. I told him if it was not, I would personally make it good if the organization did not.

"Senator Walker mentioned the fact to you that he had submitted the uniform contract. The national organization brought in thirty exhibitors at an expense of $8,000 from all points of the country to draft that uniform contract. And after we had spent our money and time the producers ignored us.

"With regard to the election of a president of this body. I want that man elected who can help the most and serve the best. I am glad to hear there are a number of dark horses as candidates for the office. My only wish is that you will elect the man whom you think can best serve your interests."

Following the completion of Mr. Cohen's address, Mike O'Toole took the floor, saying in part:

"I have heard nothing from Senator Walker in his remarks that cast any clouds whatsoever upon the great Sydney Cohen. If anything, after the Senator's most interesting talk all that has been said by those small fellows is nothing but a tentative endorsement of Sydney Cohen. No American who believes in fair play and who has red blood in his veins can say other than what Senator Walker said was pure hearsay, and that Sydney Cohen now stands in a more exalted position than ever before.

"Mr. Chairman, I now desire to make a motion. I move that we extend a vote of confidence in Sydney Cohen and that the controversy now end."

Dennis Harris of Pittsburgh followed Mr. O'Toole and declared that the convention should not allow Senator Walker to take his departure from the organization as a "discredited" man. He quoted Mr. Cohen as declaring on one occasion that Senator Walker "has sacrificed at least $50,000 in serving us during the past year." Several tried to get a hearing, and for awhile considerable confusion ensued. Finally William Brandt of the T. O. C. C., New York, got the floor and proposed an amendment to Mr. O'Toole's resolution which would include Senator Walker as well as Mr. Cohen in the vote of confidence. Mr. Cohen seconded Mr. Brandt's motion for an amendment, and the resolution in its amended form was carried amid general applause. The meeting adjourned on the motion of Mr. Burford of Aurora, Ill.



Maxwell Karger, formerly director-general of Metro pictures, who died May 4, on a train to Hollywood.

Maxwell Karger Passes Away on Train

Maxwell Karger, formerly director-general of Metro Pictures Corporation, died of heart disease last Thursday night on a Pennsylvania train on the way to California from New York. He left New York Thursday for Hollywood, where he was to begin direction of a series of pictures for L. Lawrence Weber.

Thursday night, according to Mr. Brown, a young man whom Mr. Karger had engaged as assistant and who accompanied his chief on the train, the Metro director went to bed apparently in the best of health. The two shared a compartment. The next morning Brown could not wake Mr. Karger. A doctor was found. He pronounced Mr. Karger dead of heart disease. The body was taken from the train at Fort Wayne, Ind., to be held there until his family, a wife and two children in California, could be notified.

Following Mr. Brandt's motion to amend Mr. O'Toole's resolution so as to include Senator Walker in the convention's vote of confidence, another delegate made a motion also to include the executive committee. This latter motion while bringing a considerable numbers of "Ayes" was met with a loud and vigorous clamor of "Noes" in all sections of the hall. Mr. Brandt's motion to include Senator Walker in the resolution of confidence was adopted unanimously. The executive committee was omitted from the resolution as passed by the convention.

Dixon Advertising Clul for Cosmopolitan

C. L. Dixon has been appointed dir tor of advertising and publicity for Int national Film Service Company, Incor rated, creator of Cosmopolitan Prod tions. Dixon was formerly with the ternational and prepared all their adv tising for a year. Six months ago he w to R-C, where he had charge of the pr aration of posters, national and trade a vertising, lobby displays, exploitati literature, etc.

Previous to entering the motion pict field Dixon had a long experience in a vertising with prominent agencies, notab Lord & Thomas and the Van Cleve Co pany. For three years was chief of t copy staff of the Van Cleve Agency, whi organization placed five million dollars advertising annually. Some of the we known products that he has written t copy for are United States Tires, Ma well Motor Car, Thermos, Murphy Va nish, Ingersol Watch, White Rock Wat Diamond Dyes, Rameses, Milo and Mel chrino Cigarettes.

During the war he served on the st of Major-General C. C. Williams wi the rank of Captain.

Dixon replaces James F. Sayles, adve tising manager of International, who r signed, and Leo A. Pollock, publicity ma ager, who resigned to accept the post radio editor of the New York "Eveni Journal."

Spokane Opens First Dis tributing Unit

Articles have been filed for the inc poration of the Aurora company, a moti picture film releasing and distributi company, capitalized at $1,000,000, whi will establish headquarters in Spoka and will be directed by an officership co posed largely of Spokane business me The incorporation makes Spokane the fir distributing headquarters west of the All gheny mountains, it is said. The cor pany is headed by David L. Baumgarte Sr., capitalist, New York City, and i cludes in its directorate Joseph L. R nock, treasurer and financial head of t Schubert theatrical interests, New Yo and Reginald Ward of Reginald War Inc., New York.

Wire Briefs from Coast

PRESIDENT JOHN J. HAYES of Pacific Film Company is making a tour of the country visiting independent exchanges, after practically reorganizing office and studio staff.

The Mary Pickford company has erected a fishing village at Chatsworth Lake, forty miles north of Los Angeles, under the supervision of Frank Ornston, art director, where the opening scenes for "Tess" are being made.

Gus Inglis, general manager of Vidor productions, is on his way to Washington to attend the convention. Later he will spend some time with Arthur Kane in New York.

Picturers and People

(*Continued from page* 2817)

eir handicaps permit, for the morning round. Then in the ternoon foursomes will be prepared, based on the gross score the morning qualifying round.

Then in the afternoon the holder of the low gross score of ch foursome will be entitled to a prize. The order in which ch winner will be allotted his prize will depend upon the der in which his name is drawn from a hat. Inasmuch as is anticipated that there will be at least 80 entrants, and ssibly 100, it will mean that there will be at least 20 or prizes.

There will also be ten prizes for a "kicker's handicap." ie "kicker's handicap" is operated in this way: Each an before starting his afternoon round places some number side his name, which, if added or subtracted from his final oss would place him between 80 and 90. In selecting those titled to a "kicker's" prize, first are eliminated those who ve won another prize. The first ten names selected from receptacle are entitled to a "kicker's handicap" prize.

The competitive match between the Famous Players' urnament winners and the Film Club winners is as follows: ie morning round will be a twosome made up of the low oss man of each tournament who will play scratch and match ay; (b) class will be one runner-up of each tournament who ll play scratch and match play; the (c) class will be one w net man selected from the final round of the afternoon ay of each tournament and they will play handicap and edal play. the (d) group will be one man from each tourna- ent who has the worst score. The method of play for the ternoon round as well as the prizes for the play-off tourna- ent will be announced later.

As a result of the reports of the various committees it has en found necessary to increase the entrance fee to $7.50 ther than $5, as originally set. But this will include all een fees, lunch, dinner and everything except clubs or balls. other words, $7.50 covers all your expenses from the time u reach Oak Ridge to when you depart. Felix Feist will the toastmaster at the dinner, and during the evening lf reels will be shown. These will include a Buster Keaton medy based on golf, the reel made by Pathe last fall, and her novelties.

Famous Players will play off a company tournament on the receding Saturday, May 20, at Adolph Zukor's farm, New ity. Four outstanding players of that event will meet the me class of players from the Spring Golf tourney and they ill play off this match a week or two later, probably June 2, New City, for more special prizes.

* * *

Arrivals: Sam Wood, Paramount director, from Los ngeles; Departures: Jerome Lachenbruch, formerly with reign department of Goldwyn, for Bremen; James A. Fitz- atrick, Kineto director, for Europe.

* * *

THE songs of yesteryear whether they are found in the hymnal or the volume marked "Music Lover's Modern ibrary" are appealing to many producers and distributors s a means for adorning their pictures with titles which are nown in every home east and west of the Alleghanies, and bove and below the Mason-Dixon line. It happens that any of these offerings are founded upon the lyrics, while thers use the titles to employ an atmospheric background. ince they are known far and wide and have been played upon ie melodeon and the old square piano, it stands to reason at coming into the spotlight again the definite appeal which stablished them as favorites is working again in their favor. few are brought to mind in "My Old Kentucky Home," Where Is My Wandering Boy?" "The Old Oaken Bucket," nd "School Days."

The list is inexhaustible. The sentimental story, the mother-love theme, the song of home, the vamp pattern, the song of the city—these and other familiar formulas may all be expressed because the titles cover every known dramatic ingredient, characterization and background. "A Hot Time In The Old Town" may be employed for a red hot political story or a burlesque comedy. "Just Because She Made Those Goo-Goo Eyes" took the country by storm twenty years ago. It also might be used for slapstick based upon the art of vamping. "On The Banks of The Wabash," or as Ed. Wynn calls it "The Commercial Trust Company of Indiana" suggests a good, old, homespun atmosphere. "Carry Me Back To Old Virginny" carries sweet sentiment.

The negro spiritual with which more than one mammy crooned her lil' chile to sleep—"Jubilo"—has already stamped itself upon the silversheet. But what about that other picturesque chanty, "Camptown Races?" What's the matter with "Put Me Off At Buffalo" to illustrate a scenic of one of our industrial centers? There are "Clementine" and "Wait for the Wagon" those classics of the pioneer days of the West waiting to be used to adorn stories of that period. "Just As the Sun Went Down" may well illustrate a poem of lights and shadows showing the effects of old Sol. "Break the News to Mother" is a fit title for the maternal love idea.

We could offer a limitless supply of songs from an 1840 vintage to the present day. The wise producer will use those numbers which have never grown old. Like Little Boy Blue's toy soldiers they may be covered with dust but they stand out clear and vivid in the memory.

* * *

Heard at Washington

Joe Lee suggested that the "Willard" was a more appropriate named hotel in which to stage a fighting convention.

* * *

"Build yourselves up," said Senator Owen. "Make your Organization perfect. Your difficulties then will slowly but steadily disappear." Right! And, again, right!

* * *

O'Toole was the toastmaster of the convention dinner. The first speaker was Congressman Kelly; the second speaker Judge Murphy. O'Toole-Kelly-Murphy—that was a Kilkenny start.

* * *

Judge Murphy made an excellent speech. He referred pointedly to the necessity of co-ordination within the industry. He spoke of the vital interdependence of the various branches—that the public interest, the economic interest and the welfare of all individuals in the business demanded co-ordination.

* * *

There was a great deal of talk in the hotel lobbies, particularly on the part of exhibitors with large investments, about getting a prominent outside man to head the League. The argument advanced was the acquisition of Hays would strengthen the producing and distributing branches to a point where the exhibitors must compete in the same manner.

* * *

Frank Rembusch says that it has paid him to take a vacation from organization work. He has increased his theatre holdings from seven to fourteen and is doing a good business. "Sitting pretty" is how he expresses it.

* * *

The one stable thing of all conventions, the one factor that never changes, is always present and always dependable is—Sam Bullock and his pipe.

* * *

Peter J. Brady was attending the American Federation of Labor meeting in Washington, but slipped into the convention just to hear Jimmy Walker's speech.

THE NEW ISSUE OF THE BOOKING GUIDE IS NOW READY

ALL DATA ON PICTURES RELEASED BETWEEN OCTOBER 1 AND MARCH 1 ARE GIVEN

Have You Ordered Your Copy?

In the Film Centers

Activities of Exchange Managers, Exhibitors, Salesmen and Others

Kansas City

TOMMY TAYLOR, at one time a representative for the Hodkinson Kansas City office, has been added to the sales force of the Kempson Pictures in the Kansas City territory. Following a return from the territory last week, Tommy "hauled in" an arm load of business in Kansas City. The Kempson pictures are a series of revivals being released through Hodkinson.

"As long as an exhibitor lives up to the terms of his contract he will receive fair and impartial treatment of the Kansas City Film Board of Trade."

That was the initial announcement of Harry Graham, manager of the Pathe office in Kansas City and newly elected president of the board. Mr. Graham succeeded Burt King as head of the film board, Mr. King having resigned his position as manager of the Kansas City Vitagraph office before leaving for the Pacific Coast.

The political turmoil over the position as motion picture censor in Kansas City has come to a termination. Henry Goldman, "the man who contributed $200 to the campaign of the newly elected Mayor Frank Cromwell," has been presented with the proverbial bouquet of rassberries and will be succeeded by James J. Larkin. Mr. Larkin's qualifications, as expressed by the Kansas City Star, is that he formerly carried law books to and from the city hall for a well known political boss. All of which of course assures the motion picture producers of a "highly efficient" man to act as judge of their productions.

Johnnie Waters, one of the most popular exchange managers in the Kansas City territory, has resigned as manager of the Peacock office and departed for the East to attend to personal business matters. "Square Deal" Johnnie, as he was known, announced that he is not certain as to whether he will reenter the film business or not. His successor has not yet been named.

Ben Blotcky, who resigned last week as manager of the Kansas City office of the American Releasing Corporation, has returned to his former home, Minneapolis, where he has accepted a position as special representative for Famous Players-Lasky.

The Kansas Board of Motion Picture Censorship is "putting on airs" this week.

Reason: Two new projection machines were installed last week, replacing the ones purchased five years ago when the censorship office was moved from Topeka, Kas., to Kansas City, Kas.

Two youthful bandits held up the Empress theatre, Kansas City, a combination motion picture and vaudeville house, last week and escaped with box office receipts amounting to more than $700. The robbery, which occurred about 10 o'clock at night, was done quietly and attracted little attention, the bandits entering the office while Frank W. Elliott, manager, was on the second floor of the building, and taking the money from the cashier. Two men later were arrested, one having $506.97 and the other, $267 in silver in his possession. They were held for investigation.

Pen Sketches



Harry E. Schiller

"SHORT AND SWEET," as Harry E. Schiller, branch manager of the Midwest Educational Film Exchange office in Kansas City, terms his career in the motion picture industry, should be slightly altered. "Short and dynamic" would be a more appropriate characterization of Mr. Schiller's work since beginning as a member of the sales force out of Kansas City one year ago.

"They call this a 'game.' Perhaps it is," said Mr. Schiller, "but I have discovered that the motion picture business, the exchange end of it especially, is just as adaptable to rigid business methods as a First National Bank."

Perhaps Mr. Schiller's views are explanatory of his rapid advancement, a salesman in January and a branch manager in September. A wide experience in handling men in the insurance business has equipped Mr. Schiller for the position he now holds. Realizing the opportunities that awaited a man with energy and ambition, he did not hesitate in casting his lot with Midwest Educational film salesmen in Kansas City when the opportunity presented itself. That he has just begun his climb upwards is self-evident.

Of course, the staunch friendship of exhibitors is the goal of every exchange manager, as far as his material success is concerned. This Mr. Schiller already has acquired, not by strained efforts, but by conscientious dealing with all those with whom he comes in contact.

* * *



Louis Schindler

WELL, boys, here he is! New Stetson 'neverything. It's Louis Schindler, the guy who handles the shekels at the Pathe exchange in Buffalo. And that ain't all. We learned this week that Louis is a musicker. He has collaborated with one Basil Brady in writing a song, called "By Radiophone," which was introduced to the world from the McCarthy Brothers and Ford broadcasting station last Sunday. It was rendered by Viola Peck, also of the Pathe office. The song made such a hit that Louis and Basil are seriously contemplating going into the music business. The only thing that keeps them in the motion picture industry is their present large salaries. Louis has been stacking the greenbacks at Pathe for many years and is one of the most popular fellahs in the leaping tintype game in western New York. We haven't heard this here "By Radiophone" stuff, but we guess it's GOOD.

A "smoke if you like" balcony has been introduced by Frank L. Newman in his Twelfth Street Theatre, Kansas City. With the burlesque season closed and devotees of cigars and pipes longing for a combination of mental and physical pleasure, the result was obvious—a busy week.

Cleveland

W. A. SMITH, comptroller for Pathe dropped into the Cleveland office for a few days' visit this week.

Harold Rodner was in town last week, Wednesday and Thursday, in the interests of Screen Snap Shots. Rodner made his headquarters in the offices of the local Pathe exchange through which the Screen Snap Shots are now being released.

Fred Willett, for some time West Side city salesman for the Pathe local office, has been transferred to Pathe's Milwaukee exchange.

O. J. Ruby has taken over Willett's territory. He has fortified himself for the task with a shiney new Essex.

H. E. Staler, in charge of Associated Exhibitor releases out here, buckled on his armour this week and went out to make personal calls on the exhibitors. Latest dispatches report Staler last seen in Toledo.

When Percy Block, erstwhile manager of the local Famous Player-Lasky exchange, said goodbye to his associate exchange managers last week, he took with him a beautiful silver cigarette case, a parting gift from the boys. A farewell party was tendered Block just before he left for Philadelphia, his new headquarters, at which time the presentation was made, amid speeches and other things.

H. C. McDonald is in town looking after the Wid Gunning office. He'll stay until a new resident manager has been named to succeed E. C. Holah, who resigned last week.

E. C. Holah, late manager of the Wid Gunning exchange, has taken over the reins of the W. W. Hodkinson office. Holah likes it down on the third floor of the Film Exchange Bldg. He likes the view, the company, and he's most enthusiastic over the pictures.

Norman Pyle is heading the list of sales representatives out of the local Hodkinson office. Pyle was manager of the Standard theatre, Cleveland, until just a few days ago. Pyle says it's easier to sell pictures these days than it is to play 'em.

(*Continued on following page*)

Joe Klein, eastern division manager of Robertson-Cole, was one of the city's distinguished guests this week.

J. E. Beck, Vitagraph manager, took to the tall grass this week and combed the state for contracts on "The Sheik's Wife." It's reported that he combed to good advantage, and the picture will show at all the leading points in Ohio.

Phil Selznick Productions has moved from the fifth floor of the Film Exchange Bldg. to the third floor and is now occupying desk space in the offices of the Lande Film Distributing Corporation. The Lande Film Distributing Corporation is handling the physical distribution of the Phil Selznick Production releases.

Victor Wolcott, manager of the Princess theatre, Cleveland's first all-night movie theatre, has just closed a deal whereby he has taken over the lease on the Corona. theatre, and will assume the active management of that theatre. The Corona, Prospect Ave. near East Ninth St., belonged to a string of houses operated by Louis and J. Zoffer, both of Cleveland.

John Kessler of the Alhambra theatre, Canton, came up to see the ball game one day this past week. But when he had finished his business in the Film Exchange Bldg. he didn't feel like participating in any more sport, so he took the first train for home.

A. P. Botzum and Joe Calla, owner and manager respectively of the Strand theatre, Canton, paid Cleveland a business visit this week. One of their shopping items was the booking of Lloyd comedies for re-appearance at the Strand. "Anything that went over so well the first time," said Botzum, "is good for a repeat engagement."

A. A. Brollier has purchased the Kay Pee theatre, Mt. Gilead, Ohio. Brollier is president of Mt. Gilead's leading bank—a fact which ought to be useful to a present-day-exhibitor.

Eleven east side neighborhood houses are playing "The Four Horsemen of the Apocalypse" this week, at prices beginning at 30c. Next week eleven West Side houses will play the picture day and date. C. E. Almy, local Metro manager rightfully takes unto himself credit for this wholesale booking program.

J. L. McCurdy is now manager of the Standard theatre, Prospect Ave. and East Ninth St. The Universal Film Company owns the Standard. McCurdy came on from Pittsburgh to take over the house, succeeding Norman Pyle, who is now on the pay roll of the local Hodkinson exchange.

St. Louis

Manager G. M. McKean of Fox slipped up to Quincy and Springfield last week and returned with contracts for Monte Cristo from Gus Kerasotas of the Strand, Springfield, and Finkleman & Cory of the Princess, Quincy. September 3 will be Monte Cristo week in this territory.

Gerald Wagner, Southern Illinois salesman for Fox is sporting a nifty new Hupmobile speedster in grey with underslung parts in red. Some class.

Manager McManus of Paramount returned Sunday from the convention of district managers held in New York last week. He was very enthusiastic about the outlook for the coming year.

Mike Vogel, Paramount exploiteer, is hitting on high in Kentucky. He sure is some space hound. The city editor just can't resist his arguments.

F. L. Collins is the new manager of the local Paramount accessories department. He formerly was attached to this office but a year ago was transferred to Kansas City. So he is back home again.

R. E. Ramsey of the Grand theatre, Buffalo, Mo., was a caller of the week.

Mr. and Mrs. I. W. Rodgers, who control several houses in Cairo, Joplin and Southeast Missouri were also in for the week-end.

S. E. Pertle of Jerseyville, Ill., was seen along picture row.

Charles Henry of the Imaginary, Glen Carbon, Ill., has recovered from an attack of rheumatism and felt so good he came to town to see his friends and line up some live stuff.

Tom Reed of Duquoin was another visitor of the week.

Oscar Wesley of the Colonial theatre, Gillespie, Ill., was seen at the Pathe office.

The National Film Publicity Company has re-arranged its offices to take care of the expansion of the company's organization. The officers have under consideration plans for a handsome new building.

"Doc" Jamison, former office manager of Hodkinson is travelling for Robertson-Cole out of the local office.

Isadore Bernstein of the Capitol theatre, Springfield, Ill., is driving overland to the national convention of exhibitors at Washington. He departed in his Hudson on Thursday.

The local Pathe office won first prize in their district in the $6,250 national competition. Thirty-four offices tried to win. Everyone including the manager, assistant manager, cashier and salesmen participate in the winnings.

Tom Leonard of Pioneer returned Friday from a visit to Kansas City where he looked after his business interests.

Floyd Lewis of Select returned from Keokuk, Hannibal and Quincy with some nice contracts on "Reported Missing."

"Orphans of the Storm" entered upon its fourth consecutive week at the William Fox Liberty on May 6. This picture has broken all records at the Liberty during the three weeks run.

Buffalo

BUFFALO now has two Film Rows. One is in Franklin street, the other in north Pearl. Paramount, Merit, Universal, Metro, Vitagraph, Select, Niagara Pictures, American Releasing, Pioneer, Grand & Warner and United Artists are centered around Franklin and Chippewa. First National, Pathe, Nu-Art, Educational, Hodkinson are in the new Beyer Film building in north Pearl street. Goldwyn is still at its old stand, its lease running until July 1. R-C Pictures has not as yet decided where to move. The new Grand & Warner building at 265 Franklin is nearing completion and will soon house Manager Syd Samson's outfit and United Artists. It is also reported that Wid Gunning, Inc., may re-open a Buffalo exchange, with offices in the Grand & Warner headquarters. The new Beyer building is one of the finest exchange structures in the country. Manager E. J. Hayes and his First National staff have taken over the entire second floor, which is lavishly furnished. Everyone has a private office and rich rugs cover the floor. It looks like "26 Broadway." Fox is still at its old stand, but District Manager Clayton P. Sheehan is planning for a new building in north Pearl street, almost opposite the Beyer building. Buffalo is becoming one of the largest distributing points in the country. The exchanges in the Queen City of the lakes serve a territory extending east to beyond Syracuse and north to district around Malone. Many of the state right outfits serve the territory included in New York state, north of Westchester county. Buffalo exchanges have established a motor truck service line to Rochester, Syracuse, Niagara Falls, Jamestown and other large cities.

Colonel Howard F. Brink, veteran salesman, now a member of the Grand and Warner staff, not being satisfied with being the father of Earl Brink, the genial booker at Paramount, is reaching out for more notoriety and has purchased a brand new coupe, with which he is touring the territory. He is contemplating the purchase of a silk high hat to go with his new outfit. Many of the villages which Howard covers think the president of the United States is hitting the town when he drives in with his buzz wagon.

E. J. Hayes, First National manager, has signed up all the new Charles Ray productions for presentation at the Lafayette Square. Dave Gross, special representative from the home office, is now working in the Buffalo territory. The local exchange went over its quota in both the Clean-Up and Sign a Contract campaigns. The bunch is now in the midst of the Prosper drive. Life at First National is just one campaign after another.

Tom Brady, sales manager of Hodkinson, is now installed in fine offices on the fourth floor of the Beyer building. Its the best office this company ever had in Buffalo. In celebration of taking over its new home the sales staff went out and signed up a big bunch of contracts. Fenton Lawlor is now making new sales records.

H. E. Hughes has resigned as a member of the R-C Pictures corporation sales staff. He has been succeeded by Mike Resnick, formerly with American Releasing. Mike is covering the Buffalo and Southern Tier territory. Manager Earl Kramer is spending most of his time "signing 'em up" out in the sticks.

Howard J. Sheehan, district manager for Fox on the coast, visited his brother, Clayton P. Sheehan, district manager in Buffalo last week. Howard was on his way to the Washington convention. Joseph H. Berdel left Fox last week. He plans to spend several weeks playing golf and then jump back into the newspaper game—perhaps in Rochester.

The shipping department of Educational is now working to the music of a Victrola. Manager E. G. Dodds claims that work is more efficient now. Educational's new bookeress Marion Gueth is getting a rolay welcome back into the business by her many friends. Educational will soon move into the new Film Building.

Des Moines

PHIL LANNIN of the Isis Theatre, Cedar Rapids, visited the Universal Exchange Saturday.

H. M. Berman, general manager for the Universal exchanges, was at the Des Moines branch on Saturday and left that evening for Kansas City. He's on an inspection tour of the whole territory. This is his first visit to Des Moines for several years.

Milton Frankel left the Des Moines Pathe exchange and is now at the Universal exchange. He's spending part time at the film business while he is attending Drake University.

Hazel Douglas, minus her tonsils, is now back at the Paramount exchange after a week's absence. All the men in the exchange invited her out to lunch the first day because they thought she'd only be able to drink soup.

Harry Hunter, manager for the Paramount exchange, will return to Des Moines Tuesday from the district manager's conference with Mr. Hays in New York.

Ted Mendenhall, of Des Moines Paramount, has bought a new Ford.

PROGRAMS FOR THE WEEK OF MAY 13TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Overture—Faust, Gounod, Ernest Rapee, conducting.
Vocal—"Credo" from "Otello," Verdi—sung by Louis Rozza, Metropolitan Opera Singer.
Current Events—Capitol News.
Novelty—Prologue to "Sherlock Holmes."
Feature—Sherlock Holmes (John Barrymore).
Musical — Organ, Melchiorre Mauro-Cottone, Organist.

Rivoli Theatre—
Overture—"New Orleans," Mortimer Wilson.
Current Events—Ancient Rome in Africa—Kineto Review.
Vocal—"Sweet Genevieve" Duet.
Feature—The Man From Home (James Kirkwood).
Novelty—Shepherd and Shepherdess (Dance).
Comedy—"The Family Album."

Rialto Theatre—
Overture—Selection from "Madame Butterfly."
Current Events—Rialto Magazine.
Novelty—Bubble Dance, Lillian Powell. A Music Film.
Vocal—"Auf Wiedersehn" from "The Blue Paradise," Evelyn Herbert, Soprano.
Feature—"The Beauty Shop" (Raymond Hitchcock).
Vocal—"Maria Maria," Eduardo Albano, Baritone.
Comedy—"His Royal Slyness" (Harold Lloyd).

Strand Theatre—
Second Week—"Orphans of the Storm."

Central Theatre—
Overture—"Aida," Verdi.
Current Events—Pathe News Weekly.
Novelty—"Bill and Bob" in "Dangerous Trails."
Prologue—Lord Alfred Tennyson's Immortal Poem, "Lady Godiva," interpreted by N. Murray Stephens.
Feature—"Lady Godiva."
Comedy—"Number Please"—Harold Lloyd.
Musical—Organ Recital.

Cameo Theatre—
Overture—Selections from "The Merry Widow," Franz Lehar.
Current Events—Cameo News Events—Pathe.
Novelty—Post Pictures "Ramblers Three."
Vocal—"My Hero" from "The Chocolate Soldier," Strauss.
Feature—"His Wife's Husband—Betty Blythe.
Comedy—"Ask Father"—Harold Lloyd, Bebe Daniels, Snub Pollard.



A combination ad including current attraction, "Gas, Oil and Water," and offering "Pilgrims of the Night" as one to come, used by the America and Colorado, Denver

CHICAGO

Tivoli Theatre—
Overture—"Stradella."
Scenic—Why Women Must Wait.
Specialty—Bartram and Saxton in "Songs of the Sea."
Current Events—News Weekly.
Overture—Organ, "California."
Novelty—Topics of the Day.
Prologue.
Feature—The Green Temptation—Betty Compson.
Comedy—Pay Day—Charles Chaplin.
Next Week—Four Horsemen of the Apocalypse.

Roosevelt Theatre—
Overture—"Morning, Noon and Night."
Current Events — International News.
Musical—Organ Solo, "Souvenir."
Added Attraction—Wallace Reid and Geraldine Farrar in a film version of the opera "Carmen."
Specialty — "Serenade"—Corinne Louis, soprano.
Feature—When Romance Rides.
Comedy—Light Showers.
Next Week—Will Rogers in person and on screen in "A Ropin' Fool"; also "Yellow Men and Gold."

Randolph Theatre—
Feature—Reported Missing—Selznick.
Comedy—How to Grow Thin.
Musical—Special numbers.

Barbee's Loop Theatre—
Feature — Woman, Wake Up — Florence Vidor.
Comedy—Just a Minute.
Current Events—News Weekly.
Next Week—The Safety Curtain.

Woodlawn Theatre—
Musical — Organ Solo, "Echoes from the Opera."
Current Events—Screen Snapshots and Woodlawn Pictorial Review.
Overture—"Mignon."
Feature — Woman, Wake Up — Florence Vidor.
Comedy — Head Over Heels — Mabel Normand.
Next Week—Ten Nights in a Barroom.

Ziegfeld Theatre—
Feature—Lady Godiva.
Comedy — Brownie and Second Brownie.
Current Events — International News.
Next Week—The Right Way.

Pantheon Theatre—
Overture—"Chocolate Soldier."
Current Events—News Weekly.
Comedy—The Piper.
Musical—Xylophone solo by Grant Kelly.
Vocal Solos—Popular Selections—Miss Kingston.
Feature—Priscilla Dean in "Wild Honey."
Next Week—Sisters.

LOS ANGELES

Superba Theatre—
Current Events — International News.
Novelty—Round Six—The Leather Pushers.
Comedy—No Brains, Century.
Feature—A Wonderful Wife.
Next Week—The Man Who Married His Wife.

Clune's Theatre—
Current Events—Kinograms.
Comedy—Bride and Gloom, Harold Lloyd Re-issue.
Musical—Organ Solo.
Feature—Silent Years.
Next Week—Belle of Alaska.

Tally's Theatre—
Anniversary Week.
Current Events—Kinograms.
Novelty—Nippon, Prizma.
Musical—Harry Zagon, boy violinist.
Feature—Too Much Business.
Next Week—Reported Missing.

Hillstreet—
Current Events—Kinograms.
Novelty—Gypsy Love.
Comedy—A Rural Cinderella, Louise Fazenda—Educational.
Scenic—Screen Snapshots.
Feature—Hush Money—Realart
Six acts vaudeville.

Kinema—
Second Week—Smilin' Through.

Loew's—
Second Week—Fascination — Mae Murray.

Rialto—
Second Week—Beyond the Rocks.

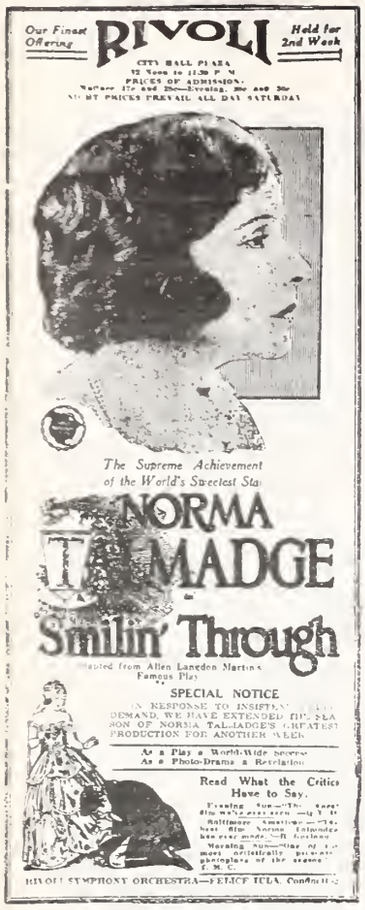
Millers—
Fourth Week—The Silent Call.

Mission—
Fifth Week—Orphans of the Storm.

California—
Overture—"Northern Rhapsody," "Neapolitan Nights," "Virginia Blues."
Current Events—Topics of the Day, Fox and International News.
Feature—His Back Against the Wall.
Novelty—Bali, the Unknown—Prizma.

Grauman's—
Overture—Symphony Orchestra.
Musical—Girls Quartette.
Current Events—Pathe News.
Organ Solo "I've Got to Find a New Kentucky Home."
Scenic—Urban Movie Chats.
Novelty—Piano and Song Act.
Feature—The Bachelor Daddy.

Symphony—
Current Events — Fox News; Screen Snapshots.
Comedy—Pulling the Nerve—Snub Pollard.
Feature—The Fighting Streak.



The Rivoli, Baltimore, advertises "Smilin' Through" for the second week

SEATTLE

Coliseum Theatre—
Overture—"If I Were King."
Current Events—Pathe and Kinograms.
Scenic—Mountain Music.
Comedy—Toonerville Trials.
Vocal — Betty Anderson singing "Annie Laurie."
Feature—Seventh Day.
Next Week—The Good Provider.

Columbia Theatre—
Overture — "Woman's Love and Life" and "Massenet's Elegie."
Current Events — International News.
Novelty—Gloom Chasers.
Comedy—Cheerful Credit.
Feature—The Man Under Cover.
Next Week—The Bearcat—Universal.

Strand Theatre—
Overture—Selections from "Carmen."
Current Events—Kinograms.
Feature—Cameron of the Royal Mounted.
Scenic—Nights of Many Shadows.
Feature—Is Matrimony a Failure.
Next Week—Beyond the Rocks.

Blue Mouse Theatre—
Second return engagement of "The Four Horsemen of the Apocalypse."
Next Week—Perjury.

Liberty Theatre—
Overture—Popular Medley.
Current Events—Liberty and Selznick News.
Scenic—Pathe Review.
Comedy—Bright Eyes.
Novelty—Ellen Knowden in toe dancing specialty.
Feature—The Crimson Challenge.
Next Week—School Days.

Winter Garden Theatre—
Current Events — International News.
Comedy—A Close Shave.
Feature — Woman, Wake Up — Florence Vidor.
Next Week—Queen of the Turf.

CLEVELAND

State—
Overture—"Orpheus" by Offenbach—Angelo Vitale, musical director.
Current Events—Pathe News—Topics of the Day—Pathe Review.
Cartoon—Mutt & Jeff in "Hop, Skip and Jump."
Specialty—"In the Harem of the Sheik"—Arranged by Managing Director George H. Dumond. Elaborate desert set, Arabian costumes and oriental atmosphere, thirteen musical specialties introduced, featuring Bob and Gale Sherwood and their popular Band.
Feature—"One Arabian Night."



How Grauman's Rialto, of Los Angeles, advertised "Find the Woman."

Feature—"The Lane That Had No Turning"—Agnes Ayres.
Next week—"The Beautiful Liar" Katherine MacDonald.

Standard—
Current Events — International News.
Comedy—"Red Hot Rivals"—Lee Moran—Century Comedy.
Added Attraction—"Squarin' It"—Neal Hart.
Feature—"A Wonderful Wife"—Miss Dupont.
Next week—"Second Hand Rose"—Gladys Walton.

PHILADELPHIA

Stanley—
Current Events—Pathe.
Scenic—My Country.
Feature—Beyond the Rocks—Paramount.
Vocal—Carl Rollins, baritone.
Next Week—Smilin' Through.

Stanton—
Feature—Orphans of the Storm—Griffith—Indefinite.

Aldine—
Feature—The Rosary.
Next Week—The Silent Call.
Next week—"Reported Missing"—Owen Moore.

Allen—
Overture—"Capriccio Italienne" by Tschaikowsky—Philip Spitalny, director.
Current Events — Allenette — Selected news reels.
Comedy—"Pure and Simple"—Bobby Vernon—Mack Sennett comedy.
Prelude—Singing and dancing, with a Zimmerer drop as background—Staged by S. Barrett McCormick.
Feature—"The Sheik's Wife."
Next week—"Wild Honey."

Stillman—
Overture—Irish Fantasie.
Current Events—Fox News.
Feature—"Smilin' Through"—second week—Norma Talmadge.
Next week—"Smilin' Through"—continued.

Park—
Overture—"Hungarian Festival"—Maurice Spitalny, director.
Current Events—Fox News.
Comedy—"Cold Feet"—Christie Comedy.

Karlton—
Comedy—Gymnasium Jim—Pathe
Current Events—Pathe.
Scenic—Niagara—Consolidated.
Feature—Across the Continent—Paramount.
Next Week—Missing Husbands—Metro.

Arcadia—
News—Pathe.
Movie Chats No. 14—Hodkinson.
Comedy—Please Remit.
Feature—Midnight—Realart.
Next Week—Find the Woman—Paramount.

Regent—
Cartoon—Hop, Skip and Jump—M. & J.—Fox.
Comedy—Follow the Crowd—Pathe.
Feature—I Can Explain—Metro.
Next Week—Conceit—Selznick.

Palace—
Current Events—News and Topics of the Day—Pathe.
Scenic—Snowbirds—Masterpiece
Feature—Fascination—Metro.
Next Week—The Good Provider—Paramount.

Victoria—
Current Events—Pathe.
Comedy—Gymnasium Jim—Pathe.
Feature—Man to Man—Universal
Next Week—The Broadway Peacock—Fox.

ATLANTA

Howard Theatre—
Overture—The Pink Lady.
Prologue—The Enchanted River and the Forest Fire; featuring "Blue Danube Waltz" and "Aida's Triumphal March" with a choral ensemble of fifty voices and principals, supervised by Signor Volpi.
Current Events—Howard News & Views—Compilation of Pictorial Events.
Feature—Gloria Swanson and Rudolph Valentino in Beyond the Rocks.

Metropolitan Theatre—
Overture—Metropolitan Orchestra
Current Events—Kinograms.
Educational Comedy.
Feature—Norma Talmadge in Smilin' Through—Second week.

Criterion Theatre—
Current Events—Kinograms.
Educational Comedy.
Feature—My Boy—Jackie Coogan.

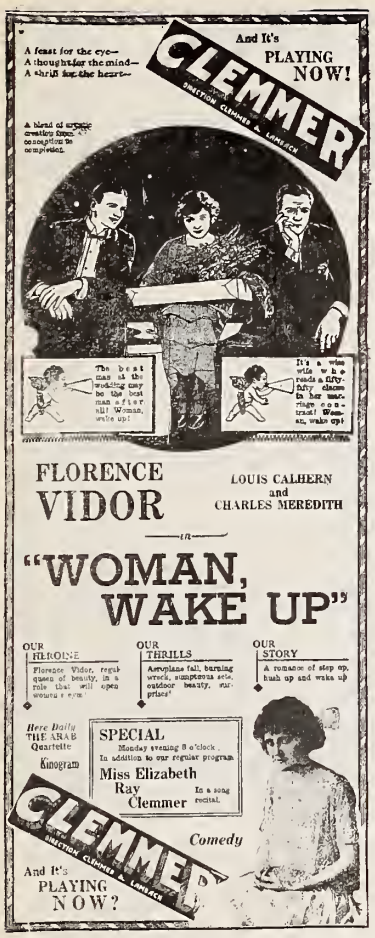
Rialto Theatre—
Overture—Rialto Orchestra.
Current Events — International News.
Comedy—Wanted, An Alibi.
Feature—Miss Lulu Bett.

BUFFALO

Shea's Hippodrome—
Overture—Selections by Oscar Adler's Syncopated Harmonists.



The Granada, San Francisco, uses the title of the film "Come On Over" as an invitation to Mr. and Mrs. Public



An ad of considerable length, effectively set up to advertise a Spokane, Wash., picture house.

Feature — Beyond the Rocks — Swanson and Valentino.
Comedy—The Studio Rube—Al St. John.
Current Events—Hippodrome Review.
Next Week—The Wall Flower and Pay Day.

Loew's State—
Overture—"La Boheme."
Current Events—Pathe News.
Feature — Without Fear — Pearl White.
Comedy—A Sailor Made Man—Lloyd.
Special—The Evolution of Dixie—Novel picture presentation.
Next Week — Fascination — Mae Murray.

Lafayette Square—
Overture—Selections by C. Sharpe-Minor on organ.
Feature—A Doll's House—Nazimova.
Comedy—Snub Pollard.
Current Events—Fox News and Lafayette Square-Courier local pictures.

Mark-Strand—
Overture—"Love Dreams."
Current Events—Kinograms.
Feature—The Prodigal Judge—Jean Paige.
Comedy—Pat Sullivan cartoon.
Next Week—The Seventh Day—Barthelmess.

Palace—
Feature — Man to Man — Harry Carey.

Shea's North Park—
Feature — Beyond the Rocks — Gloria Swanson.

Criterion—
Feature — The Heart of Africa — Lady Mackenzie's African hunt pictures transferred to this house for second week run.

Keith's—
Feature—White Oak—W. S. Hart.

DES MOINES

Strand Theatre—
Current Events—News—Educational—Kinograms.
Comedy—"A Special Delivery," with Al St. John.
Feature—Where Is My Wandering Boy Tonight?
Next Week—The Primitive Lover—Constance Talmadge.

Palace Theatre—
Feature—Ten Nights in a Barroom.
Next Week—Round five of "The Leather Pushers" and "Out of the Dust."

INDIANAPOLIS

Circle Theatre—
Current Events—Kinograms.
Overture—"Mlle. Modiste."
Novelty—Topics of the Day.
Ballet—Circle ballet, directed by Mme. Theo. Hewes.
Musical Act—Miami Lucky Seven.
Educational—Prizma color.
Feature—Song of Life.
Next Week—The Primitive Lover.

Loew's State Theatre—
Overture—"Good Morning Dearie."
Current Events—Pathe News.
Comedy Drama—The Policeman and the Baby.
Comedy—The Custard Nine.
Feature—The Iron Trail.
Next Week—The Spanish Jade and revivals of seven screen successes.

Ohio Theatre—
Orphans of the Storm, with special musical score and vocal numbers.
Next Week—Same with personal appearance of Lillian and Dorothy Gish part of week.

Colonial Theatre—
Current Events—Selznick News.
Novelty—Aesop Fable—Things Are not Always What They Seem.
Comedy—Pulling Teeth—Snub Pollard.
Novelty—Movie Chats.
Feature—For Those We Love.
Special Music—American Harmonists and Liberty Entertainers.
Next Week—Channing of the Northwest.

WASHINGTON

Rialto—
Overture—"Merry Wives of Windsor."
Current Events—Fox News.
Scenic—My Country—Bruce.
Feature—Beyond the Rocks—Paramount.

Metropolitan—
Overture—"Tannhauser."
Vocal Prologue—Smilin' Through.
Current Events — Pathe News — Topics of the Day.
Feature — Smilin' Through—First National.
Next Week—I Am the Law—First National.

Columbia—
Overture—"Maytime."
Comedy—Light Showers.
Current Events — International News.
Feature — Beauty's Worth—Paramount.
Next Week—Is Matrimony a Failure—Paramount.

Palace—
Overture—"Old Time Favorites."
Current Events — Pathe News — Topics of the Day.
Comedy—Special Delivery—Fox.
Educational—Official Movie Chats.
Feature — Crimson Challenge — Paramount.
Next Feature — Why Announce Your Marriage—Select.

ST. LOUIS

Missouri Theatre—
Missouri News and Views.
"Hook, Line and Sinker" — a Grantland Rice sport pictorial.
Harold M. Triggs in a concert on the Apollo.



Globe-Democrat Proof

Three houses, under one management, present "The Four Horsemen" to St. Louis patrons.



The Granada, Los Angeles, compiled this piece of attractive ad copy for the advertising of Ethel Clayton in "The Cradle"

"Beyond the Rocks"—Gloria Swanson and Rudolph Valentino.
Current Events—News and Views—Topics of the Day.
Novelty—"How to Grow Thin."
Comedy — "Torchy's Ghost" — Johnny Hines.
Feature—"The Primitive Lover"—Constance Talmadge.

William Fox Liberty—
Current Events—Fox News.
Feature—"Orphans of the Storm"—fourth consecutive week.

West End Lyric—
Current Events—News and Views—Topics of the Day.
Novelty—Aesop fable.
Comedy—"Step Forward"—Ben Turpin.
Feature—"Gas, Oil and Water"—Charles Ray.

Capitol—
Current Events—News and Views—Topics of the Day.
Comedy—"Step Forward"—Ben Turpin.
Feature—"My Boy"—Jackie Coogan.

Congress, Criterion and Delmar—
Current Events—News and Views.
Comedy—
Feature — "Where Lights are Low."

OMAHA

Strand Theatre—
Overture—Selected.
Current Events—Selznick News.



The Alhambra, Los Angeles, advertises the endorsement of the American Legion, upon the presentation of "Cardigan"

Comedy—"Danger."
Feature—"Beyond the Rocks."

Rialto Theatre—
Overture—Selected.
Special—Prince Lei Lani, Hawaiian tenor.
Current Events—Kinograms.
Comedy—"She Sighed by the Sea Side.
Feature—"What No Man Knows."

Sun Theatre—
Overture—Selected.
Current Events — International weekly.
Feature—"The Rosary."

Moon Theatre—
Overture—Selected.
Current Events — Universal Weekly.
Special—"The Leather Pushers, Round 4."
Feature—"Travelin' On."



At Grauman's Rialto, Los Angeles, advantage of both stars' popularity is used judiciously in offering "Beyond the Rocks"

KANSAS CITY

Liberty Theatre—
Overture—Ballet music from the opera "Feramors."
Current Events—Pathe News.
Organ Selections.
Comedy—Aesop's Fables.
Feature—The Isle of Zorda.
Next Week—The Good Provider.

Doric Theatre—
Current Events—International.
Organ Selections.
Special Number—Return engagement of Eugene Dennis, psychic wonder girl of Kansas.
Feature—Parted Curtains — Mary Alden and Henry Walthall.
Next Week—Pardon My French—Vivian Martin.

Newman Theatre—
Overture—"Euryanthe"—Weber.
Current Events—Newman News and Views.
Comedy—A Rolling Stone—Lloyd Hamilton.
Organ Selections.
Special Number — Bendix Male Quartette.
Feature — Beyond the Rocks — Gloria Swanson and Rudolph Valentino.
Next Week—Turn to the Right.

Royal Theatre—
Overture—Selections.
Current Events — Royal Screen Magazine.
Organ Selections.
Special Number—The appearance of Edna Wallace Hopper on the screen and in person.
Feature—The Green Temptation—Betty Compson.
Next Week—Smilin' Through—Norma Talmadge.

Twelfth Street Theatre—
Overture—Popular selections.
Current Events—Screen Magazine.
Organ Selections — Miss Hazel Webb and Miss Fay Shepherd, organists.
Feature—The Three Musketeers—Douglas Fairbanks (return engagement).
Next Week—A Doll's House—Nazimova.

ST. PAUL

Capitol—
Overture—"Capriccio Espagnole"—Rimsky-Korsakoff.
Current Events—Capitol Digest—Pathe and International News.
Novelty—Judge Rummy in The Chicken Thief—A Cartoon.
Vocal—Capitol Trio— "La Paloma" (a duet), Yradier—Marion Crary, Ted Cornell—Espana (a dance), Waldtenfel, Katherine Lowe—"Carissima" (a duet), A. A. Penn, Marion Crary, Ted Cornell.
Feature—Fascination, Mae Murray.
Musical—Leonard Leigh — Organ Solo—Arthur Koerner—Organ Recital.

MILWAUKEE

Alhambra Theatre—
Feature—Ohphans of the Storm.
Special Music by the Alhambra Orchestra.

Merrill Theatre—
Current Events — International News.
Novelty—Tony Sarg's Quaint Marionettes Byway Champions—A Goldwyn Sport Reel.
Feature—When Romance Rides.
Added Feature—The Leather Pushers.

Butterfly Theatre—
Current Events—Butterfly News of the World.
Comedy—Two Reels.
Feature—The Sheik's Wife.



How Loew's State, Indianapolis, advertised Nazimova in "A Doll's House."

Strand Theatre—
Current Events — Weekly—Kinograms.
Feature—Sisters.
Comedy—Baby Peggy—The Little Rascal.

Garden Theatre—
Current Events—News—Topics—Travel—Education.
Comedy—Christie Comedy.
Musical—Scene from Robin Hood Willard Andelin, Basso.
Musical—Scene from Princess Pat—Lillian Crossman, Soprano—Frank Ridge, Tenor.
Feature—Thomas Meighan—The Bachelor Daddy—Paramount.

CINCINNATI

Walnut—
Current Events—Pathe News.
Topics of the Day
Cartoon—Aesop's Fables—Pathe.
Feature—Beyond the Rocks.
Next Week—The Good Provider.

Strand—
Current Events—Pathe News.
Topics of the Day.
Comedy—Spooks—Mermaid.
Feature—Bought and Paid For.
Next Week—The Primitive Lover.



Design employed by Loew's State, Los Angeles, for Alice Lake in "The Golden Gift"

Lyric—
Current Events—Fox News.
Movie Chats—Urban.
Feature—Perjury—Fox.
Next Week—Footfalls—Fox.

Grand—
Comedy—The Little Rascal.
Feature—A Child For Sale.
Special Feature—Personal appearance of Gladys Leslie, child star of picture.
Next Week—Ten Nights in a Barroom.

Capitol—
Overture—"Pique Dame"—Capitol Symphony.
Current Events—Capitol News
Novelty—Sports Review—Grantland Rice.
Musical Interpolation — Selected Jazz Numbers—Units I and II, Capitol Orchestra.
Feature—When Romance Rides.
Comedy—Torchy's Orange Blossoms—Educational.
Next Week—Head Over Heels.



An action design conceived by the Superba, Los Angeles, to advertise the "Bearcat"

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

A Bachelor Daddy—
One of Tom Meighan's best and a fine clean picture with plenty of heart interest. Played to big business. (Middle West.)

Mild, pleasing and utterly harmless. Meighan always draws. (Middle West.)

Good entertainment and fine box office value. (Middle West.)

Green Temptation—
Generally accorded a "good show." Better liked by men than women. Business fair. Box office satisfactory. (Middle West.)

Picture pleased. Fine business. (Middle West.)

The Good Provider—
Went over big. Fannie Hurst is big favorite and her pictures always draw well. Much favorable comment. (Middle West.)
Excellent picture. Fair business. (East.)

Too Much Wife—
Good comedy, but business only fair. (East.)

Get-Rich-Quick Wallingford—
Fair picture and box office value. (Middle West.)

Forever—
Picture very well liked. Better class especially appealed to. Its attraction to general public a surprise. Occasional great dissatisfaction. Business average, fine weather keeping people outside. (Middle West.)

Find the Woman—
Title served as an arouser of curiosity and the picture did a good week's business. (Middle West.)

Is Matrimony a Failure?—
Somehow or other it didn't pull big. Fair business. (East.)

Fairly good picture with average box office receipts. (West.)

Hush Money—
This is a great picture and went over big. (West.)

The Crimson Challenge—
Fine production, and one that pleased our patrons. Good business. (West.)

Bought and Paid For—
With added attraction, it played to big houses. Good story. (Middle West.)

Business fair. Picture well received. Plot sounded like an old one to some but they liked it all right when they saw it. (Middle West.)

Affairs of Anatol—
On second run business was fair. (Middle West.)

The Sheik—
On second run did best business ever done by second run feature at this theatre, and when other first run features did not do big business. Couldn't have asked for better business. (Middle West.)

Three Live Ghosts—
Good feature with general attraction. Business handicapped by Music Week. Feature well liked by all who saw it. Theatre caters to women but picture was also well liked by men. (Middle West.)

Travelin' On—
Patrons of this house have a liking for westerns, so naturally this one went over good. Box office figures above average. (East.)

Beauty's Worth—
Good feature. Played to average business. (Middle West.)

FIRST NATIONAL

Smilin' Thru—
Ranks with Norma Talmadge's best and highly pleased our patrons. Business excellent. (Middle West.)

Beautiful picture. Opened to capacity. Business way above anything we have had this spring. (Middle West.)

Sowing the Wind—
Fair picture and business only fair. (East.)

Wedding Bells—
On second run business all right but nothing rushing. (Middle West.)

The Seventh Day—
Good business on this one and it was well liked. (Middle West.)

Cops—
One of Buster Keaton's funniest and a great help to the feature with which it was shown. (Middle West.)

A Question of Honor—
Given laudatory notices in local newspapers, attracted much better business than her former pictures. Patrons commented favorably on it. (East.)

METRO

Four Horsemen of Apocalypse—
Second week of return engagement was as popular as first week. Valentino drew the crowds. (Middle West.)

Wonderful picture but failed to draw heavily and business was only fair. (Middle West.)

Put on for second run at popular prices, this picture stood them up all week. Good exploitation did it. (East.)

Fair business on second run. Fine production. (West.)

Turn to the Right—
Business just fair. Picture ordinarily would have drawn better it is thought, but was handicapped by other local attractions. (Middle West.)

Seeing's Believing—
A thin plot, with nothing to recommend it. Business correspondingly poor. (Middle West.)

Peacock Alley—
Mae Murray liked in this vicinity. Nice crowds during run. (Middle West.)

UNIVERSAL

Foolish Wives—
One of the best drawing cards in several weeks. Played to a good attendance for a week's run. (Middle West.)

Fair average for second week. People in town for the Drake relays. Personal appearances of Miss DuPont created some interest. (Middle West.)

Picture comes up to expectations for costliness of production but some disappointment in plot. No central figure which especially wins sympathy. Business not what expected. (Middle West.)

Did very well. Opinion divided as to its merits. (Middle West.)

Man Who Married His Own Wife—
Interesting story, well acted, and well directed. Nevertheless, our business for week was only fair. (Middle West.)

Wild Honey—
Good melodrama and fair business. (East.)

Wonderful Wife—
Fairly good entertainment with average business. (West.)

Man Under Cover—
Fair production. About same business as usual. (West.)

With Stanley in Africa—
A serial attraction which is doing good business and which has good story for exploitation. (Middle West.)

Adventures of Robinson Crusoe—
First episode packed them in nearly all day. Recent appearance of "Connecticut Yankee" made many friends for Harry Myers. (Middle West.)

UNITED ARTISTS

Little Lord Fauntleroy—
Good business in moderately priced house. Special Saturday matinee for kiddies with fair success. Competed with free show for kiddies. Picture praised generally. Holding over for second week. (Middle West.)

Packed them in for first week and on second week business was good. General appeal. (Middle West.)

The Doll's House—
Excellent picture. Fair box office attraction. (Middle West.)

The Iron Trail—
Fair picture. Those who admire Rex Beach came to see it. (Middle West.)

GOLDWYN

Grand Larceny—
Fair picture and fair business. (East.)

Ordinary picture. Held out fair for one week. (Middle West.)

The Grim Comedian—
Fair picture and fair business. (East.)

Come on Over—
Went over well. Pleased 90 per cent of our patrons. (South.)

Theodora—
Patrons were well pleased with it, and receipts were good. (Middle West.)

Dangerous Curve Ahead—
Second run showing made satisfactory return but it wasn't large. (Middle West.)

His Back Against the Wall—
Good business and nice picture. (Middle West.)

VITAGRAPH

The Sheik's Wife—
A box office attraction. Attracted good crowds all week. (Middle West.)

The Man from Downing Street—
Just fair as a drawing card, although it met with the unanimous approval of patrons who saw it. (Middle West.)

The Prodigal Judge—
A good picture but it didn't go very well. (Middle West.)

Too Much Business—
Big business on this picture. Pleasing production. (West.)

FOX

The Fighting Streak—
Fine picture which attracted good business. (West.)

Chasing the Moon—
Good business. Tom Mix growing in popularity. Liked the comedy. (Middle West.)

Little Miss Smiles—
Fair feature that did very satisfactory business. (Middle West.)

PATHE

Hills of Missing Men—
Fair picture, little business. (Middle West.)

Woman Wake Up—
Fair picture with average business. (West.)

Anne of Little Smoky—
Fair business. (Middle West.)

R-C PICTURES

Two Kinds of Women—
Good picture for those who follow Pauline Frederick. A man's picture as well as a woman's. (Middle West.)

Silent Years—
Good picture with good box office value. (West.)

SELZNICK

Reckless Youth—
Elaine Hammerstein popular with our patrons and this feature on same bill with "A Sailor-Made Man" brought in big crowds. (Middle West.)

The Prophet's Paradise—
Business fine for this time of year. Eugene O'Brien popular with audiences. Picture well liked. (East.)

GRIFFITH

Orphans of the Storm—
Third week of run and continues to draw good. Held for fourth week. (Middle West.)

Played three weeks to big houses at popular prices, 50 and 75 cents. (Middle West.)

STATE RIGHTS

Ten Nights in a Bar-room—
Opened big with opening on Saturday. Much larger than ordinary Saturday business. (Middle West.)

Extensive advertising put this one over in good style. Large crowds for a week's run. (Middle West.)

Heedless Moths—
Mediocre picture and business to match. (East.)

Charge It—
Pleased admirers of Clara Kimball Young but only drew average business. (Middle West.)

Sacrifice—
Spectacular, foreign-made picture with considerable story interest. Played to fair business. (Middle West.)



Featuring "The Ruling Passion" in the California Theatre's display copy, detailing the added attractions

Exhibitors' Service Bureau—Pages 2838-2849

Conducted by J. S. DICKERSON



This "Invisible Power" display was designed by E. J. Barnette, manager of the Victory theatre, Waco, Texas

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

Thomas D. Soriero, Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. C. Horator, Alhambra theatre, Toledo.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
Leo A. Landau, Alhambra theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland.
S. Barret McCormick, Managing Director, Allen theatre, Cleveland.
E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.
G. E. Brown, Managing Director, Loew's Palace theatre, Memphis, Tenn.
Stanley Chambers, Palace theatre, Wichita, Kan.
Willard C. Patterson, Criterion theatre, Atlanta.
R. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
Lowell W. Calvert, Managing Director, Capitol theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
J. A. Partington, Imperial theatre, San Francisco.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Eugene H. Roth, California theatre, San Francisco.

The Showman's Manual

Exploitation plays an important part in the success of any picture.

Proper presentation adds dollars to the box-office total.

Expert advice and ideas that have been successfully tried out are available in the time-saving history of pictures—THE MOTION PICTURE NEWS BOOKING GUIDE.

The Second Edition of this accepted theatre asset is ready for distribution.

Order your copy NOW.

Full data on all pictures—short length subjects as well as features—released between September 1st, 1921, and March 1st, 1922, included in this issue.

Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Herbert J. Thatcher, Strand theatre, Salina, Kan.
Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.
L. W. Barclay, Managing Director, Nemo theatre, Johnstown, Pa.
Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.
William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.
Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.
C. C. Perry, Manager, Astor, Strand and Liberty theatres, St. Paul, Minn.
L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.
Joseph Plunkett, Managing Director, Mark Strand theatre, New York.
Samuel Sivitz, Director of Publicity, Rowland and Clark theatres, Pittsburgh.
Ray Gromhacher, Managing Director, Liberty theatre, Spokane, Wash.
Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.
George Tooker, Manager, Regent theatre, Elmira, N. Y.
Ernest G. Stellings, Manager, Grand theatre, Wilmington, N. C.
Phil Gersdorf, Supervisor, Southern Enterprises theatres, Macon, Ga.
W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.
W. Griffith Mitchell, Managing Director, Majestic and Family theatres, Port Huron, Mich.
A. J. Cobe, Managing Director, Central Theatre, New York.



Lobby display for "Her Husband's Trademark," arranged for the engagement of this picture at the Strand theatre, Seattle, Wash.

Scene from "Smilin' Through" Basis of Hyman's Prologue

In his prologue for "Smilin' Through" Edward L. Hyman, managing director of the Brooklyn Strand, presented an actual scene as it takes place in the drama. Every detail on the stage coincided with that on the screen and the two people in the prologue were dressed exactly as the people who took part in the screen incident upon which the prologue was based.

The setting showed garden walls with clinging ivy and rose bushes and to the right it connected with the house. There was a mat of grass and on the left of the stage was a bench upon which was seated the old man.

As the curtains parted John Carteret arose, and taking the doll from its resting place he held it in a position that cast its shadow upon the wall. At this point a spot was placed on the doll to throw its shadow.

Then off stage were heard the strains of "Smilin' Through," sung by a soprano. The voice gradually came nearer and nearer until the soloist was seen. She made her way in through the gate of the garden. She was dressed in an old fashioned white bridal gown with wide hoop skirt.

As the song neared its end she backed through the entrance followed by the old man.

Near the end of the picture, the soloist, off stage, again sang the ballad "Smilin' Through."

Votolato Gives the Potato Show a Trial

THE now familiar "potato show" has been tried out by Vincent J. Votolato, manager of the Myrtle Hall, Thornton, R. I., with the usual grand success all around.

Mr. Votolato made his admission for a special matinee, three potatoes, the "spuds" to be turned over to the local authorities as gifts to needy people of the village.

The children took to the idea; like ducks to water and the stunt was the talk of the town.

Ryan Arranges Tasty Lobby Display for Easter Week

Manager Ryan, of the Liberty theatre, New Orleans, La., presented "Just Around the Corner" and "The Paleface" during Easter Week and in addition to a well arranged lobby of stills and cut-outs and clippings on these features, he gave an Easter atmosphere to it all. Side panels were gay with baskets of colored eggs, rabbits and lilies. A center panel showed a bleak tenement house with snow on the ground and a girl turning the corner. Another panel had a good drawing of Keaton beside a wigwam. White ribbons looped from the marquee to the lobby gave a holiday appearance.

Barnette Does Things During "Invisible Power" Showing

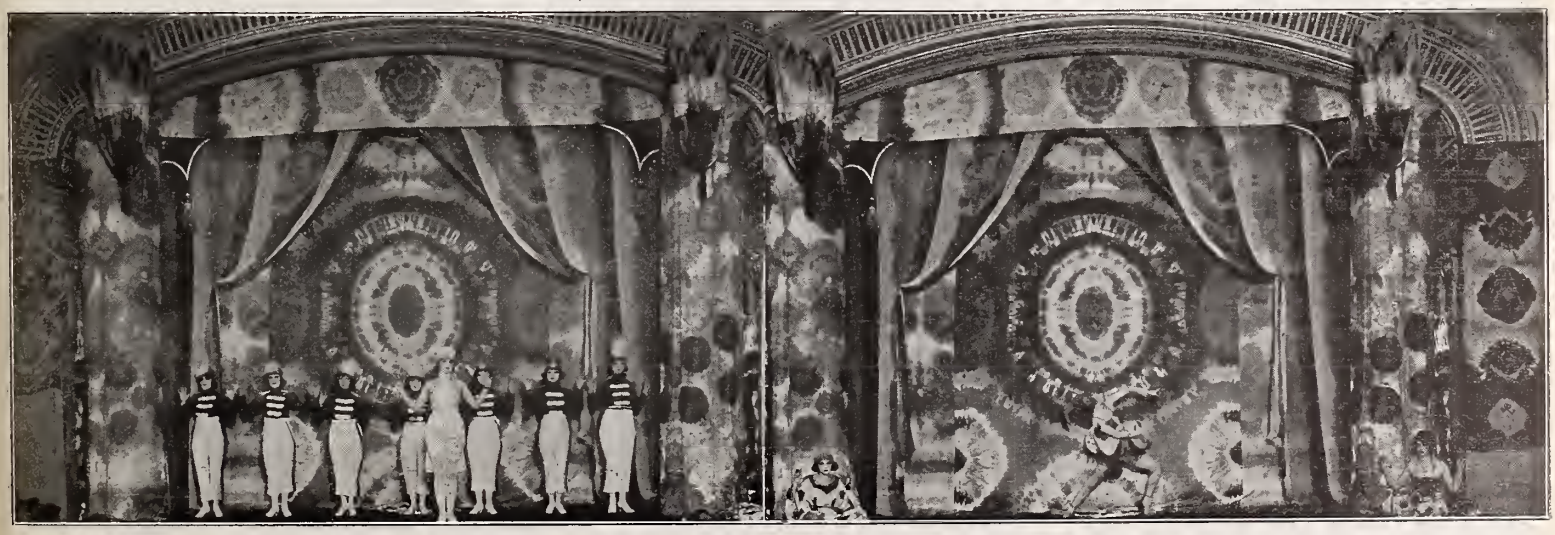
Manager E. J. Barnette of the Victory theatre, Waco, Texas, pulled some clever stunts in connection with his showing of "The Invisible Power."

Arrangements were made with a local newspaper for a special mothers' and babies' matinee. The newspaper gave this event two special stories. All mothers bringing their babies to the matinee were admitted free. A novelty lobby display stunt was also put over. Mr. Barnette advertised for fifty baby buggies for use in the lobby, offering two passes for the use of each perambulator.

Catchy signs were placed on the go-carts and in addition to the buggies, the lobby was filled with children's trinkets and toys. These were used to keep the youngsters quiet while the mothers saw the show. A decorative stunt used was a cut-out of a mother and child in the center of the lobby. Directly behind this was another cut-out of a father and child. A sign asked if the reader would rather give a child away than have it branded.

In spite of "wind and water" the Victory did better than the average on the showing and Mr. Barnette is convinced that his exploitation was what saved the day.

A cut showing Mr. Barnette's lobby front appears on the opening page of this section.



Two views of the prologue for "Her Husband's Trademark," presented recently at the Strand theatre, Seattle, Wash.



These "Queen of Sheba" lobby decorations are by Manager McCard of the Rex theatre, El Dorado, Ark.

Bissinger Erects Striking Lobby Front

"Over the Hill" Exploitation at Dallas Covers Every Angle

LEWIS J. BISSINGER, manager of the Washington theatre, Dallas, Tex., established new precedents in his community for original and unique enterprise in the exploitation of "Over the Hill," which played a three weeks' engagement at this house.

To begin with, Manager Bissinger, assisted by a Fox representative, erected a strikingly inviting lobby front. Over the entire entrance was placed large beaver-board arrangements with various scenic effects. Almost hiding the box-office from view of the street and standing four feet in front of it was a conicular-shaped board with the painting of a long road leading up a distant hill. The road was lined with sentinel trees. Above was a similar painting with the large letters of "Over the Hill" standing prominently in the front.

By tieing up with a local tractor distributor, Bissinger sent through the streets of Dallas another original display. Attached to the rear of a noisy and gas-sputting tractor was the open body of an automobile-truck trailer. Leaning against each other and facing both sides of the street from the trailer were two large signs.

The entire bally-hoo cost very little, the only expense being represented by the signs. The carrying of the motion picture advertising about the streets gave the tractor dealer another excuse for parading his wares about, the tie-up thus being easily effected.

There was a circus in Dallas at the time of the showing of the production, so Manager Bissinger sought another avenue of exploitation.

For the small cost of $20, arrangements were consummated with the circus officials whereby three elephants from the show were to be paraded about the thoroughfares carrying large banners advertising "Over the Hill." After the animals had been trotted about during the day, the banners which they carried were hung in the top-center of the big tent at night, thus to be viewed by 10,000 or 15,000 Dallasans.

The signs the elephants bore read: "Nothing too Big for the Washington. 'Over the Hill' this Week." Another read: "The Juggernaut of the Screen. See 'Over the Hill' at the Washington."

These stunts were further enhanced in their efficiency with a large newspaper window display and mailing campaign, the result of which held the production for a three weeks' run in a theatre which ordinarily changes its program twice weekly.

Cooley Gives Lobby of Real Live Chickens

A SPECIAL lobby display that brought forth admiring comments from patrons of the Victory theatre, Tampa, Fla., was arranged by Manager C. D. Cooley for his showing of "A Game Chicken."

Mr. Cooley dug up a whole lot of display cages, such as are used in fairs and poultry shows, and filled them up with a bunch of real game chickens. The cages were displayed neatly in the lobby with plenty of scratch feed, buttermilk mash and other chicken feed, stacked around to make this look regular.

Penrod and His Gang Invade Alexandria, Va.

PENROD, his trusty lieutenant, Sam Williams, and all the gang of the American Boys' Protective Association, were on hand when the "Penrod Special," boasting twin-six power, toured the main streets of Alexandria, Va., in conjunction with the showing of "Penrod" at the Richmond Theatre.

M. Harmon Reed, owner of the theatre, engaged the truck for the day, loaded it with all the available kids in the neighborhood, their instructions being to doll up as far as possible as one of the characters in the picture in order to get a free ride. A piano, drum and violin were used to furnish music for the party. Two colored boys represented Herman and Vermin, one of them being especially effective, with painted eyebrows, goggles and high hat. A small-sized kid represented Wes Barry. Yes, he had freckles.

The ballyhoo not only covered Alexandria, but a lot of outside territory as well, creating a lot of interest. It visited several picnics and broke up the show in one way but added interest in another, and worked up attendance for the picture. One hundred one-sheet stands, which were used in connection with the advertising, covered the territory, constituting a large outlay for a theatre in a town the size of Alexandria.

Leonard Gets Youngsters to Ballyhoo for "White Eagle"

A bit of unique exploitation was staged last week by William Leonard of the Mystic theatre, Cedarville, Kas., with the serial, "White Eagle." To every child under 14 years old Mr. Leonard offered an Indian head-dress and a ticket to the show, provided they brought two white feathers to the theatre. The response was unanimous. Then followed a parade, with a throng of small children composing the line of march through the town, dressed in Indian costumes. The aid of a primary teacher, who incidentally happened to be Mr. Leonard's daughter, was a great factor in including the children to turn out 100 per cent.



Lobby decorations on "High Heels" by the Grand theatre, Columbus, Ga.



Pay Day" lobby decorations used by the Liberty theatre, Seattle, Wash.

Flint Theatre Puts Over "School Days"

One of the biggest campaigns in the history f Flint, Mich., was put into effect by Manager Moxam, of the Globe theatre, during the engagement of "School Days."

One hundred window cards were distributed hroughout the city, fifty cut-outs of Barry were laced in stores, 10,000 heralds were sent broadast mostly in the schools of Flint, and at a pecial kids matinee dunce caps and lollypops ere given out as souvenirs.

A private screening was held for the school eachers and principals of the city, music stores arried window displays of the "School Days" ong, and Manager Moxam started a newspaper easer campaign eight days before the showing f the picture.

Milk Bottles Exploit "Her Husband's Trademark"

NEARLY every family in Cedar Falls, Iowa, takes milk, and the tieup between the Strand Theatre and the largest dairy in town for "Her Husband's Trademark" was almost 100 per cent effective.

The theatre got out small hangers with a hole in each that fitted over the neck of the milk bottles. These were found in every delivery several mornings before the opening.

The card read: Our trademark stands for the very best in milk and dairy products. "Her Husband's Trademark" stands for the greatest motion picture Glorious Gloria Swanson has ever appeared in.

New Orleans Fans Appreciate Artistic Presentation of "Smilin' Through"

Manager Chadick, of Saenger's Strand theatre, New Orleans, La., staged an impressive presentation of "Smilin' Through" during Easter week. Advance exploitation heralded the event through trailers, window cards, post cards and a tie up with a phonograph shop. The lobby display was a reproduction of the garden scene, made of boards with walls of painted brick and gay with vines and flowers. A beautiful prologue was presented, the garden set being duplicated here on a lavish scale, and the Strand soloists sang "Smilin' Through" dressed in the the old style costumes, "Then You'll Remember Me" and "Smilin' Through" were used as the general theme of the orchestra throughout; after an overture of selections from Lucia by Signor Carazo's orchestra swelled to forty pieces for the occasion, during which six musicians were singled out for the Sextette. As an added attraction, the Glee Club of twelve boys from the local Tulane University were presented for twenty minutes, with a group of college songs.

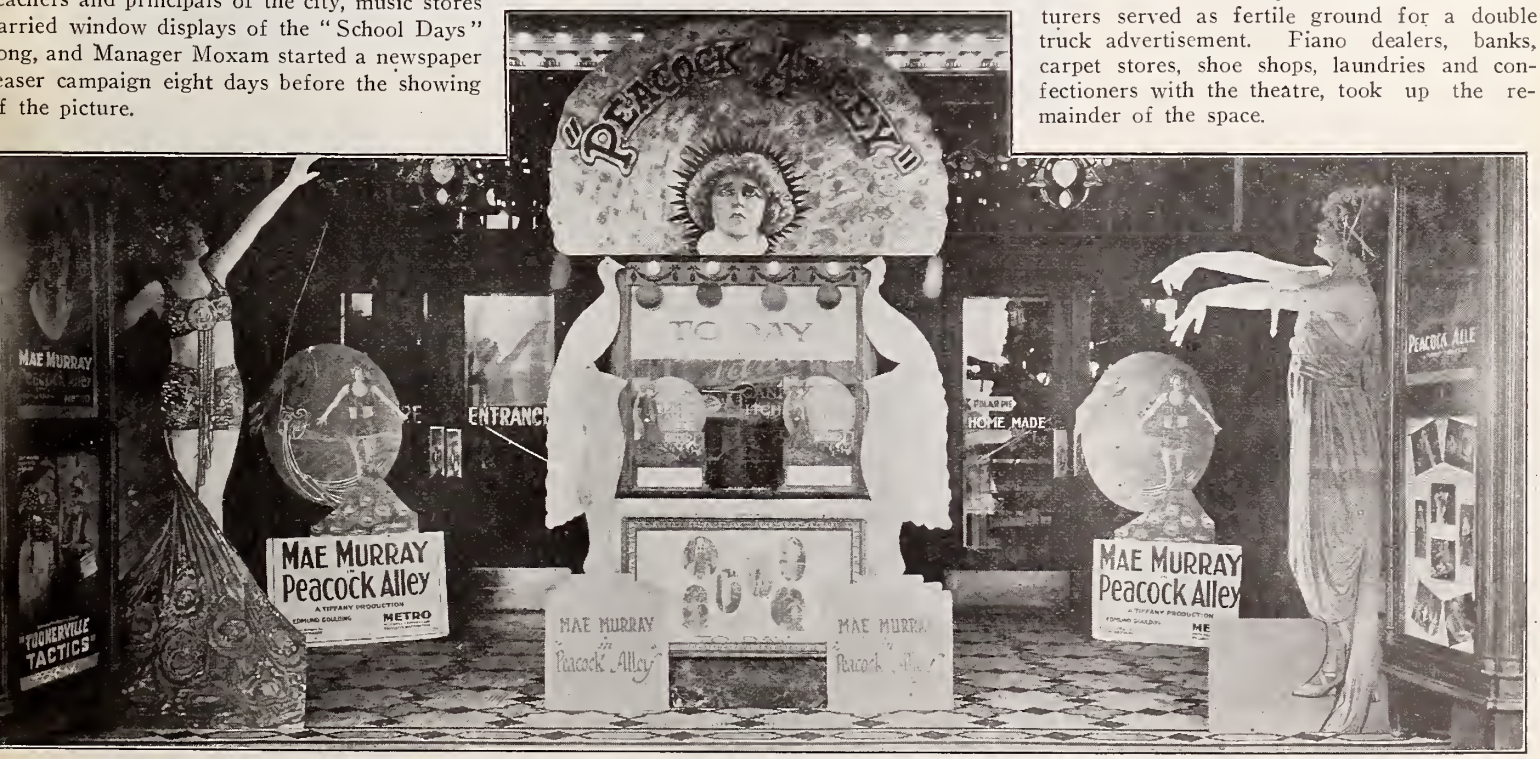


Ballyhoo on the first episode of "Robinson Crusoe" put over by the Strand theatre, Madison, Wis.

Merchants of Kokomo Adopt "Smilin' Through" Slogan

Under the now familar slogan of "Let's Go 'Smilin' Through' 1922" leading merchants of Kokomo, Ind., combined with the Isis theatre for an optimism campaign in connection with the showing of the picture.

The home of many automobile manufacturers served as fertile ground for a double truck advertisement. Piano dealers, banks, carpet stores, shoe shops, laundries and confectioners with the theatre, took up the remainder of the space.



Lobby display on "Peacock Alley" originated by George W. Brown, manager of the Colonial theatre, Bluefield, W. Va.



Lobby display on "Foolish Wives" designed by William Cutts, manager of the Columbia theatre, Seattle, Wash., and described in the accompanying story

Selling "Foolish Wives" to Seattle

Manager Cutts of the Columbia Puts Over Big Exploitation Campaign

AN advertising and exploitation campaign that sets new records for Seattle has just been completed by William Cutts, manager of the Columbia theatre, for his showing of "Foolish Wives."

The feature was advertised in the newspapers and on the billboards for several weeks before the run began. Both regular and teaser ads were used, giving details of the picture, characters and reviews from other cities.

Just before the run began, the Seattle Star, an evening daily, in conjunction with the Columbia, ran a "Foolish Wives" contest. For twelve days, pictures of famous "Foolish Wives" of history, including Eve, Cleopatra, and others, were printed in the paper. At the end of the twelve days the first readers to successfully name and individually arrange the twelve "foolish wives" correctly were given cash prizes by the Columbia management.

The Columbia lobby was elaborately decorated when the showing began. A large arcade was built out over the sidewalk to the edge of the street, and was constructed to represent the palace at Monte Carlo, with flags, pillars and European decorations. The lobby was lighted indirectly and by spot lights from neighboring buildings. Photographs of the principals and scenes from the picture were prominently displayed.

The girl ushers in the theatre were all costumed to represent the princesses in the picture, wearing fancy evening gowns, lace shawls and huge plumes in their hair. They distributed artistic folders giving the cast of characters of the picture, a few facts about the production, and announcing some of the Columbia's coming attractions.

As a novel ballyhoo stunt, Manager Cutts employed a man and a woman to represent Count Karamzin and the ambassador's wife. During the entire run of the picture, these two were seen together in all parts of the city. The impersonator of the count was dressed in green military britches, black boots, a white coat with gold buttons and braid and medal decorations, large white cap, black belt, monacle, sword and cane. He smoked long Russian cigarettes, giving a very faithful characterization of Von Stroheim. Mrs. Hughes' impersonator was attired in an evening dress and fur cape. A great part of the time these two characters rode about the city in a large, open touring car, absolutely devoid of any signs or advertising matter of any kind. During the day they visited the baseball grounds, lakes, parks and all places where crowds congregated. At times they walked up and down the main Seattle thoroughfares, attracting an unusual amount of attention, dressed and made up as they were. The "Count" was also often seen riding on horseback in different parts of the city and on the boulevards.



Another view of the "Foolish Wives" lobby used by the Columbia theatre, Seattle, Wash., showing illuminated transparencies

On top of one of the large office buildings in the city a huge spotlight was mounted. At night, a man maneuvered this light so that it would shine up and down the main street on the block in which the Columbia is located. The extremely bright light attracted the attention of all pedestrians and motorists on the street, who would look up to see the source of the blinding rays. As their gaze travelled to the top of the building where the light was situated, they saw in huge electric letters the words "Foolish Wives" flashing down upon them from a specially constructed sign immediately above the spotlight.

During the second week of the picture's run newspapers carried large amounts of space to the effect that on a Thursday noon the "foolish wife" of a well-known Seattle aviator would leap from her husband's plane in a parachute and land somewhere in the city's business district. The first person to reach this "foolish wife" and escort her to the business office of the Seattle Post Intelligencer, a morning newspaper, was to receive a cash prize of $20



Manager Bill Jones of the Saenger theatre, Alexandria, La., arranged these decorations for "Hail the Woman."

Attractive Lobby on "Star Dust" Part of Manager Ryan's Campaign

Manager Ryan of the Liberty theatre, New Orleans, built an attractive looby display for "Star Dust" during his recent engagement of this picture.

Cut-out stars were used as decorations and special mats were painted of Miss Hampton's head. The background was blue, dotted with stars.

Miss Hampton made a personal appearance in connection with the showing.

In addition to the exploitation mentioned. Mr. Ryan put over a contest for red-headed girls. The six most beautiful "red heads" were gives passes to the Liberty and were also entertained at dinner by Miss Hampton.

Miss Hampton was booked for a talk over the radio phones, the broad casting being done from one of the local newspaper offices.



Window display on "Fool's Paradise" by William Youngclaus of the Majestic theatre, Jefferson, Iowa

Stark Gets Aid of Local Merchants on "Certain Rich Man"

NEAT tie-ups based on the title of the picture were responsible for a large amount of extra business when Manager D. H. Stark, of the Capitol theatre, Houston, Texas, played "A Certain Rich Man."

Confectionery, jewelry and cigar stores were among the local institutions which co-operated. One especially cleverly worded window card was used. The text read: "Old Maids Shop—Wanted at Once—A Certain Rich Man—Need Him Badly—Capitol Reasons."



Novelty ballyhoo on "The Chauffeur" used by the Metropolitan theatre, Iowa Falls, Ia.

"Man's Home" Furnishes Cooley Opportunity for Tie-Up

The title of "A Man's Home" was utilized by Manager C. D. Cooley of the Victory theatre, Tampa, Fla., to good purposes in putting over a double truck of co-operative advertising. Mr. Cooley saw the possibility of working up a tie-up with the local advertisers on such a title and put over a double page in each of the local papers.

Clear across the double page spread was the title "A Man's Home." In the center was an ad on the picture and a description of the production. Surrounding this were the ads of the merchants, each ad being so worded that the title "A Man's Home" was brought in. There were advertisements of lumber, building material, paint, hardware, flowers, eats, motor cars, cigars, etc. Mr. Cooley has run a number of these tie-up pages with the merchants, and whenever a picture has a title with the "appeal" in it, he puts one over.

Slow Walking Champ Issues Challenge to Eastern Fans

Newspaper editors in Eastland, Tex., where "A Connecticut Yankee in King Arthur's Court," recently was shown at the Connellee Theatre were kept informed for three weeks prior to the opening of the engagement that the "slow walking champion of the world" would soon appear in their city.

The information was sent to the newspapers by mail and was instigated by a Fox exploiteer. The letters told of the coming advent in Eastland of the "champion," and of his challenge to the entire populace of the city in a slow race. "I can walk any given distance and keep constantly moving in one direction in more time than it takes any citizen of Eastland," so he hurled his challenge. The newspapers devoted considerable space to the news of the approaching appearance.

Then on the day before the opening, the "champion" appeared in town. He was attired in the garb of "Sir Boss." On his back was a sign reading: "Walk With the Connecticut Yankee to the Connellee Theatre."

The "Yankee" proceeded down the streets of the city at snaillike speed, being a performer especially employed for the stunt. His unusual slowness in walking gave him the appearance of a slow motion picture and crowds were attracted wherever he appeared.



Lobby decorations for "My Boy" by the Trianon theatre, Birmingham, Ala.



Mechanical lobby display on "The Iron Trail" designed by D. P. Leach of the Eagle theatre, Swift Current, Saskatchewan

Regun Has Fine Idea to Aid in Compiling Mailing List

A simple post-card costing $6, advertised "Fool's Paradise" for the Regun Theatre, New York, developed a mailing list, created a lot of talk, and brought abundant good-will to the theatre.

A week before the opening it was announced with slides that anyone wishing to see "Fool's Paradise" free should ask the manager, and the patron was given a sheet of four post-cards. The patron was to write a given message on each card and put a name and address on the other side. After the cards were filled out, the patron returned them to the theatre and received a free admission for his trouble.

In this way the exhibitor put over a post-card stunt and the public did the work for him. Out of the 2,000 cards distributed 1,500 came back which gave him a mailing list of 6,000 names. Although there were approximately 1,500 passes given out, the old law that one free admission brings in a couple more paid admissions worked so the box-office did not suffer perceptibly.

Fred Greene, Paramount exploiteer devised the stunt and sold it to John C. Ingram, manager of the Regun.

Stark's Lobby on "Homespun Vamp" Decided Novelty

MANAGER D. H. STARK of the Capitol theatre, Houston theatre, Houston, Texas, rigged up a most attractive lobby display on "The Homespun Vamp."

He secured from an old curio shop all the necessary material in the form of old-fashioned spinning wheel, old style milk pail, country style organ, rake, hoe and old rag carpet. These were arranged in the lobby and signs attached to each telling of its history.

Free Hair Nets Used to Exploit "Fool's Paradise"

When "Fool's Paradise," played the Majestic theatre, Jefferson, Iowa, Manager Wm. Youngclaus hooked up a large local department store, who gave away one gross of high grade hair nets to as many ladies as were going to see this picture.

These hair nets were given on the theory that they would be needed to keep the hair in order during the nerve tingling and hair raising thrills of this picture.

Here Is Novelty Teaser Stuff for "The Seventh Day"

By a systematic mailing campaign that covered seven days, Manager Herbert Johnson of the Luna theatre, Lafayette, Ind., brought his patrons to "The Seventh Day." Taking advantage of the theme of the story, which revolves around a country boy's idealization of a sophisticated city girl, the manager used teaser ads along the following order:

First Day—"Our hero is made captain of a sailing schooner."

Second Day—"Our hero gets his first glimpse of the 'dream woman.'"

Third Day—"Our heroine tries a dangerous flirtation."

Fourth Day—"Our hero falls desperately in love."

Fifth Day—"The disdainful heroine brings the hero back to earth."

Sixth Day—"Our hero in the depths of despair."

Seventh Day—"How does it end? Our hero, Richard Barthelmess will act his story at the Luna next week."

This teaser system aroused their interest without telling too much about the story and they flocked to see the picture in consequence.



Lobby decorations on "Trailing," arranged by Manager H. J. Gould, of the Hippodrome, Fort Worth, Texas



Lobby Display for "Don't Tell Everything," put over by Oscar White, manager of the Rex theatre, Sumter, S. C.

Big Campaign for Race Track Picture

"Night Racing" is Advertising Catch-Line in De Hoff's "Queen O' The Turf" Drive

ONE of the most complete campaigns for a racing picture was successfully carried out by the New Theatre, Baltimore, in behalf of "Queen O' The Turf," which started a week's run there on May 8th. The drive was engineered by Lou DeHoff, advertising manager of the Whitehurst Theatre interests in Baltimore. With him collaborated Al Boasberg, of the R-C exploitation department.

The keynote of all the advertising was the phrase "night racing." These words were carried in all the advertising in the dailies, and a special ad in the sporting paper as well as a news story described the first attempt ever made at "night racing." The proximity of the Plimico race track to Baltimore, was also used to advantage. On the Saturday afternoon before the Monday opening, specially prepared envelopes, captioned "Rob Cole Tip Service" were distributed with every ticket sold at the race track. Inside of the envelope was a sheet of the imitation money issued by the R-C exploitation department on which was imprinted the announcement of the opening of the race track picture "Queen O' The Turf" at the New Theatre. It was noticeable that only a very small number of fake money could be found discarded inside the race track when the crowd had disbursed.

A big feature of the campaign was a street ballyhoo of three race horses, which, instead of being ridden by jockeys, were led by stable boys blowing bugles. The horses carried signs reading "Morvich," "Sir Barton," and "Man O' War," and at first reading, it appeared as if one of these horses was to make a personal appearance at the theatre during the showing of the picture. These horses attracted considerable attention in their march through the principal streets of Baltimore, which is noted as an enthusiastic racing town.

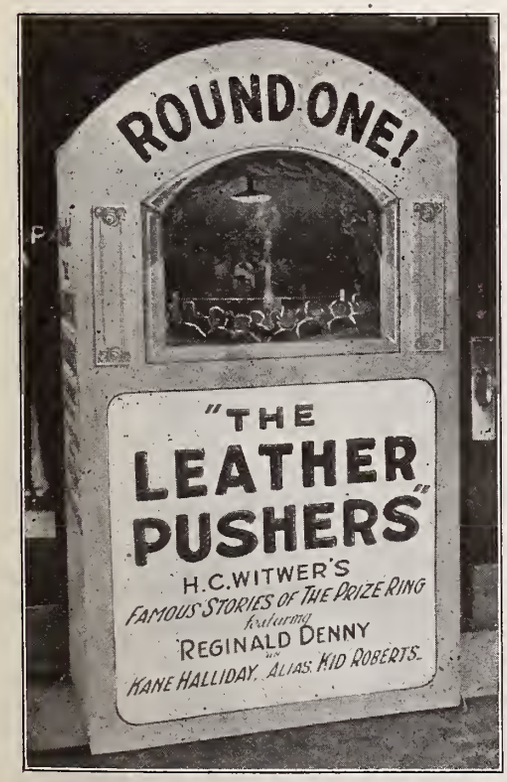
A special showing of the picture to the newsboys on Saturday morning won considerable publicity in the Baltimore News and the Baltimore American. The boys marched from these offices to the theatre en masse, and inside the theatre each boy was given a "Queen O' The Turf" jockey cap, another accessory supplied by the R-C exploitation department. In addition, the boys were each given a piece of the new confection, "Polar Frostics," through the courtesy of a local ice cream manufacturer. This showing was particularly a propos as Baltimore was celebrating a "Boys' Week," the object of which was to aid the boys of the city.

The campaign was comparatively cheap, as only 10,000 of the tip envelopes were distributed, fifty percent on the streets of Baltimore, and the remainder at the race track. Twenty-five hundred jockey caps were given to the newsboys.

Wettstein's Lobby Posters Have Strong Appeal

MANAGER RALPH A. WETTSTEIN, manager of Ascher's Merrill theatre, Milwaukee, was one of the first exhibitors to show "Yellow Men and Gold." A strong newspaper and billign campaign was used and special stress was placed on the lobby and theatre advertising boards.

Special cards were painted for the boards on the side and front of the theatre, depicting scenes suggested by the picture. One card showed a man diving into the water with arms outstretched towards a treasure chest. Another showed a man struggling in the water, while still another depicted a girl climbing a ship's sail-ropes.



Lobby display on "The Leather Pushers" used by Jess Day, manager of the Palace theatre, Des Moines, Iowa



Illustrating the prologue for "The Green Temptation," presented at the Liberty theatre, Seattle, Wash.



Here is the "Ten Nights in a Bar-room" lobby display which E. J. Barnette, manager of the Victory theatre, Waco, Texas, recently used

Shepherd's Exploitation for "Penrod"

Branford Theatre, Newark Adds Important Chapter to Its Reputation for Showmanship

THE Branford theatre, Newark, N. J., has figured in the annals of exploitation before; but it added its most luminous chapter when Managing Director D. J. Shepherd, A Gordon Reid, production manager and M. J. Cullen, publicity director, put over their campaign on "Penrod." The addition of this chapter to the annals of exploitation covered a period starting several weeks before the picture opened its run through the use of teaser ads.

Tie ups were effected with a florist who featured a "Penrod Tulip," a soda shop selling "Penrod Sundaes" and music shops carrying the "Penrod" song.

The largest department store in Newark participated in a triple tie up that included the "Penrod" song, the book "Penrod" and a display of "Penrod" suits.

The Newark Safety Patrol, consisting of public school pupils who do traffic duty before and after school hours, were guests at a special Saturday morning show. Two of the honor boys who had been mentioned for heroism, were awarded "Penrod" suits, the award placing the theatre, the store and the suit in the newspaper news sections with appropriate photographs snapped as the awards were being made. Motion picture news reel cameramen were on hand to take footage with the result that added interest was gained for "Penrod" when this section of film was shown at local theatres.

The front of the theatre had five foot letters that spelled "P-E-N-R-O-D" suspended from the marquee. Inside the lobby the title was written out with letters cut from bevo board and set against the marble work with about six feet between each letter. A large cut out of Freckles Barry's head was placed on the corner of the theatre with the title of the picture. Electric lights illuminated this display.

The prologue staged with the presentation consisted of a large book, an exact duplication of the original by Booth Tarkington. At the opening of the plush curtains only the words "Penrod" and "Booth Tarkington" were visible. The slow lighting disclosed a blue cyclorama in the background with blue spot lights playing on it from both sides of the stage. During this initial presentation the orchestra played "Penrod." Then the book opened and a girl, dressed in "Penrod" suit stepped out to sing "Penrod." The orchestra worked in with the girl on this number, picking up the words of the song at times.

Stresses Western Atmosphere in Lobby Decorations

FOR the showing of "Travelin' On" Manager George Schmidt, Strand theatre, Atlanta, Ga., did quite a little exploitation which was very effective. In the lobby he placed a full cowboy outfit from the sheepskin pants to saddles, guns, bullet belts, etc. Then he had a "ballyhoo" in the form of a full dressed cowboy to parade the streets carrying of course signs telling that "Travelin' On" was playing at the Strand.

Race-horse Horsé-shoe Features of Lobby Display

AN elaborate lobby display characterized the run of "Thunderclap" at the Isis theatre, Cedar Rapids, Ia.

The outstanding feature of the display was a large frame of horse-shoes, supposedly those worn by famous race-horses during historic derbies. The affair was five by five feet in dimensions and was bordered by white card-board approximately 10 inches in width. The center was of black wood and contained the array of horse-shoes, fifty-six in all. Silver stars were pasted near a number of the shoes and connected by means of various colored ribbons to a section of the white border which contained a brief description of each racer who once supposedly wore the shoe.

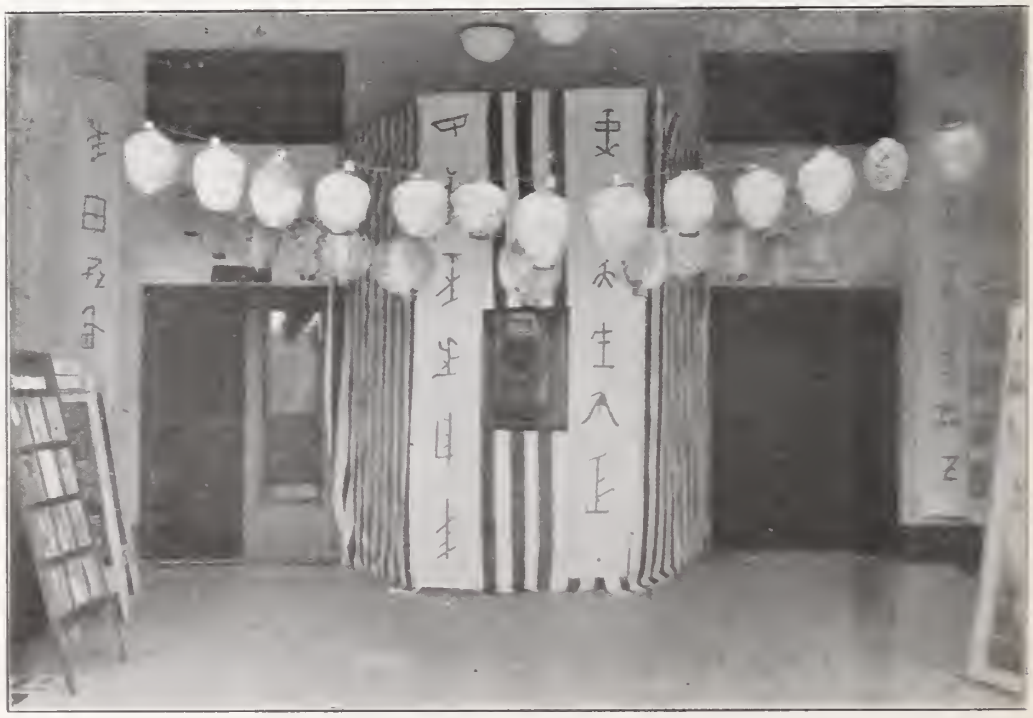
Another feature of the decoration was a race-track sulky which was suspended from the ceiling of the lobby.

A large sign hanging from the marquee and facing both directions from the theatre was unusually attractive. It bore the head of a horse in large proportion to the message that Mary Carr, the mother of "Over the Hill," was at the Isis in "Thunderclap."

Stills and posters were used in large numbers at various stations about the walls and outposts of the theatre front.

Novel Idea Put Over at Vancouver, B. C.

The Lonsdale Moving Picture Theatre, a suburban house of Vancouver, B. C., has been re-opened for a dual purpose, the house having been acquired by the Lonsdale Theatre and College of Music Company. The arrangement for its use is both unusual and interesting. In the day time the Lonsdale is now being used as a modern school of music. Each evening the theatre is operated as a moving picture house. The plan has worked out nicely and it is expected that the enterprise will prove to be a paying proposition. The Lonsdale has 900 seats and is highly attractive in appearance.



This is the way Frank J. Miller, manager of the Rialto theatre, Augusta, Ga., decorated his lobby for "Mistress of the World."



Lobby front for "Fool's Paradise" by Manager McFarland of the Queen theatre, Houston, Texas.

New Type of "Silent Call" Log Cabin Display Invented

The log cabin made its reappearance for "The Silent Call" exploitation but with a new angle. It was a window display in conjunction with fireless cookers that was all smoke and no fire; but the results were all-fire sure according to Charles McManus, Colonial theatre, Tacoma, Wash., who must be conceded the verdict despite the fact that he arranged the tie up himself.

Instead of using the customary log cabin front Manager McManus had the display arranged to show the interior of the log cabin with the kettle putting over the open fire place and the old spinning wheel at one side. The exterior of the cabin showed a winter scene, apparently in the wilderness for the trees looked very uncivilized. Appropriate window cards advertised "The Silent Call" at the Colonial.

Another window carried the display of fireless cookers. The contrast between the two methods was aptly illustrated.

"My Boy" Picture Puzzle Stunt Goes Big at Durham

REVERTING momentarily to the picture puzzle contest on "My Boy," to show the number of articles drawing in the picture beginning with "C," Charles Livingood of Durham, N. C., got 140 when the contest was part of the exploitation conducted by Manager Don Nichols of the Paris theatre.

Period Lobby Display for "Connecticut Yankee"

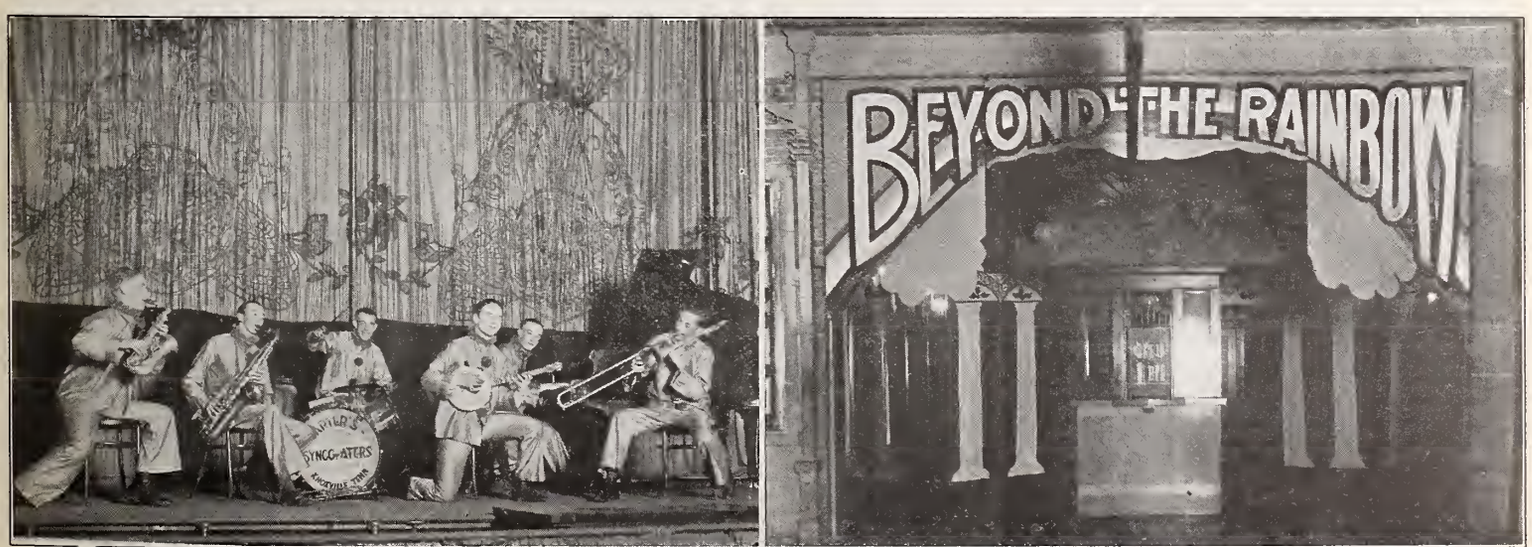
Manager Hermann, of the Tudor theatre, New Orleans, La., had an ideal house in which to present "A Connecticut Yankee" it being in the old period design throughout. But he accentuated this by appropriate lobby decorations of old armor, swords and a good sprinkling of spears and shields.

Royster Tries Novelty Stunt on "Bought and Paid For"

Nat L. Royster, manager of the Knickerbocker theatre, Nashville, Tenn., grabbed on the title of "Bought and Paid For" for an exploitation idea that registered as a novelty with everyone.

A herald that purported to be a bill from a local department store (the firm of course was fictitious) was sent out to local benedicts, directed to their home address. A number of expensive women's clothing items were entered on the billhead, totaling $140, and with a "Bough and Paid For" stamp in the form usually used in receipting bills mark on the bottom of the statement.

Mr. Royster writes that the stunt caused no little comment in some cases Friend Wife taking one look at what purported to be proof that her spouse was buying expensive duds for some other dame, and then asking for an explanation direct from headquarters without further inspection of the alleged receipted bill.



Showing the lobby display and prologue number which Manager W. E. Drumbar of the Riviera theatre, Knoxville, Tenn., used recently in connection with his engagement of "Beyond the Rainbow"



Lobby display on "Theodora" by Thomas G. Coleman, manager of the Strand theatre, Memphis, Tenn.

"Theodora" Marquee Constructed

Strand Theatre, Memphis, Builds Special Structure and Reaps Handsome Reward

THE Strand theatre in Memphis, Tenn., has no marquee, so Manager T. J. Coleman and W. R. Ferguson, Goldwyn exploiter, built one for the showing of "Theodora." A special permit had to be obtained from the city authorities to build the marquee, as it extended clear out across the sidewalk.

The temporary pillars, nine feet high, supporting the marquee, were covered with compo board painted white. Around the bases of the two pillars were frames made of compo board on which were painted heads of Rita Jolivet as Theodora and the words, "Now playing, 'Theodora.'"

On each side of the marquee were placed gold frames, which Mr. Coleman had on hand. Brilliant red cloth was stretched across the frames, decorated around the edges with artificial vines. Extending the length of these gold frames, was the title of the photoplay in 15-inch cut-out letters in white and then silvered over. Above the sign were mounted "Theodora" oil paintings.

The front of the Marquee was made of white lattice work, vine-covered, with the letters of "Theodora" cut out and painted red. Above the lattice work were the mounted cut-out figures of Theodora and three lions from the six-sheet.

In the centre of the lobby was an oil painting flanked with palms. As a background to this painting was stretched an Oriental rug. Blue lights played upon the display.

A red extra of a daily newspaper was used for the showing as well as the chariot which Mr. Ferguson had found so effective in New Orleans, Mobile and other cities.

A ladies' hat contest was arranged with one of the large department stores which carried a display of "Theodora" hats in its windows, and advertising the contest and the photoplay.

"Smilin' Through" Gets Unusual Exploitation at Buffalo

WHEN "Smilin' Through" was presented at Shea's Hippodrome, Buffalo, Harold B. Franklin, with the assistance of Jeff Lazarus, exploitation man for First National, startled the natives with a great stunt which brought the house a lot of mouth to mouth publicity.

The two gentlemen arranged with the chief of police to attach three oilcloth signs on each safety zone on Main street on which was the following inscription: "Drive Carefully, Avoid Accidents. Go 'Smilin' Through,' 1922. Norma Talmadge. Shea's Hipp."

Every motorist in Buffalo read the signs at one time or another and everyone waiting for a street car had to read them.

Mr. Lazarus also aided Mr. Franklin in getting some high class window displays on Main street tying up with the music stores on the talking machine record of the song "Smilin' Through." In one window the large illuminated shadow box used in the Hippodrome lobby the week before was used as a background for a record display.

The front of the Hippodrome was turned into a flower bower with delightful effect. Two large cut outs of Norma Talmadge were used at one side of the electric program sign atop the marquee. Newspaper advertising appropriation was increased and the town plastered with billboards and window cards.

Mr. Franklin arranged a fine musical accompaniment for the production.

Good Lobby Display Used by Knoxville Theatre

An attention arresting lobby display was used by Manager W. T. Brock, of the Strand theatre Knoxville, Tenn., with "Why Girls Leave Home."

From the center of the top of the lobby was suspended a large question mark ten feet in height, and studded the entire length with red globes. A green globe was used for the dot thus forming an attractive "eye-catcher." On either side of the lobby two sixteen foot banners were placed bearing the title of the picture, and these were so adjusted that the cluster of lights brought out the effect from the street.

White Designs Fine Lobby Front on "Queen of Sheba"

AN attractive lobby display on "The Queen of Sheba" was designed by Manager Oscar White of the Rex theatre, Sumter, S. C.

In the center of the lobby a pergola effect was made with two large columns and a cross beam. This was constructed from compo-board and painted white. The title appeared in big bold letters on the cross beam.

Between the columns was a very realistic cut-out of the Queen driving three lions. The chains shown on the lithograph were cut away and real chains worked into the cut-out, one running from the Queen's hand to the neck of each of the lions.

For either side of the lobby a three sheet was mounted on compo-board to leave a wide white margin all around.



Attractive window display for "Hail the Woman" arranged by A. B. Morrison, manager of Loew's Palace theatre, Memphis, Tenn.



Lobby display for "The Lotus Eater" designed by Guy Kennimer, manager of the Imperial theatre, Jacksonville, Fla.

Bain Induces Local Merchants to Cooperate on "Way Down East"

An excellent newspaper tie-up idea was developed by D. M. Bain, exploitation manager for the Howard-Wells Amusement Company, Wilmington, N. C. It was used for "Way Down East," but the best part about this idea is that it can be used as easily for any picture. With the aid of Otto Millican, advertising man with the Morning Star, Bain hooked one of the leading drug stores, who paid for an entire page spread offering to the first forty-five purchasers of a $1.10 commutation soda fountain ticket, a free $1.10 ticket to "Way Down East." The larger portion of the page was devoted to "Way Down East" advertising, carrying a large three-column title cut, and two three-column scene cuts from the production, and the effect was even better than if the theatre had paid for a page ad. The cost of the page to the drug store was $49 and he received $49.50 for the 45 soda tickets, besides getting a line-up in his store of more than two hundred people anxious to snap up the bargain. The only cost to the theatre was the 45 passes, and Bain figured that, as they were all singles, they would bring a goodly proportion of paying customers with them.

Kress' "Toonerville Trolley" Amazes Piqua, O.

EXPLOITING short subjects pays Manager Harry W. Krass of May's Opera House, Piqua, Ohio, and his publicity man, Martin Bauer. Through the cooperation of the Dayton and Troy Traction Company they recently brought to life First National's Toonerville Trolley.

The oldest and smallest car owned by the line, after being properly bannered, appeared on the streets, with Mr. Bauer properly outfitted as the Skipper and Wamter Sweet as Aunt Eppie. The Skipper drove the car over the regular routes traveled by the other cars of the company, while attached to the rear was a trailer bearing Aunt Eppie, advertising the feature.

This unique tie-up is very interesting, as it is possibly the first time that such an undertaking has been staged. It is of more than ordinary interest when the fact is taken into consideration that the stunt naturally upset local street car schedules and that both car and trailer had be somewhat remodeled for the occasion.

Another interesting fact about the stunt was that "The Dayton Daily News" of Dayton, Ohio, (about twenty-five miles away and on the same trolley line) gave very liberal space and a piece of art three columns wide commending the originality of Manager Kress.

Smile Week at Watertown, N. Y., in Connection with "Smilin' Through"

A clever little stunt is being used in Watertown, N. Y., this week by the management of the Avon theatre in connection with the presentation of "Smilin' Through." Taking advantage of the advent of spring in the northern city, where the winters are long and cold, the manager of the Avon hit upon a "Smile Week." A local photographer was employed to snap smiling citizens of Watertown. Three of these so-called smile pictures are being shown each day this week at the theatre, with a prize to the one judged as the best.



Lobby front for "Captain Kid" originated by W. E. Drumbar, manager of the Southern Enterprises theatres, Knoxville, Tenn. The picture played at the Majestic

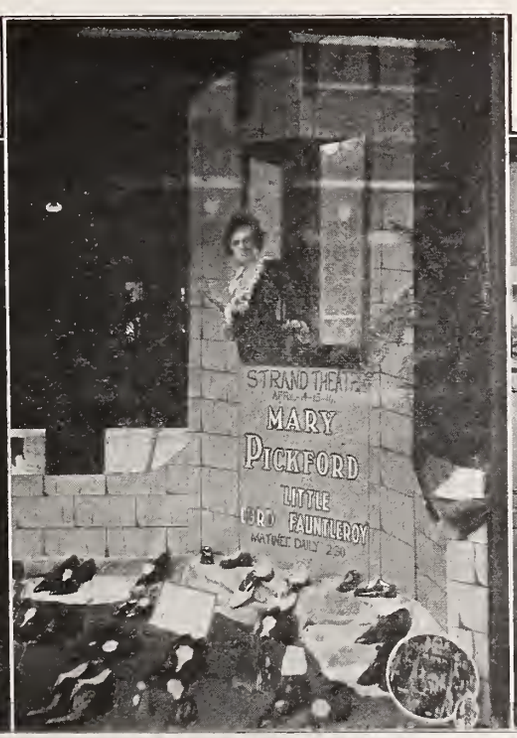
Franklin Invents "Sunlight Trail" as Exploitation Stunt

Harold B. Franklin staged a new exploitation stunt in Buffalo when he directed the world premiere presentation of "The Heart of Africa," which was shown in the Shubert-Teck theatre by the Shea Amusement company. The picture is a film history of Lady Mackenzie's adventures in the African jungles.

The picture was put on following an avalanche of publicity. During the week of showing, Mr. Franklin, arranged for a mammoth banner which was stretched across Main street in the downtown section. The banner read: "Take the Sunlight Trail to the Heart of Africa-Shubert-Teck." The Sunlight Trail was reproduced by flooding Main street with two Sunlight arc lights. One was thrown on the banner from a building near the end of Main street. The other was placed on top of the Teck throwing its glaring rays down the main stem of the city. The lights could be seen for miles.

Mr. Franklin also had huge A boards built on trucks which were driven around the city, he mounted a mammoth sign on the front of the Teck and placed cut-outs of African jungle beasts mounted on beaver board in the lobby. He put over a whole page of views from the production in the Buffalo Evening News. He arranged for interviews with Lady Mackenzie, now Mrs. Frisbee of Buffalo in the papers. Lady Mackenzie appeared in person.







Window displays arranged by John W. Creamer of the Strand, Chillicoths, Mo., for "Little Lord Fauntleroy"

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE.

H. RITTENHOUSE, of Goldwyn Pictures Exchange, was first in Goldwyn's national sales contest last week and received the one hundred dollars prize for the greatest percentage of new business and booking dates on old business. Booker Mr. Delano, the previous week won the second prize for bookers in the national contest. The Chicago office is proud of the record being made by its staff.

The congestion of films in the Chicago territory, which, for some time past, has been very serious, is being cleared up through the combined efforts of exchanges and exhibitors, the latter of whom are playing off pictures, for which they have contracted, as rapidly as possible. This has affected the market for new pictures adversely, but will do much towards putting the business on a sounder basis. The Board of Arbitration, consisting of three members of the Film Club and three members of the Illinois Motion Picture Theatre Owners, is entitled to credit for the work they have done in helping to get this matter straightened out..

One of the biggest newspaper publicity campaigns ever put over in Milwaukee has heralded the opening of "Our Mutual Friend" at the Merrill Theatre next Sunday. The Wisconsin News is conducting a three hundred dollar prize essay contest, and the showing at the Merrill Theatre will be under the auspices of the Milwaukee Teachers' Association and the Parent-Teachers' Association.

E. H. Johnson, with offices in the First National Bank Building, has been appointed trustee for the benefit of creditors in the matter of the New Era Films, Inc., and is now in possession of the assets, consisting of office furniture, films and accounts receivable. It is said that the liabilities amount to about five thousand dollars, and that the principal assets are the accounts receivable and the good will of the business. In order to preserve the good will, Mr. Johnson is soliciting bids for the sale of all the assets coming into his possession.

James Piwaronas is having plans made for the erection of a new eighty thousand dollar motion picture theatre on Cedar Street, between 136th and 137th Streets, Indiana Harbor, Indiana. It is understood that its erection will be started at an early date.

The Alhambra Theatre Corporation, of Chicago, will erect a new motion picture theatre to be known as the Manitou, at Rochester, Indiana.



Samuel Abrahams, vice-president of the Illinois Motion Picture Theatre Owners.

Manager Harry Lorsch, of the Goldwyn exchange, has engaged some new salesmen and made shifts in the territory covered. M. Cutler, H. Schottmueller, and Frank Young are the Chicago salesmen; G. H. Oldfield, Bill Baker are the Illinois salesmen and Joe Hickey covering Wisconsin, with headquarters in Milwaukee; and H. Rittenhouse, covering Northern Indiana.

Aaron J. Jones has arranged with Marguerite Marsh to appear in person at the Rialto Theatre next week. Miss Marsh was passing through Chicago on her way to New York after having just finished work in a new Fox feature, and the personal appearance was booked. It wil be remembered that recently she was featured with Dustin Farnum in his picture, "Iron To Gold."

The Silton Distributors are now located in their permanent headquarters, 742 S. Wabash Avenue. Edwin Silton, head of the local territory division, states that he will have additional products to offer to the exhibitors. Jack Berry remains as general office manager, J. J. Terrell and Freddie Rosenthal have been added to the sales force. The exhibitors will also be greeted by the same smiling countenance of Miss Florence Finsted.

A cutters convention is in session at the Rothacker Chicago laboratory. Miss Margaret Booth, of the Louis B. Mayer organization, was elected chairlady. She came to the Windy City with John M. Stahl's "One Clear Call." Danny Gray, bringing Marshall Neilan's "Fools First," arrived in time for the opening session. J. T. Donohue, representative of R. A. Walsh, qualified as a delegate although he is not a "regular" film editor. He visited the Chicago plant in connection with final changes in the "Kindred of The Dust" negative.

George Gibson, superintendent of the Chicago Rothacker laboratory, has returned from his honeymoon to the Coast, where he renewed friendships and made many new ones.

Edwin Silton has arranged for three weeks' personal appearance by Will Rogers at the Ascher theatres, opening next week at the Roosevelt, at which time "A Ropin' Fool," starring Rogers, will be the feature.

Josef Swickard, whose portrayal of the part Desnoyers in "The Four Horsemen of the Apocalypse," is a masterpiece of acting, made personal appearances at Barbee's Loop theatre all of last week and was well received by the audiences. An interesting feature of the talk he gave was his plea for universal peace, in which he pointed out the fact that "The Four Horsemen" was not only an amusement film, but a great lesson which points out the horrors of war.



Ned Nepinet, new general manager of Consolidated Film and Supply Co. Universal distributors in the South

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Fewer motion picture theatres in the Chicago territory, will be closed this Summer than during the hot season of 1921, according to exchange managers, who state that they had received many more notifications of theatres' intention to close at this time one year ago, than they have to date this year. A continuance of favorable weather will, undoubtedly, insure the operation of more houses throughout the Summer.

"Sacrifice," the spectacular feature being released by Commonwealth, was shown at the Ziegfeld last week and received unusually favorable press criticisms. "The Observer" in the Herald-Examiner said: "The interiors of this extravagant production are marvels of artistic decoration and the exteriors are choice bits picked from the garden spots of the world. The picture is capably directed and capitally cast. It is one of the best pictures of its kind to be seen on our screens.



Here is a striking ad of the Des Moines theatre on "Bought and Paid For."

Live News From Producers

Conducted by EDMOND F. SUPPLE



Lloyd Hamilton, star of Educational-Mermaid Comedies, who will make six Hamilton Comedies for Educational next year.

Lloyd Hamilton to Produce

Comedian Will Produce Six Special Pictures Under Own Name

A SHORT time ago James W. Dean, reviewing "The Rainmaker" for the Newspaper Enterprise Association Service, in an article headed "Lloyd Hamilton Slated for Niche in Comic Hall of Fame," said:

"Lloyd Hamilton is hereby nominated for a place in the hall of comic immortals. Chaplin, Lloyd and Keaton must crowd up a bit to give him room."

During the coming production year, Hamilton will make six special comedies under his own name. The Hamilton Comedies will be released by Educational Film Exchanges, through which the Mermaid Comedies, in which Hamilton has been featured, have been distributed for the last two years. The production company is to be considerably enlarged, with the addition of several popular comedy stars as well as technical workers, leaving Hamilton and his staff to devote their entire attention to the six special Hamilton Comedies. They will be made under Hamilton's supervision and will be directed by Hugh Fay.

Current Paramount Issues

"The Beauty Shop" and "North of Rio Grande" Listed for May 14th

THE Paramount feature releases scheduled for May 14 are the Cosmopolitan Production, "The Beauty Shop," with Raymond Hitchcock and an all-star cast, and Jack Holt and Bebe Daniels in "North of the Rio Grande."

"The Beauty Shop" is a picturization of one of the most famous Broadway comedy successes of recent years. Mr. Hitchcock, who plays the leading role, was seen in it on the stage for nearly a year in New York and on tour in many of the other large cities. It was written by Channing Pollock and the late Rennold Wolf, famous dramatic editor of the New York Morning Telegraph. Doty Hobart wrote the scenario, and Edward Dillon directed.

Supporting Mr. Hitchcock are: Louise Fazenda, featured in many Paramount-Mack Sennett comedies; Billy B. Van and James J. Corbett, who now compose one of the best known vaudeville teams; Montagu Love, well known to Paramount audiences; Madeline and Marion Fairbanks, famous as "the Fairbanks twins;" Diana Allen, and Laurence Wheat.

"North of the Rio Grande," in which Jack Holt and Bebe Daniels are co-starred, is an adaptation of Vingie E. Roe's novel, "Val of Paradise." Will M. Ritchey wrote the scenario and Joseph Henabery directed.

Supporting the co-stars are Charles Ogle, Alec B. Francis, Will R. Walling and others.



Dorothy Phillips in "Hurricane's Gal," First National.



Hoot Gibson, Universal star, in "Step on It."

Preparing New Subject for Hoot Gibson

Universal has finished "Trimmed and Burning" as a starring vehicle for Hoot Gibson and the Western star is snorting around the Fresno motor race saucer as Eddie Hearne's mechanician. The story which is being prepared for him is "The Cherub of Seven Bar" by Ralph Cummins. Harry A. Pollard will direct.

New Orleans Strong for Associated Subjects

Associated Exhibitors attractions are in demand in New Orleans. In contracts closed recently, the Palace Theatre booked the following Associated subjects, the run of the first feature starting April 17th and the other dates following.

Florence Vidor in "Woman, Wake Up"; "Don't Doubt Your Wife," with Leah Baird; "Marry the Poor Girl," starring Mr. and Mrs. Carter De Haven; "Handle With Care," with Grace Darmond; "The Unfoldment," and "Lady Godiva." At the same time bookings were arranged for the Pathe features, "The Power Within" and "The Isle of Zorda."

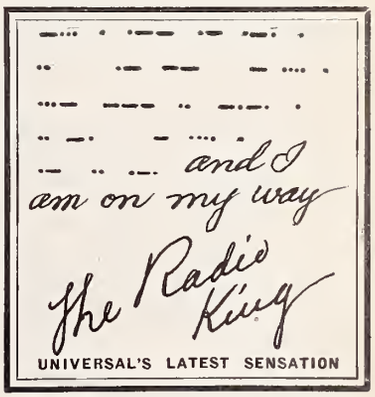
Big Houses Book Film of Kipling Poem

The Pathe home-office reports that following its debut at the Strand Theatre, New York, the picture version of Rudyard Kipling's narrative poem, "The Ballad of Fisher's Boarding House," has been presented in some of the most representative houses of the country. Pathe officials see in the showings given this short subject proof that "leading exhibitors have rid themselves of the idea that length is necessarily the measure of a special feature," and that "a big idea brilliantly executed in a compact drama . . . is the essential feature standard."

As evidence of the high class of houses booking this subject, the Pathe office submits the following list: Empire Theatre, Syracuse; Strand, Schenectady, N. Y.; Victoria, Philadelphia; Metropolitan, Washington, D. C.; Regent, Rochester; Shea's Hippodrome, Buffalo; Capitol, St. Paul; State, Minneapolis; Strand, Duluth; Indiana, Terre Haute, Ind.; Loew's State, Indianapolis; Des Moines, Des Moines, Iowa; Merrill, Milwaukee; California, Los Angeles.

Holubar Editing "Hurricane's Gal"

Allen Holubar is now editing "Hurricane's Gal," starring Dorothy Phillips, at the United Studios. It is a story of the sea, with the star portraying the role of a young girl who succeeded her father as captain of a boat and ruled the crew with an iron hand. The picture will be released by First National in June.



Experienced Players in Florence Vidor Cast

In "The Real Adventure," her next picture, which is her second both as a star and as an Associated Exhibitors release, Florence Vidor is supported by an excellent cast.

Playing opposite Miss Vidor is Clyde Fillmore, who was on the legitimate stage four years before casting his lot with motion pictures. Philip Ryder was in musical comedy exclusively, having a place in the original "Floradora" company, and playing also with such favorites as Andrew Mack, Marie Dressler and Grace Van Studdiford, and in such productions as George M. Cohan's "Forty-Five Minutes from Broadway," and "The Yankee Prince." Lilyan McCarthy, who plays the heroine's sister, is best known for her work in two widely-varying roles in one film-play, "Even Unto Eternity," a Sessue Hayakawa production, and as a society girl in "Beauty's Worth," a Cosmopolitan attraction. Nellie Saunders, playing the mother in "The Real Adventure," is a well known character actress.

King Vidor directed the production, the release of which has been set for May 28th.

Big Bookings for Pathe Serial in Michigan

The new Pathe chapter-play, "Go-Get-'Em Hutch," has been booked by sixty theatres in Detroit and throughot the state of Michigan. The Detroit Free Press has given over considerable space regarding the merit of the serial and declares that it contains more thrills to the foot than any other picture that has yet been released.

Detroit Branch Manager Sharp has received letters from various church and school heads in Detroit and Michigan who have witnessed a screening of the picture, commending him for the release of a spectacle that is featured by its "wholesomeness and remarkable powers of entertainment."



Florence Vidor in "The Real Adventure," Associated Exhibitors.

Stage Elaborate Production

Technical Dept. at "U" City in Big Effort for "Under Two Flags"

THE technical department at Universal City, famous for its remarkable achievements, is having the test of its career in the Universal-Jewel production of Ouida's "Under Two Flags," starring Priscilla Dean and directed by Tod Browning.

Erich von Stroheim's "Foolish Wives" is the only picture ever made at Universal City which called for as much technical preparation. From cafés to boudoirs, barracks to mosques, the gamut of architecture as it is known in the countries of North Egypt is run. Not only does the technical department under Ray Van Alstyne have to design and build the variety of beautiful sets, but with the electrical department under Harry D. Brown it must produce marvelous lighting effects by means of colors and miniatures. James Kirkwood, John Davidson, Stuart Holmes and others support Miss Dean.

A city of the Arabs will arise in the desert. Tod Browning's assistants have marshalled 241 people to "steal through the night" to the desert land near Oxnard, California, for Algerian scenes.

To house the entire unit a complete tent city will be built. The chef of a leading Los Angeles café will go with several aids to prepare the meals of the motion picture artists. Canvas stables will arise. Temporary structures for the occupancy of the technical staff and extras are under way. The picture is being staged more elaborately than anything in Miss Dean's career.

"Afraid to Fight" Is Made in Fast Time

The Universal home-office reports that Frank Mayo's new starring vehicle, "Afraid to Fight," which is in five reels, was completed in fourteen working days. Universal further asserts this was done "without sacrifice of quality."

The story concerns a big fellow who becomes a prize fighter to keep his mother from want. Most of the sequences were filmed in Doyle's arena at Vernon. Over a hundred arc lights from the Universal City electrical department furnished illumination for fourteen cameras in the famous fight pavilion. Hundreds of boxing fans filled their customary seats and battlers who slug for the finals pounded away in the ring to win, lose or draw. Ninety-six scenes were made in three days in the ring, itself a record.

Baby Peggy is Popular in New York

In order to satisfy popular demand, after "The Little Rascal" starring Baby Peggy, had played one week at the Rivoli in New York, it was booked for another week at the Rialto theatre.

Not only does Peggy score heavily in New York but all over the country the demand for her films is said to have increased rapidly.

"The Little Rascal" is booked for the entire Loew circuit for May and June. Another Century comedy also booked by Loew is "You and Me," the picture with the cast composed of children.

R-C Announces Third Mayer Travelaugh

"Such is Life in Monte Carlo" has been selected by R-C Pictures as the third release of the Hy Mayer Travelaugh series, to follow "Such Is Life in Volandam," the second of the series, which was released on May 7th. "Monte Carlo" will be released on May 21st.

Rapid First-run Bookings for "Trouble"

A STATEMENT from the New York office of the Jackie Coogan Productions organization declares that two days after Jackie's new picture, "Trouble," had been offered to a limited number of first-run First National franchise - holders there were sixty bookings recorded in the Lesser New York office.

"Trouble" opens a week's engagement at the Mark Strand theatre, New York, on Sunday, May 21st. The following week the picture will be presented at the Mark Strand house in Brooklyn, N. Y. Other first-run pre-release bookings contracted for, according to the statement issued, include the Circle theatre, Indianapolis; Walnut theatre, Cincinnati; the Metropolitan, Atlana; and the State theatre, Minneapolis.

M. P. T. O. See Special

Single Reel Biblical Feature is Selected for Banquet

"GETHSEMANE," the single reel Biblical feature with Prizma art titles in natural colors, which created a sensation at its premiere at the Capitol Theatre in New York City during Easter week, was unanimously selected by the Motion Picture Theatre Owners of America for exclusive presentation at the organization's official banquet held Friday evening, May 12, at the Hotel Washington, Washington, D. C.

"Gethsemane" is one of a series of 52 elaborate single reel productions which will be distributed under the general title of "The Voice of the Land," by the Geographic Film Co., Inc., of Cincinnati, Ohio, which have been especially prepared for theatrical release. Its selection by the M. P. T. O. for showing at their banquet was primarily to bring to the notice of the government officials, members of the foreign diplomatic corps and other distinguished guests a motion picture which would not only be a credit to the industry artistically, but which would also indicate the definite trend that is under way for better pictures.

Dance Novelty Staged for Selznick News

G. Hepburn Wilson, well known to New Yorkers, who has been in South America for the last three years, during which time he studied the methods of professors in Buenos Aires, Brazil and other cities, has returned to New York, where he has danced for the slow-motion camera of the Selznick News cameraman. A few of the steps which Professor Wilson shows in the next issue of Selznick News are the Buenos Aires Delight, the Brazilian Kangaroo and the Chilean Capers. He is accompanied by his partner, Senorita Alvarez.

Depinet Made Manager of Consolidated

NED E. DEPINET, for ten years the assistant general manger of the Consolidated Film and Supply Company, one of the South's most extensive film distributing agencies, has been elevated to the position of general manager of that corporation, it has just been learned, and hereafter will guide the destinies of the company. He succeeds William C. Oldknow, who has resigned.

The Consolidated Film and Supply Company is the distributor of Universal pictures in the South. The company has its headquarters in Atlanta, and has offices in New Orleans, Dallas, El Paso, Memphis and Jacksonville. For the time being, Depinet, who has been in charge of the Dallas branch, will remain in that city.

Work Progressing on Universal Serial

DESPITE injuries sustained by William Desmond, the star, when he slipped and fell into the ice-choked river at Truckee, Nev., Universal's big summer serial, "The Perils of the Yukon," dealing with the purchase and development of Alaska, and heretofore known as "The Great Conspiracy," is making great strides towards completion. Perry Vekroff, the director, reports that the opening chapters will be ready for shipment East in a few weeks. The serial will be in fifteen chapters of two reels each, and will be released by Universal early in June.

"The Perils of the Yukon" will rank with "Winners of the West," "With Stanley in Africa" and with "The Adventures of Robinson Crusoe," in Universal's great series of "thrills from history" chapter pictures.

Gish-Reid Picture to Be Issued June 18

June 18th has been set by R-C Pictures as the release date of "The Fatal Marriage," a revival of the screen version of Tennyson's "Enoch Arden," in which Wallace Reid and Lillian Gish play the leading roles.

"The Fatal Marriage" was supervised by D. W. Griffith. William Christy Cabanne directed. According to an R-C announcement, the picture does not rely solely upon the popularity of its cast and directors for its merit. Dramatically and pictorially, the production is declared to be as worthy as any more recently-made picture.

Vignola's Ten-Reeler Nearly Completed

"When Knighthood Was in Flower," the ten-reel special production which Robert G. Vignola is now making for Cosmopolitan, is rapidly nearing completion and actual taking of scenes will be finished, it is expected, within three weeks. "When Knighthood Was in Flower" is Mr. Vignola's seventh production for Cosmopolitan and his third with Miss Marion Davies as the star. It is not only his biggest production in number of reels but the biggest in the number of players and the size of the settings.

Colleen Moore to Lead Prize Picture Cast

Colleen Moore will play the lead in Goldwyn's production of "Broken Chains," the scenario that won the first prize in the recent Chicago Daily News-Goldwyn contest. She is the first member of the cast to be chosen.

Richard Dix and Mae Busch recently selected by Goldwyn to play the leading rôles in "The Christian" arrived in New York last week from the coast and are now on their way to London, where the picture is to be produced.

Fox Plans Elaborate Special

Exteriors of "If Winter Comes" to Be Filmed in English Locales

WHEN Fox Film Corporation completes the special production, "If Winter Comes," it will be flashed on the screen backed by an extensive and popular advertising campaign, declares the Fox Film headquarters.

Arrangements have not been completed by the producers for the filming of the book, but plans are so far advanced as to warrant the prediction that when the cameras begin to turn the director will have in hand arrangements for an unusually careful, elaborate and spectacular picture, according to word from the Fox offices.

Realizing the great popularity which the novel has enjoyed and is enjoying, Mr. Fox, it is stated, will spare no expense to make of the story an ideal photodrama. To this end, while some of the scenes will be made in the Fox studios in New York and Los Angeles, many of the bigger outdoor episodes will be photographed in England in the very localities which the author describes in his novel. This will be done with the idea of obtaining graphic and faithful portrayal of the scenes described in the story and to preserve the true and quaint flavor of the places and personages created in the book. Mr. Fox, in

Pathe's May 21st Releases

Fannie Ward, Harold Lloyd, and Chas. Hutchison Vehicles on List

AMONG the stars included in the short-subject features and the one serial episode scheduled for release by Pathe Exchange the week of May 21st, are Fannie Ward, Harold Lloyd and Charles Hutchison. Fannie Ward is starred in "The Cry of the Weak," the new Pathe three-reel Playlet re-edited from a former feature success. George Fitzmaurice directed the production which was taken from the story by Ouida Bergere.

"Why Pick On Me?" is the title of the current re-issued one-reel comedy starring Harold Lloyd.

"On Danger's Highway" is the seventh episode of the new Pathe serial, "Go-Get-'Em Hutch" produced by George B. Seitz, starring Charles Hutchison. Hutchison is assisted by Marguerite Clayton, Joe Cuny, Richard R. Neill and Cecile Bonnel.

"Do Me a Favor," is the latest Hal Roach comedy featuring "Snub" Pollard. Pollard is assisted in the offering by Marie Mosquini, Eddie Baker, Mark Jones and the Hal Roach comedians. "Love at First Sight" is the title of the new animated cartoon of the series of "Æsop's Film Fables," produced by Fables Pictures, Inc., and created by Cartoonist Paul Terry.

Pathe Review No. 156 is filled with a number of all-star features. "Wonder Cave" gives a trip with the camera-man underground in the noted cave at Monteagle, Tennessee; "The Wedding Ring" explains why the gold band is used; "Out of the Sandman's Bag" is a fantasy of childhood done in the new camera caricatures; "The Dance Hit of 1937" gives a glimpse into the future, showing a petite little lady of three performing difficult ballet steps. "The Fabled Isle of Crete" is a Pathe-color travel-scenic.



Colleen Moore, who will play the leading role in Goldwyn's production of the $10,000 prize scenario, "Broken Chains"

James Ewens to Assist Richard W. Tully

Richard Walton Tully, producer of "The Masquerader," and now engaged in filming another of his famous stage successes, "Omar the Tentmaker," which also stars Guy Bates Post, has engaged James Ewens as assistant director. He will aid James Young, who directed the first Tully production and who will likewise make "Omar the Tentmaker." Both of these pictures will be released by Associated First National.

Recently Ewens was associated with Douglas Fairbanks, acting as casting director. His prior experience was gained with Allan Dwan, Emile Chautard, Albert Capellani and Maurice Tourneur.

Ascher Revives Three Century Comedies

Ascher during his Chicago revival week has revived three record breaking Century Comedies "Two of a Kind," featuring Harry Sweet; "The Touchdown," starring Lee Moran, and "Cheerful Credit" with Brownie, the Wonder Dog.

Mary Pickford Selects Cast for Picture

MARY PICKFORD has personally selected the cast which will appear with her in "Tess of the Storm Country." It includes Lloyd Hughes, Gloria Hope, David Torrence, Forrest Robinson, Jean Hersholt, Danny Hoy, Robert Russell and Mme. Bodamere.

Actual camera tests have been made of the costumes and scenes to be used in the production, preparatory to starting the filming. The picture, which will probably be in eight reels, will be released by United Artists in the Fall. The production will be under the direction of John S. Robertson.

The original "Tess of the Storm Country," in five reels, served as the first stepping-stone to stardom for Miss Pickford. It was released in the early part of 1913. Miss Pickford's decision to remake the picture is actuated by the ambition to make a real screen classic which will endrue for all time.

Indiana Indorsers Laud "Silas Marner"

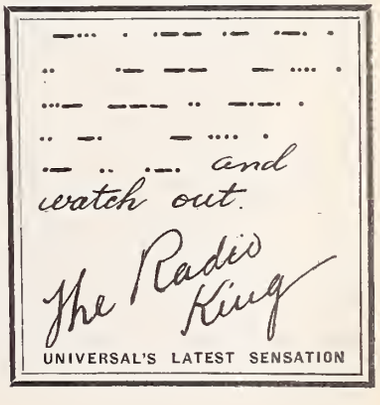
The Associated Exhibitors feature, "Silas Marner," has received the enthusiastic approval of the Indiana Indorsers of Photoplays. Officials of the Indiana organization sent the following letter to Norman Moray, manager of Pathe Exchange in Indianapolis:

"We, the Indiana Indorsers of Photoplays, wish to express to you our hearty endorsement of the picture play, 'Silas Marner.'

"The vote of the committee was unanimous for this picture being put on our star list. It is interesting, clean, beautifully picturesque, and should take well with the public who really enjoy real pictures."

Rex Ingram to Produce in the East

Rex Ingram will make his production of "Toilers of the Sea," the first of six pictures he soon will undertake for distribution by Metro, in the East. Mr. Ingram will come to New York in about a month, bringing with him the unfinished print of "Black Orchids" his most recent photoplay, the story of which was written by himself. The cutting and the titling of this picture will be performed in New York.



Harold Lloyd Revivals Playing on B'way

THE popularity of a screen comedian is put to an acid test when his past efforts are revived. Harold Lloyd's popularity as a screen comedian is proven by revivals of his best comedies at three leading theatres in Times Square this week. The Rialto is playing "His Royal Slyness;" the Cameo, "Bride and Gloom;" and the Central Theatre, "Number, Please?"

In addition, many theatres outside of the Broadway district display Lloyd's name in electric lights, if only to announce a showing of one of the comedian's re-issued one-reelers.

Metro Reports "Fascination" in Demand

The Metro home-office reports that from all indications the bookings on Mae Murray's new Metro release, "Fascination," will surpass the number established for the star's previous picture, "Peacock Alley." Metro further announces "some of the most prominent of the independent houses in the United States" as booked for the new production and that "several theatrical circuits, notably the Loew chain of theatres and the Saenger Amusement Company of New Orleans, have booked 'Fascination' wholesale."

Stolen Print of "Four Horsemen" Recovered

The print of the "Four Horsemen" stolen in New York City on the night of April 15th has been recovered. Announcement to this effect was made to-day from the offices of the Motion Picture Producers and Distributors of America, Inc.

Unusual methods were used in recovering this film, and it is confidently expected that these efforts in the future will result in breaking up the organized bands that have been preying on the film companies.

Burns Featured in New Christie Comedy

Neal Burns is being featured in a new Christie Comedy for Educational which has just gone into production under the direction of William Beaudine. It is a farce written by W. Scott Darling.

Vera Steadman, who returned to the Christie Comedies in the leading rôle opposite Burns in "Bucking Broadway," recently completed, will again play the feminine lead with Burns.

Julius Stern May Take Company to England

Among the plans which Julius Stern has in wind when he follows his brother Abe to Europe is that of taking the company which supports his star, Lee Moran, and the latter to England to make a series of comedies there embodying the English ideas of humor.



"Gymnasium Gym," a Mack Sennett picture featuring Billy Bevan and Mildred June. First National release.

New Rustic Comedy Series

R-C Adds New Release to Fast Growing Short Subject Program

A FURTHER addition to the rapidly-growing short subject program of R-C Pictures is announced this week by that company. The new release will be a series of rustic comedies starring Dan Mason, a veteran trouper, who was featured as the "Skipper" in the "Toonerville" comedies. These pictures are to be produced by the Paul Gerson Pictures Corporation in San Francisco. They will be known as Plum Center Comedies and will be the second comedy series scheduled for R-C release, the first being the Carter DeHaven comedies now in production.

Paul Gerson, who is president of the producing company, has assembled an efficient producing organization which is now functioning in perfect order. The comedies are being made under the direction of Robert Eddy.

In the cast with Dan Mason, who is rounding out fifty years of stage and screen work in this series, is Wilna Hervey, a new actress on the screen, who weighs 315 pounds and is six feet four inches tall. Miss Hervey however, is not fat and the laughs she wins are not caused by any unnatural obesity, but rather by her masculine strength.

Kane Calls Conference

Executives of Associated Exhibitors Confer on New Lloyd Comedy

LAST Saturday was checked off off on the calendar of Associated Exhibitors as a red letter day, for it marked the arrival in New York City of the first print of "Grandma's Boy," Harold Lloyd's first five-part feature, to reach the East.

President Arthur S. Kane immediately summoned the Associated executives to a screening, which was followed at once by the first of a series of conferences. These are taking place daily, hourly, it is said. Finally he issued a call to all the field men now in the neighborhood of the city to come to New York with the chief executives.

This extraordinary activity was due to the conviction on the part of Mr. Kane that in "Grandma's Boy" not only has Harold Lloyd produced the greatest feature of his career, but one of the greatest box office attractions ever made, and that its release will mark the beginning of a new era in comedy productions. He considers the feature of such superiority, indeed, that he is determined to give his approval to no plans for handling until after they have received the most thoughtful consideration. The purpose of the conferences with the men of Associated's field organization is to obtain an interchange of views, based on their several experiences in the distribution of big productions.

"Gay and Devilish" Is Current R-C Release

"Gay and Devilish," the fourth of the series of Doris May comedy-dramas is the current release of R-C Pictures Corporation, being issued on May 14th. Miss May is surrounded by a popular cast in this latest picture, her leading man being Cullen Landis, one of the best liked young actors on the screen. Others in the cast are Otis Harlan, "Bull" Montana, Jacueline Logan, and Lila Leslie. The pretty star is again directed by William A. Seiter. The story is from the pen of Charles A. Logue.

"The Sheik of Araby," a revival of the H. B. Warner feature, "The Man Who Turned White," will follow immediately after "Gay and Devilish," being scheduled for release on May 15th.

Paramount Executives Are Dinner Guests

THE district and exchange managers of Paramount, who were in New York last week attending the annal Spring sales convention, were the guests of the company Wednesday evening at a dinner given at the Hotel Commodore.

John C. Flinn presided as toastmaster and short speeches were made by Adolph Zukor, Jesse L. Lasky, E. J. Ludvigh, S. R. Kent and R. W. Saunders.

The guests numbered seventy-five and included, in addition to the visiting managers and home office executives, Felix Kahn, Hugo Riesenfeld and Gilbert Miller.

South Sea Island Life Shown in Feature

Both sides of South Sea Island life are presented in "The Bonded Woman," Betty Compson's latest Paramount starring feature.

Some authors and globe-trotters maintain that the South Pacific is an idyllic paradise of love and languor, while others, using the same examples, say that the islands are full of immorality and disease.

The scenario of "The Bonded Woman" was prepared by Albert S. LeVino. Philip Rosen directed.

Helene Chadwick Back After Vacation

Helene Chadwick, Goldwyn's accomplished and versatile leading woman, who has been in New York on a brief and hurried vacation devoted to seeing the new plays and outfitting herself with an entire new wardrobe of the latest fashions, is now hurrying back to the Goldwyn studios in Culver City, Calif.

Immediately upon her arrival there, she will set to work preparing for the lead in a new Rupert Hughes picture the title and nature of which have not yet been announced.

Bader Joins Century Staff on Coast

David Bader, Stern brothers' representative for Century Comedies in New York, is leaving for California, where he will be associated with the Hollywood studio of Century Comedies. Bader will gather the West Coast publicity for the New York office and will do special writing.

Green to Direct Next Reid Picture

Alfred E. Green, who recently completed "Our Leading Citizen," starring Thomas Meighan has been chosen to direct Wallace Reid in the latter's new Paramount picture, "The Ghost Breaker," the production of which will be started at the Lasky studio next Monday. Lila Lee will be leading woman. The original story is by Paul Dickey and Charles W. Goddard and was adapted by Jack Cunningham.

Dog Picture Runs 14 Weeks in L. A.

OVERTOPPING by a wide margin all existing records for consecutive performances in a motion picture house, "The Silent Call," the First National dog picture, is playing its fourteenth week at Miller's theatre in Los Angeles.

When the picture is taken off Saturday it will have been shown at 792 consecutive performances. The feat is the more conspicuous in view of the fact that the picture does not contain a popular star.

"Strongheart," a Belgian police dog with a war record, is the "featured player."

French Picture Booked for Criterion

"Missing Husbands," which ran 400 times in Paris and approximately as long in London, will be seen for the first time in New York at the Criterion Theatre, beginning Thursday, May 11. This was announced this week by Metro Pictures Corporation, holders of the exclusive distributive rights for the French picture in the United States and Canada.

The screen drama is an adaptation by Jacques Feyder of Pierre Benoit's prize-winning novel "L'Atlantide."

Permission Given to Picture Derby

According to an announcement just made by Wallace T. Hughes, editor of the Louisville Courier-Journal, Colonel Matt Winn, president of the local jockey club, gave Jack Pickford permission to photograph the Kentucky Derby to be run on May 15th. Various scenes of this turf classic are to be a part of the picturization of "Garrison's Finish," a racing story which is to be Pickford's first production for Allied Corporation.

Exhibs Interested in "Screen Snapshots"

Prompt exhibitor response to Pathe's announcement that it will shortly begin releasing a lively new series of "Screen Snapshots" is reported by General Sales Manager E. A. Eschmann. The published list of names of universally popular screen favorites included in No. 1, of the new Pathe series, to be released June 4, is declared to be accepted as assurance that the forthcoming single-reelers will stick strictly to their text.

All-Star Cast Chosen for "The Flirt"

Eileen Percy and Helen Jerome Eddy will have the principal feminine roles in "The Flirt" to be filmed at Universal City as a Universal-Jewel all-star production from Booth Tarkington's epic of small town life. Hobart Henley will direct. Lloyd Whitlock, Little "Buddy" Messenger, Tom Kennedy, Robert Russell, George Nichols, Lydia Knott, Bert Roach, and Edward Hearne are in the supporting cast.

Arliss Picture Due in Fall

Strong Production Staff Retained for "The Silent Voice"

THE success of the current George Arlis photoplay, "The Ruling Passion," has caused its producers, Distinctive Productions, Inc., to engage the same producing staff for the forthcoming Arliss production, entitled "The Silent Voice," which will be released by United Artists this fall.

This is an adaptation by Forrest Halsey of the stage play by Jules Eckert Goodman, in which Otis Skinner registered one of the greatest successes of his brilliant career. Harmon Weight is directing "The Silent Voice" and Edwin W. Morrison, Clark Robinson and Harry A. Fishbeck, respectively, assistant director, art director and photographer, of "The Ruling Passion," are officiating in these same capacities on the new production.

The producers state that "The Silent Voice" had been selected for Arliss because of its suitability to that star and also because of its great success on the regular stage.

Ann Forest has been selected for the leading female role.

Walsh Goes With Goldwyn

Recent Acquisitions Make Powerful Combination for Producing

GOLDWYN PICTURES announces that R. A. Walsh will produce the R. A. Walsh Productions at the Goldwyn Studios in conjunction with the Goldwyn organization.

The arrangement with Walsh closely follows other acquisitions by Goldwyn that promises for that company one of the most powerful producing line-ups in the industry. Supplementing the already impressive aggregation of writers and directors affiliated with Goldwyn, the recent acquisitions place this company in a better position than ever before to make productions of the first magnitude.

During the past few weeks announcement has been made of a contract with Marshall Neilan to produce in conjunction with Goldwyn, also of Neilan's election to the Goldwyn directorate, of the arrangement whereby Maurice Tourneur will produce Hall Caine's "The Christian"; of a new contract with Rupert Hughes whereby that author will write, direct and edit his own stories, in addition to giving Goldwyn first call on all his fiction; and a contract with Allen Holubar, who will produce the $10,000 prize scenario, "Broken Chains."

Fairbanks Leads Bucket Brigade at Fire

Fire broke out in the costume department on the huge stage at the Pickford-Fairbanks Studios in Holywood last week but before it could get a fair start on its destructive sweep a bucket brigade of 1000 extras, headed by Douglas Fairbanks himself, vanquished the flames.

The fire was believed to have resulted from spontaneous combustion, caused by the silk costumes becoming overheated on account of unusually warm weather.



Helene Chadwick and James Rennie in "The Dust Flower," Goldwyn

Production Now in Full Sway at R-C Studios

WORKING for the first time under the co-operative plan, the R-C. Studios in Los Angeles are now humming with production activity and are about to enter into the busiest epoch of their career. Of the new units recently announced by P. A. Powers, new managing director of R-C Pictures, two have already started production, while others are being cast.

Harry Carey, under the direction of Val Paul, is now well under way on "The Combat." In the supporting cast are Henry B. Walthall, Jim O'Neill, Mignonne Golden and Charles LeMoyne. Under the direction of Mal St. Clair, Mr. and Mrs. Carter DeHaven are completing their second two reel comedy for R-C, titled "Christmas." Doris May is filming the final scenes for her fifth starring picture, "An Unexpected Honeymoon." Miss May's leading man is Wallace McDonald and the supporting cast includes Otis Harlan, Christine Mayo, Adele Farrington and Arthur Hoyt. William A. Seiter is again directing. Robert Thornby is now casting for an original story by H. H. Van Loan. House Peters and Noah Beery have already been engaged for important roles.

Mary Pickford Engages New Supervisor

Mary Pickford has hung another high-priced scalp at her belt in engaging Elmer Harris, noted playwright, as supervising editor of all her productions. Harris already is at work, and will act hereafter as chief counsel, according to Miss Pickford, in all matters pertaining to her photoplays.

Edward Laemmle to Direct Gladys Walton

Edward Laemmle, director of Universal's chapter play of American history, "In the Days of Buffalo Bill," has been promoted to a feature directorship. He will guide Gladys Walton in her next effort, Anne Caldwell's Irish stage success, "Top o' the Morning!" Wallace Clifton has prepared the continuity.



George Ade Titles Own Story For Paramount

George Ade, on his farm in Indiana, has been engaged during the past week with Alfred Green and Thomas Meighan, director and star, respectively, of Paramount's "Our Leading Citizen," in preparparing and perfecting the titles for this, his first original screen story. It is understood that Mr. Ade is highly elated over the production which was shown to him in Chicago and that he will probably do another story for Paramount shortly.

Goldwyn Picture Will Keep Story Title

The latest Zane Grey Picture, produced by Benjamin B. Hampton and included in Goldwyn's new release group, will retain its original title of "Golden Dreams," which was the name of Grey's story upon which the adventure picture was founded.

The original story was expanded and built up for screen purposes by E. Richard Schayer, John Russell and Eugene P. Lyle.

Chicago Tribune Critic Boosts Comedies

The Chicago Tribune, whose motion picture critic is Mae Tinee, devoted half a column in its issue of April 29 to praising two short comedies recently released by Educational Film Exchanges.

The pictures of which Miss Tinee spoke so favorably were "A Rag Doll Romance," a Campbell Comedy, and "Fair Enough," a Christie Comedy.

Marc Lachmann Goes to Texas for "U"

Marc Lachmann, field man of the Universal exploitation department, is on his way to Texas to exploit "Foolish Wives" for the Southern Enterprises chain of theatres, including those in El Paso, Houston, San Antonio and Fort Worth. He expects to remain in that state for at least four weeks.

New Fox Subjeet Begun by William Russell

Having finished "The Men of Zanzibar," William Russell, the Fox star, is right back on the job and has started work in "A Self Made Man," adapted from the story by George Horace Lorimer. Renee Adoree is his leading woman, and Rowland V. Lee is directing.

Harry Myers Opposite Gladys Walton

Harry Myers, Universal's star in "The Adventures of Robinson Crusoe," has been signed to play opposite Gladys Walton in "Top o' the Morning," Anne Caldwell's Irish play which Edward Laemmle will direct for Universal. Wallace Clifton prepared the scenario. Doreen Turner, baby wonder featured in Campbell comedies, is also in the cast.



Scene from "The Man From Home," a Paramount picture.

Many Pictures Due Soon

First National Releases in Varying Stages of Production

AN exceptional array of box office attractions are now in various stages of production for First National release. With the aim of "Bigger and Better Pictures" in view, the producers whose pictures are distributed by Associated First National are concentrating on "master pictures."

Norma and Constance Talmadge, famous star sisters, arrived in Los Angeles last Friday accompanied by Producer Joseph Schenck, who has obtained the film rights to William H. Harris' "East is West" and Edgar Selwyn's "The Mirage." Both of these have been successful stage plays.

Norma Talmadge will make "The Mirage" at the United Studios and Constance Talmadge will make the interiors of "East is West" on the same lot, later taking her company to China for the exteriors.

Dorothy Phillips, heroine of many great productions is soon to be seen in "Hurricane's Gal," produced by Allen Holubar.

Katherine MacDonald has just completed "The Woman Conquers."



Agnes Ayres in "The Ordeal," Paramount picture.

Henry Ginsberg Resigns from Educational

Henry Ginsberg has resigned his position as domestic sales manager of Educational Film Exchanges to take effect May 20. Mr. Ginsberg has been associated with Educational since its inception two and a half years ago. He was in the advertising business before he became identified with the motion-picture industry. Mr. Ginsberg has well defined plans for the future, but will not make them public until he finally severs his connection with Educational on May 20.

Epigram Book Latest for Salesmen

In an effort to get selling helps and sales promotion ideas read by salesmen, R. H. Clark, Treasurer and General Manager of the New York Exchange, is employing a small bill-fold with isinglass panel, and each day a business epigram or some flattering sales record made by an individual of the force, or some business message is sent to each one of the holders of the books, which number the entire personnel of the sales force of New York, Buffalo and Albany.

Gloria Swanson Starts Work in June

Gloria Swanson will be back in California around the first of June when the Paramount star will begin work on "The Impossible Mrs. Bellew," a story by David Lisle, adapted by Elmer Harris and Percy Heath. It will be a Sam Wood production and is of the society type of drama in which Miss Swanson excels.

Mary Pickford Appears as Extra for Doug

No less famous a person than Mary Pickford appeared as an extra in Douglas Fairbanks' film version of "Robin Hood." It was all part of a joke on Douglas.

When the mob scenes were being shot in front of King Richard's castle, Miss Pickford put on a costume of the period and lent her presence to the "atmosphere" by appearing with the players. No one recognized her until she came up to congratulate her husband after the scenes had been taken.

New Syracuse Rivoli Theatre Opens

With "Tol'able David," a First National attraction starring Richard Barthelmess, as its initial feature, The Rivoli theatre, of Syracuse, N. Y., opened Friday, April 28, marking the latest achievement of Mitchell Fitzer, that city's pioneer exhibitor.

Lloyd Comedy is Booked for L. Boas Circuit

L. Boas signed contracts this week for the showing of the Harold Lloyd-Associated Exhibitors feature, "A Sailor-Made Man," in his theatres in six New England cities. The engagements run from two to eight days.

Beven's Next Subject Is "Such Is Life"

Billy Bevan, feature comedian in Mack Sennett-First National comedies, is now engaged in turning out "Such Is Life," in which, reports from the coast state, several scores of babies utilized by Director Roy Del Ruth.

Jack Wells to Produce in Australia

The Producers' Security Corporation this week closed a contract with Jack Wells, producer, for a series of feature pictures.

Immediately after signing the contract Wells departed for Australia where he will film several well known stories.

Good Supporting Cast for Shirley Mason

Alan Forest, James Mason and Andree Tourneur, have been engaged for the Shirley Mason cast that has started work on "Lights of the Desert" at Hollywood for Fox. Lillian Langdon will also have a consequential role

Peerless Film Exchange Opens Office

Norman L. Sper and Moe Kurtz have opened an exchange in New York City under the name of the Peerless Film Exchange. They have twenty-five pictures ready for release.

REVILLON FRÈRES
presents

NANOOK OF THE NORTH

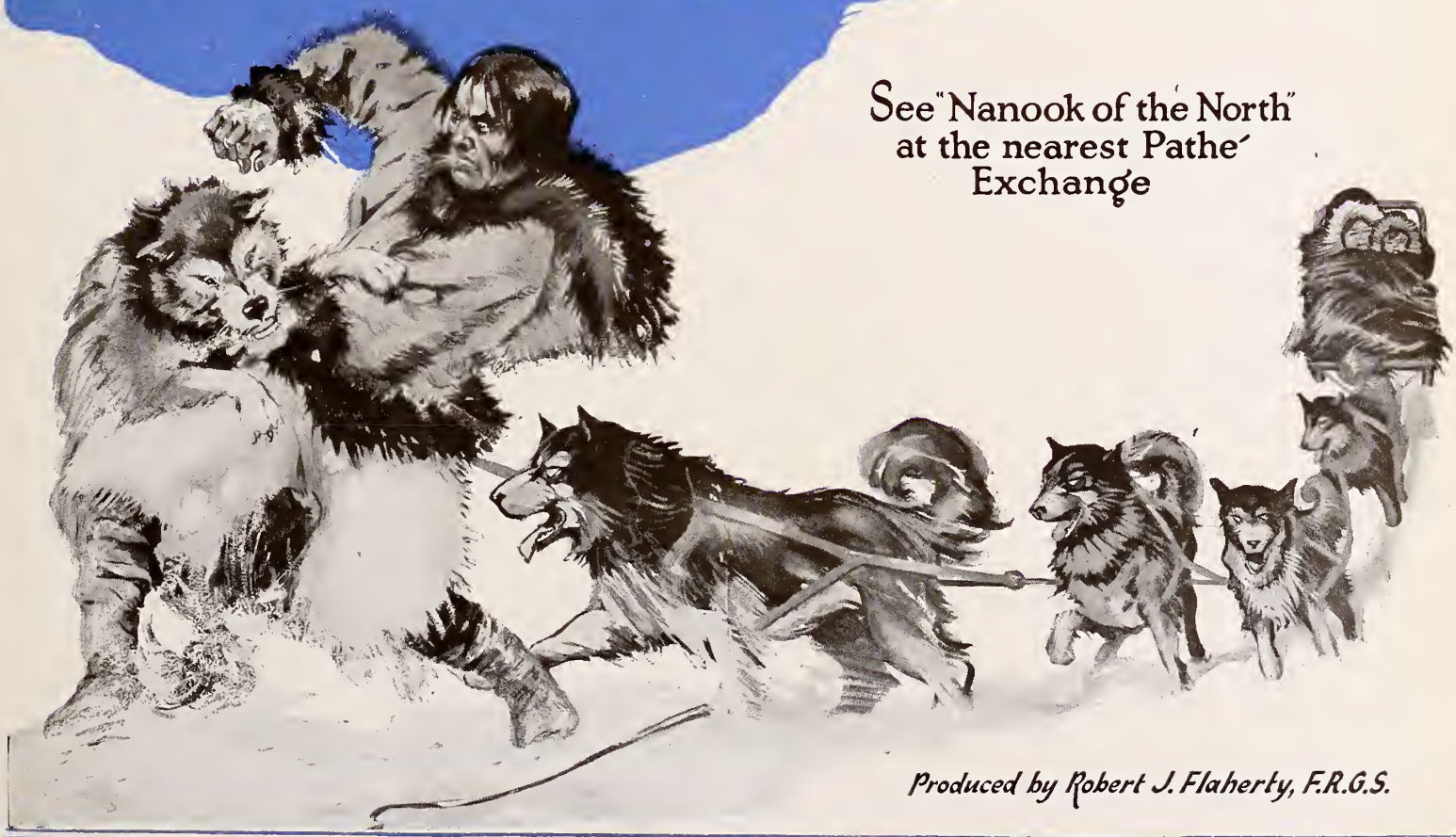
Pathépicture

"SEEING is believing." This picture is unbelievably good. You *must* see it to believe it.

It is unique. It breathes. It lives. It is *life,* life in the actual Arctic. There is no portrayal of type characters, no props, to create effect. It appeals to your imagination. It warms your sympathies, causes gasps of wonder, holds your eager interest and concludes with action.

It is strong. It is human. It is thrilling. It is beautiful.

Big pictures are scarce. *Here is one that is bigger than the biggest.*



See "Nanook of the North" at the nearest Pathé Exchange

Produced by Robert J. Flaherty, F.R.G.S.

NANOOK OF THE NORTH





WAY up North, a thousand miles from the nearest railroad, in a land where a motion picture camera never went before, this picture was made. It is a land where there are months and months of bitterest winter, with just a few days of cold and barren spring. There is no summer.

There lives Nanook, the remarkable personality who dominates this picture. On his strength, skill and bravery depend the lives of his family, women and children. Every day of his life is a tremendous drama, a fight against terrible odds.

That is "Nanook of the North" the amazing story of real and remarkable people, intensely human and very lovable, filmed in surroundings such as you have never seen before.

Its exploitation possibilities measure the showman.

Pathépicture



OFFERINGS SALES PURCHASES

In the Independent Field

Conducted by CHESTER J. SMITH

Neva Gerber Picture For Release in June

FROM the home office of the Arrow Film Corporation comes the announcement to the effect that the newest Nova Gerber production "The Price of Youth" is to be nationally released June 1st. A Ben Wilson production, it is said to be the most dramatic vehicle given Miss Gerber thus far.

Wilson has surrounded this popular star with a high-calibred cast which includes Ashton Dearholt, Spottiswood Aiken, Joseph Girard and many others of equal ability. The production is a lavish one.

N. Y. Woman Censor Visits with Johnny Hines

That the "much harassed movie" is recognized in some censorship circles as a potential factor for good to school and church, was evinced in the remarks of Mrs. Henry F. Burton, made on the occasion of a visit to the Burr Studio last week. Mrs. Burton, in company with A. W. Brown of the New York State Board of Motion Picture Censors, spent a day at the Burr studio as the guests of C. C. Burr and Johnny Hines.

Optimism as to the future plans of the industry in its relation to education was voiced when the visiting members of the New York State Board of Censors said that the latent power of the movies had not yet indicated its possibilities. "The Motion Picture," said Mrs. Burton, "is rapidly taking its place as the most powerful factor in education and entertainment." Every encouragement, she believes, should be given to those producers who are striving to bring about the very finest interpretations of life on the screen.

Exhibitor Letters Praise Equity Picture

That the drawing power of "Where Is My Wandering Boy," the Equity picture, is not limited to any one class of theatre, is indicated by the letters which are daily reaching the Equity home office from territory buyers and exhibitors.

Charles F. Haring, president of the Haring and Blumenthal Enterprises, of New York City, writes: "The picture opened on Sunday. Wednesday, the fourth day, we played to the largest matinee business ever done on any picture."



Scene from Eddie Polo's first independently produced serial, "Cap'n Kidd." Produced and distributed by Star Serial Corp.

Three Buyers for Polo Serial

New York Territory on "Cap'n Kidd" Taken Over by Commonwealth

THREE sales were made this week on the serial "Cap'n Kidd," the first Independent serial in which Eddie Polo is starring, and contracts have been signed with the Star Serial Producing Corporation, which controls world rights, whereby distributing rights have been taken over for ten additional states on this serial.

Sam Zierler has affixed his signature to a contract whereby the Commonwealth Film Corporation of New York, of which he is president, takes over the serial for the territory including New York State and northern New Jersey.

Another sale was that made to Harry Charnas for the Standard Film Service of Cleveland. "Cap'n Kidd" will be seen in the Michigan, Ohio, western Pennsylvania, and West Virginia territory. The sale was effected between Charnas and Joe Brandt, president of the Star Serial Corporation, on the occasion of a special visit to Cleveland by Brandt last week.

The Federated Film Exchange of Baltimore, through Pete Oletsky, also signed for the serial, for the Delaware, Maryland, District of Columbia, and Virginia territory.

Second National Program

Scope of Operations To Be Enlarged With Additional Productions

SECOND NATIONAL PICTURES CORPORATION, launched to distribute the best product of independent producers by systematic methods designed to do away with the unnecessary and ruinous overhead which has crushed many an ambitious film concern, is preparing to enlarge its scope of operations.

Originally twelve feature photoplays were acquired for release in the current season, at the rate of one each month. Five of these already have been offered to exhibitors, and three of them, according to reports to the New York offices, have been booked extensively throughout the country.

Negotiations now are under way, it is announced, for the addition of four super-special productions to the list of Second National Pictures offerings and it is expected that arrangements will be made for the release of these to first run houses in key cities within sixty days.

Wallace Worsley Will Direct Barry

HARRY RAPF, the producer of the Warner Brothers attractions, "Why Girls Leave Home," "School Days," and the latest Vera Gordon picture, "Your Best Friend," has engaged Wallace Worsley to direct Wesley Barry in "Rags to Riches," according to an announcement.

The production of the Barry feature is said to have been postponed until the middle of May in order to allow the freckled youngster to make a personal appearance at the Imperial Theatre, San Francisco, in connection with the showing of "School Days."

Swedish Producer Sails for Stockholm

Nils Bouveng, Production Manager of the Swedish Biograph Company, who has been in this country for the past eight months, sailed last week for Stockholm, where he will spend the summer months in the interests of his company. He expects to return to America in the Fall.

The pictures of the Swedish Biograph Company are being handled by George H. Hamilton, Inc., who have arranged for the distribution of ten of them on a State Rights basis. The first three productions are now ready for release; they are, "Give Me My Son," starring Pauline Brunius, "In Self Defense," starring Jenny Hasselquist, and "When Knights Were Bold," starring Mary Johnson and George Ekman. The other seven will be released early in the Fall.

Morrison Engaged for New Westerns

Pete Morrison has been engaged to play the lead in a new series of eight semi-Western five-reel features, to be produced by the Sanford Productions of Hollywood, California.

The first release, the working title of which is "Iron Heart," has been in production for over two weeks.

Marcel Perez and Frank S. Mattison are writing the stories for this new series. Perez will also direct them.

Miss Dorothy Woods is playing the lead opposite Pete Morrison in the first production. Miss Gene Crosby as the female heavy has a splendid rôle in this picture.

Denver First Run For Carewe Picture

C. C. Burr, president of Affiliated Distributors, has received word from M. A. Klausner, of the Mountain States Film Attractions at Denver, that a first run booking has been secured on the Edwin Carewe independent special, "I Am the Law" at the Rialto theatre for the week of May 21.

Klausner has purchased the entire northwestern territory on the picture for his concern. In addition to the Denver booking a first run showing has been secured by Louis Bache of Associated First National Pictures, Washington, D. C., at Crandal's Metropolitan the week of May 21. J. F. Cubberly of Associated First National Pictures, Minneapolis, has landed a first run booking in his city for the current week.

New Smith Production Ready for Release

The latest release of the W. M. Smith Productions Co. is the "Angel Citizens." The cast includes Franklyn Farnum, "Shorty" Hamilton, Al Hart and Peggy O'Day. It was directed by Francis Ford.

This is the third release of the Smith Productions, the first two of which were "So This Is Arizona" and "The White Masks."

"Jungle Goddess" Now Booked by Pantages

Telegraphic advice comes from Louis Hyman on the coast that Colonel Wm. N. Selig's wild animal serial "The Jungle Goddess," has been booked for first runs in San Francisco and Oakland in the Pantages theatres. Sol Lesser's Exchange, All Star Feature Distributors, purchased the California, Arizona and Nevada rights for the serial from the Export & Import Film Company two weeks ago.

First Four Episodes of Polo Serial Titled

The names of the first four episodes of the serial "Cap'n Kidd" starring Eddie Polo, in his first indepndently produced serial are definitely set, the episodes completely titled and edited, and ready for showing, and paper, lobby display, and exploitation accessories ready on them.

The titles of the episodes in their order are: "Shanghaied," "The Pirates' Slave," "Hidden Treasure" and "The Lost Fortune."

Trailer Shows Exciting Selig Incidents

The Export & Import Film Company has prepared an unusual trailer to be used as advance announcement for Col. Wm. N. Selig's wild animal serial "The Jungle Goddess," in which Elinor Field and Truman Van Dyke are starred.

The trailer is approximately three hundred and fifty feet in length and is made up of atmosphere bits from the chapter-play which are interspersed with a score of the numerous thrill scenes from the exciting action.



Grace Davison, in "A Splendid Lie"—Arrow

Lynch Buys Carewe Special

Half of American Territory Already Disposed of For "I Am the Law"

ROBERT LYNCH of Metro Pictures, 1321 Vine Street, Philadelphia, has purchased for the territory of Eastern Pennsylvania and Southern New Jersey the rights to the Edwin Carewe independent special "I Am the Law," which is being released through Affiliated Distributors. This transaction now disposes of nearly half of the United States rights, and yet a finished print of the picture has been in New York only about two weeks.

The territories already sold include the entire foreign rights to Warner Brothers, Gus Schelessinger, manager of the Foreign Departments; Western Pennsylvania to Joe Skirboll, of Associated First National Pictures, Pittsburgh; Minneapolis to J. F. Cubberly, of Associated First National Pictures; the entire northwest, including Denver and Seattle, to M. A. Klausner, Mountain States Film Attractions: Cleveland to Louis Hyman, of All Star Features Company; District of Columbia, Maryland and Virginia, to Louis Bache of Associated First National Pictures, Washington, D. C.; and eastern Pennsylvania and southern New Jersey to Robert Lynch of Metro Pictures, Philadelphia.

Instead of letting up on his advertising and exploitation it is Burr's intention to redouble his efforts in this direction with a view to giving the greatest possible aid to exhibitors who are to play the picture.

Although all of the territory has been sold on his "Burn 'Em Up Barnes" Burr is still plugging away on the publicity and exploitation of the picture.

Gompers in "Urban Chats"

Labor Leader Gives Views of How Prosperity Can Be Had

SAMUEL GOMPERS, president of the American Federation of Labor, has a message for the American public in the forthcoming issue of the Official Urban Movie Chats. Gompers gives his idea of how nation-wide prosperity can be brought about, following the statement of Judge Elbert H. Gary in the previous issue of the Movie Chats.

This reel of the Motion Picture Theatre Owners of America is broad in its scope. There are sections devoted to the manufacture of steel, to Natural History, to the beauties and Industry of Idaho, and another instalment of the series on social etiquette. In this instalment Miss Marguerite Walz, an authority, shows how a guest should be received in one's home, how to walk, how to sit down and how to shake hands. The Public Forum closes the reel.

Aywon Announces Sales Made During April

Nathan Hirsh, president of the Aywon Film Corporation, New York City, announces the following sales on the three Snowy Baker and six Big Boy Williams series of Western pictures during the month of April:

Big Feature Rights Corporation of Kentucky, for the territory of Kentucky and Tennessee.

Royal Pictures, Inc., of Washington, D. C., for the territory of Delaware, Md., District of Columbia, and Virginia.

Minter United Amusement, Inc., of Detroit, for the territory of Michigan.

"Mother Eternal" Booked for Mother's Week

Close upon the run of "Mother Eternal" at the Adams Street Theatre in Chicago comes word that "Mother Eternal" has just been booked in two first run houses during Mother's Week.

A. J. Sherman, general manager of the Graphic Film Exchange of Philadelphia, arranged for "Mother Eternal" to open at the Lyric Theatre in Philadelphia on Mother's Day, Sunday, May 14th.

Word was also received at the Graphic offices this week, that E. H. Emmick and W. Edmunds, franchise holders for the Graphic Film Exchange in San Francisco, have arranged a full week's showing for "Mother Eternal" at the Rialto Theatre in San Francisco.

Warners Will Produce Popular Stories

For the coming season the Warner Brothers have planned to produce what is declared to be the biggest array of popular stories ever secured by a state-right organization.

In addition to the three Harry Rapf productions being made at the Warner West Coast Studios, the following will be known as Warner Brothers productions:

"The Beautiful and Damned," by F. Scott Fitzgerald; "Main Street," by Sinclair Lewis; "Broadway After Dark," and "Little Church Around the Corner," adapted from the stage play of the same name.

Arrow Announces Four Sales for Week

Arrow Film Corporation announce this week the sale of the four James Oliver Curwood productions for Kentucky and Tennessee to Colonel Fred Levy of the Big Feature Rights Corporation of Louisville.

This is the third sale in the last three weeks made by the Arrow to Big Feature Rights.

New Curwood Release Due in June

Arrow's newest Curwood release, "The Broken Silence," is scheduled for release in the key centers June first. Prints have been forwarded to all the Arrow franchise holders and will be available shortly.

"The Broken Silence" is a typical Curwood snow picture. It was directed by Dell Henderson and the cast includes Zena Keefe, J. Barney Sherry and Gypsy O'Brien.

Work Is Progressing on New Kyne Picture

Ben Wilson, one of Arrow's leading producers, is hard at work on the third of the Peter B. Kyne series which will star Roy Stewart and Kathleen Kirkham. Wilson is personally directing this picture, which is from Kyne's story "One-Eighth Apache." It will be ready for release some time in June.

To The Trade

There is now in course of production by Daniel Carson Goodman for EQUITY PICTURES CORPORATION a remarkable photo drama destined to set new box office records for exhibitors throughout the world.

The title of this new picture is

"What's Wrong With The Women"

and presents in gripping scenes a story of tremendous interest to every human being.

Watch and wait for release date.

In the meantime communicate with

EQUITY PICTURES CORPORATION
723 Seventh Ave., New York City



Johnny Hines and Mrs. Henry F. Burton of the New York State Board of Censors. Mrs. Burton spent a day at the studio as the guest of C. C Burr and Hines.

May Prizma Releases Show Novelties

Prizma, Incorporated, announces two new short subjects in Prizma color for release in May as follows:

"The Musselfish Shell," — The story of sea shells, showing the abalone industry in Southern California, mother of pearl products, pearl hunting, conch shells and making of cameos.

"Algeria, the Ancient"—Exclusive picture of the Algeria of the Sahara showing manners and customs of Mohammedans who still live as Arabs did centuries ago.

Broadway Showing for Independent Film

The Edwin Carewe special, "I Am The Law," distributed through Affiliated Distributors, Inc., will have a Broadway showing at the Mark Strand theatre the early part of June.

This makes seven pre-release bookings secured in first-run houses of the country.

Second Sunrise Comedy Ready for Release

THE second of the Sunshine Comedies, C. B. C. Film Sales Corporation's newest series of two-reel laugh-makers, is ready for release, it is announced this week. The picture was received at the New York distributing offices of C. B. C. from producer Harry Cohn, completely titled and edited.

"Don't Be Foolish" is the title that has been given the picture.

Mal St. Clair directed the release. In a communication received from producer Harry Cohn it is stated that "Don't Be Foolish" was shown in two different theatres in Hollywood on regular programs before it was sent East for release, and that in both it went over strong, every situation scoring a laugh.

Conan Doyle Approves New Production

Sir Arthur Conan Doyle, the eminent English author and exponent of psychic phenomena was a guest of honor at a private screening given by Edward L. Klein for the Trade Press on Friday, May 5th.

The new production, "The Closed Door," which Klein is handling for the producer, Livingston Phelps, was produced in France and also on the beautiful Mt. St. Moritz in the Swiss Alps.

After returning to his hotel, Sir Arthur sent the following note to Klein: "I have seen 'The Closed Door' and was very much struck by its originality and power. It is deeply moving."

Plans for distribution will be announced shortly by the offices of Edward L. Klein, New York City.

Cohen Announces Tow Special Productions

Two special productions are to be made by the Waldorf Productions under the direction of Edward J. Le Saint, according to announcement by Harry Cohen. The titles of these are "More to Be Pitied Than Scorned" and "On the Sidewalks of New York." The first named will be filmed first and Alice Lake and Philo McCullough have been engaged for the leading roles.

Pacific Film Head to Visit Key Cities

John J. Hayes, president of the Pacific Film Co., Inc., has left his Culver City, Cal., headquarters on his maiden trip to visit practically all of the important key cities. Hayes will make his swing around the circle via the Pacific Northwest, his first stop to be Seattle and then on towards the Eastern seaboard.

Barthelmess Starts on New Picture

Richard Barthelmess has commenced the filming of "The Bondboy," in which he makes his fourth appearance as a star under the management of Inspiration Pictures, for First National release.

Barthelmess portrays the rôle of a country boy who has been bonded out by his mother to an unscrupulous farmer. In the cast are Mary Thurman, Mary Alden and Charles Mailes.

Henry King, who directed Barthelmess in "Tol'able David," "The Seventh Day" and "Sonny," will also direct this picture. Roy Overbaugh is the cameraman.

Famous Stage Success Ready for Screen

George K. Spoor of the Essanay Film Manufacturing Company, Chicago, has ready for the State-Right market Cohan and Harris' stage success "Young America."

The cast consists of the original company that staged the play, each, especially fitted for the roll they enact.

Blair Coan, of the Essanay Company, will have charge of the state-righting of this subject.

New Producing Company Bans Middleman

ANNOUNCEMENT was made this week of the forming of the Independent Producers Distributing Syndicate, which organization has established headquarters in the Lowe State Theatre building, Los Angeles, Cal. The company has already engaged in active operation after more than two years devoted to a careful and thorough survey of motion picture conditions.

The policy, as announced by Earl B. Handcom, secretary, varies from that pursued previously by distributing factors in that the company it is said plans to eliminate the "middleman" and bring the producer and state right buyers in direct touch with each other.

A feature of this "direct from producer to buyer" plan is said to lie in the company's arrangement whereby the producer will make his contract direct with the exchanges and collect his money direct, while Independent will simply act as the producer's representative and advance the expenses necessary for successful and efficient distribution.

First Syracuse Picture Finished in Florida

The first feature picture produced by The Syracuse Motion Pictures Corporation "The Isle of Doubt" has just been completed in Florida, and will be ready for release in about two weeks.

It is from the story by Derek Bram, and Wyndham Standing is the star. Others in the cast are George Fawcett, Warner Richmond, Dorothy Mackaill, and Marie Burke.

The Producers Security Corporation has contracted to handle the releasing arrangements.

New England Sold on "I Am the Law"

C. C. BURR, president of Affiliated Distributors, Inc., announced that the entire New England rights on the Edwin Carewe independent special, "I Am the Law," have been purchased by William W. Aectler and E. J. Farrell for the Major Film Company, Boston. This makes the tenth United States territory already disposed of on the picture. The entire foreign rights were disposed of some time ago to Warner Brothers.

Warner Exploitation Appeals

PROMINENT state-right organizations throughout the country that have purchased the territorial rights to the latest Warner Brothers attractions, "Your Best Friend," a Harry Rapf production starring Vera Gordon, are said to be utilizing to the full the many novelties and exploitation angles devised for the feature by the Warner publicity staff.

Within the past fortnight a number of exclusive territorial deals on the Gordon picture were consummated by Warner. Big Feature Rights Corp., Louisville, purchased the rights to Kentucky and Tennessee; M. Mitchell, Atlanta, secured Georgia, Florida, Alabama, North and South Carolina; Creole Enterprises, New Orleans, bought Louisiana, Mississippi, town of Pensacola, Florida, and the Panma Canal Zone.

Davis-Brandt Features Are Sold Abroad

A foreign sale on two George H. Davis-Joe Brandt feature productions was consummated this week. The Export and Import Film Co. signed contracts with the C. B. C. Film Sales Corporation, through which the Davis-Brand features are distributed, whereby both "The Heart of the North," featuring Roy Stewart and Louise Lovely, and "Life's Greatest Question," another production featuring Roy Stewart with Louise Lovely and Dorothy Valegra, will be released by them in Argentina, Uruguay, Paraguay, and Chile.

Washington First Run for "I Am the Law"

Louis Bache of Associated First National Pictures, Washington, D. C., who has purchased the rights of the Edwin Carewe special "I Am the Law" for his territory, has already succeeded in obtaining a first run booking for the picture at Crandall's Metropolitan, Washington. The picture will be shown the week of May 21, following Norma Talmadge's "Smilin' Through."

Foreign Rights Selling on Selig Serial

The sale to Pathe of the United Kingdom rights to Col. Selig's wild animal serial "The Jungle Goddess," by the Export & Import Film Company, Inc., has been quickly followed by the closing of contracts for two more territories.

This week the company disposed of the serial rights for Columbia, Venezuela and Panama and also for Porto Rico and Santo Domingo.

Syracuse Company Back from Florida

The Syracuse Motion Pictures Company players in charge of Director Hamilton Smith and Chief Cinematographer Arthur Cadwell returned this week from Miami, Florida, where the final scenes of "The Isle of Doubt" were completed.

The Producers' Security Corporation which will handle the releasing arrangements is speeding up the cutting and will make distribution announcements within

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MOTION PICTURE NEWS

729 Seventh Avenue, - - - New York City

Jessen's Studio News by Wire

CHRISTIE

Al Christie is on his way to New York where he will embark for Scotland May 13. He is accompanied by Production Manager H. D. Edwards. His last work before departing was in completing "Mile A Minute Mary," featuring Dorothy Devore. It is a camping story laid at Crags Country Club.

Scott Sidney is beginning a Scotch comedy featuring Neal Burns.

William Beaudine is beginning a subject co-featuring Bobby Vernon and Vera Stedman in a prize fight story by Scott Darling.

UNIVERSAL

Reggie Morris has been engaged to direct a series of comedies featuring Roy Atwell. The first is titled "Cured by Radio."

The cast for "The Flirt" includes Eileen Percy, Helen Jerome Eddy, Lydia Knott, Edward Hearn, Lloyd Whitlock, Buddie Messenger, Tom Kennedy, Robert Russell, George Nichols and Bert Roach. The continuity is by A. P. Younger; direction by Hobart Henley.

"Broken Chains" is the next vehicle for Frank Mayo.

The Alaskan serial titled "The Great Conspiracy" is now named "The Perils of the Yukon." The first episode has been completed, edited and titled.

Gertrude Olmstead will play opposite Hoot Gibson in "Cherub of Seven Bar" under the direction of Harry Pollard.

Art Acord is to be featured in a series of two-reel Northwest mounted police stories. The first is titled "Behind the Mask," under the direction of Nat Ross.

Stuart Paton is making the final scenes for the automobile drama "They're Off," starring Marie Prevost.

Director King Baggot, with Reginald Denny, Lillian Rich, Gertrude Astor, Lionel Belmore, Kingsley Benedict, Emmett King, Bert Woodhuff and Bert Tracy are now at Louisville, Kentucky, to make derby scenes for "The Suburban."

VITAGRAPH

A Jimmy Aubrey comedy is now in the making. It is temporarily titled "Getting the Money."

William Duncan was injured leaping from a horse after completing a fight scene. His arm and shoulder were badly wrenched, but production was not delayed.

Patsy Ruth Miller has been engaged to play opposite Earle Williams in the South American O. Henry story. Bert Ensminger will direct. He will probably make the subject at the San Diego exposition grounds.

LASKY

Cecil De Mille, Leatrice Joy and Jack Mower are in San Francisco for scenes for "Manslaughter." Thomas Meighan and Lois Wilson will start work here on company's return.

Al Green has started "The Ghost Breaker," starring Wallace Reid. The continuity is by Jack Cunningham and the cast includes Lila Lee and Walter Hiers.

William De Mille has made all scenes for "Nice People," and after editing is completed will produce "Clarence," by Booth Tarkington.

Sam Woods is on a vacation in New York.

Irving Willatt, Dorothy Dalton and the "Siren Call" company are in the Yosemite for two weeks.

In production are "The Man Unconquerable," with Joseph Henaberry directing and Jack Holt as the star; "Pink Gods," Penrhyn Stanlaws directing and all star cast; "To Have and to Hold," George Fitzmaurice directing, with Betty Compson, Bert Lytell and Theodore Kosloff the featured players; "Burning Sands," George Melford directing, with an all-star cast; "Borderland," Paul Powell directing, with Agnes Ayres, Milton Sills and Casson Ferguson; "Blood and Sand," Fred Niblo directing, with Rodolph Valentino and all-star cast.

Theodore Roberts will appear in Denman Thompson's role, T. Roy Barnes is Happy Jack in James Cruze production of "The Old Homestead."

INDEPENDENT

Sanford productions is making a new series of eight semi-western five-reel features starring Pete Morrison. Space has been leased at Morris Schlank studios. The stories are by Frank S. Mattison under the direction of Marcel Perez. Dorothy Woods is the leading woman.

Phil Goldstone is beginning "Red Hot Politics," starring Richard Talmadge. A number of new stunts are planned for this picture.

R. C. STUDIO

Helen Jerome Eddy will be featured in a series of Ray Carroll productions made at Robertson-Cole studio. Ray Leek is the production manager. The first continuity is being prepared.

ROACH

The first Snub Pollard two-reeler titled "Uncle Will's Will" has been shipped.

The cast includes Marie Mosquini, Noah Young and Jack Duffy. Charles Parrott is the director.

Five big sets for Harold Lloyd's comedy, taking place in a millionaire's residence, are now under construction.

GOLDWYN

Coleen Moore has been selected to play the lead in "Broken Chains," the Chicago Daily News prize scenario to be directed by Allan Holubar.

Mae Busch has been selected for the lead in "The Christian." Phillis Haver plays second lead.

Director Mason Hopper has filmed the last scenes for Peter B. Kyne's "Brothers Under their Skin."

FOX

"Trouper O'Neal" is the title of the next Buck Jones picture to be directed by Scotty Dunlap and C. R. Wallace. In the cast are Beatrice Burnham, Francis McDonald, Claude Paton, Syd Jordan, Jack Rollins and Carl Forms.

Shirley Mason's subject. "The Lights of the Desert," directed by Harry Beaumont, has been finished.

The George Horace Lorimer story, "A Self Made Man." is serving as a vehicle for William Russell, under the direction of Roland V. Lee. The cast includes Renee Adore, Mathilde Brundage, James Gordon, John Carson and Richard Tucker.

Sid Smith, comedian of two of the series of Hallroom Boy Comedies,, has been engaged by Fox.

UNITED

J. L. Frothingham will personally direct "The Vengeance of the Deep." Frank Lloyd and Irene Morra are editing "Oliver Twist." Lloyd will direct Norma Talmadge in "The Mirage" as soon as he finishes work on "Oliver Twist."

Myron Selznick has the next vehicle ready for Owen Moore and Elaine Hammerstein. The stars will have two days to prepare wardrobes for their next subjects. Moore is now finishing "A Previous Engagement" and Miss Hammerstein is finishing "Under Oath."

To Produce Child Pictures

New Company on Coast to Feature Johnny Jones in 12 Two-Reelers

ANOTHER independent producing company has entered the lists in the organization of the J. K. McDonald Productions, Inc. The new company, which will produce in Hollywood, is planning a series of twelve two-reelers in which will be presented casts made up of well-known child players of the screen headed by Johnny Jones. Young Jones has already won distinction by reason of his performance in a number of Goldwyn pictures based on stories of Booth Tarkington. The first production has already been completed and bears the title, "Supply and Demand." Officials of the company express the conviction that "Supply and Demand" will introduce a new type of juvenile picture to the American screen.

In describing the nature of the stories which the McDonald organization will picturize in the newly announced series, J. K. McDonald, president of the company, has the following to say:

"Our stories are not the bad-boy Tarkington type but are instructive inasmuch as they depict at all times the natural commercial instinct and business sagacity possessed by the average wide-awake American boy when the proper opportunity is afforded him. And at all times an abundance of natural pathos and humor, extremely clever in portrayal, will be woven in: and at no time will there be an iota of slapstick, hokum or overdrawn situations countenanced. It is entirely a new departure in children's stories."

Mr. McDonald is planning a trip East in the early part of June for the purpose of making releasing arrangements for the series. Mr. Will H. Hays is quoted as having given his endorsement to the aims of the new organization.

Christie Studio Space Being Extended

Preparations for more advantageous and convenient productions are being made at the studios of the Christie Film Company, where production continues unabated with three units at work during the absence of Al Christie, who is to take a vacation in Europe, sailing on May 13th.

The construction work now under way will double the enclosed stage space of the plant and do away entirely with open stages. When buildings now under construction are finished the plant will cover the entire block facing Sunset Boulevard and extending from Gower to El Centro Streets, an area of 350 x 700 ft. The business offices, property rooms, receiving department and water working mills will be located in buildings extending from Gower to El Centro along Sunset Boulevard. Immediately north of these buildings will be a stage the full length of the block and about 100 ft. wide. Facing on the other side of the block will be a large concrete building housing a model theatre, photograph departments, editing rooms, film vault, electrical station and a large number of dressing rooms for players .

A Paramount Achievement

FOR the first time in the history of the motion-picture industry a leading producing and distributing organization places before the exhibitors of the country a complete advance schedule of its productions and their releasing dates for six full months. This is the achievement of Paramount, which today announces its schedule of feature releases from the beginning of the new Paramount season, August 6, up to and including the month of January, 1923.

With this announcement the Famous Players-Lasky Corporation submits to exhibitors for their consideration forty-one Paramount productions—titles, stars, featured players, directors, actual dates of release, casts, accessories, exploitation suggestions—nearly three months in advance of the beginning of the half year's program. Furthermore, full information concerning the authorship and character of the stories is presented and in the majority of cases even the players chosen for the most minor roles are named.

This has been a Herculean task, unparalleled in the annals of the film industry. No other company ever accomplished such a thing—no other company ever even attempted it. Truly, it is a revolutionary, an epoch-marking accomplishment, made possible only through the employment of all the tremendous resources of a tremendous organiaztion. Money, brains and team work have brought it about, and once more Paramount promises the seemingly impossible with the obvious certainty that the promise will be fulfilled.

For months this gigantic program has been in preparation. For months every resource of the Production department, under the supervision of Jesse L. Lasky, has been directed toward its completion.

Following the recently adopted Paramount policy of centering the company's efforts on big special productions of assured box-office value, the first step was the acquisition of stories and plays of such character that the task of "following through" would be the easier.

Then the Lasky studio organization set to work. First of all was the preparation of the physical resources of production in order that the ambitious plans might be carried out. New buildings were erected, new departments installed and older ones enlarged. The huge open stage, the largest of the Lasky studio group and known as Stage No. 4, was enclosed in glass with framework of steel at a cost of several hundred thousand dollars making it the largest glass-enclosed stage in the world. New electrical equipment, of the most modern type, was installed, and one of the most recent innovations introduced was the erection of a complete radio telephone system, whereby it is possible for the studio to keep in close communication with production units working outside on locations.

Under Supervisor-in-Chief Frank E. Woods the system of supervision of productions has been completely re-organized, with each of the supervisors having charge of a group of three or four pictures at one time, from the moment the scenario is turned over to the director to the completion of the editing and titling.

The directorial force at the Lasky studio is headed by Cecil B. DeMille, Director-General, who stands at the very top of his profession as a producer of money-making pictures. There are eight special directors, William de Mille, George Fitzmaurice, George Melford, Penrhyn Stanlaws, John S. Robertson, Irvin Willat, Sam Wood and Fred Niblo. Other directors constantly employed in producing Paramount pictures of super-quality are James Cruze, Joseph Henabery, Alfred E. Green, Philip E. Rosen and Paul Powell.

Brightest of all the stars in the firmament of the films are those who shine under the Paramount banner. They are Gloria Swanson, Rodolph Valentino, Betty Compson, Elsie Ferguson, Thomas Meighan, Wallace Reid, Dorothy Dalton, William S. Hart, who produces his own pictures; Agnes Ayres, Jack Holt, Bebe Deniels, May McAvoy, Mary Miles Minter, Alice Brady and Wanda Hawley.

These lists do not take into account those responsible for the splendid output of Cosmopolitan Productions, made specially for Paramount and released through its exchanges as Paramount Pictures, nor the product of the Hamilton Theatrical Corporation, which releases its European-made productions through the same channels. Marion Davies heads the list of Cosmopolitan artists, while Pola Negri and Ernest Lubitsch, respectively star and director, are prominent among the celebrities whom the Hamilton organization presents to the American public via Paramount.

The Paramount Stock Company may well be termed the backbone of Paramount pictures. Here is a permanent organiaztion of the best known players appearing on the screen. The list of these artists is as follows: Lila Lee, Lois Wilson, David Powell, Conrad Nagel, Theodore Roberts, Sylvia Ashton, Walter Long, Charles Ogle, Clarence Burton, Kathlyn Williams, Ethel Wales, Helen Dunbar, Anna Q. Nilsson, Milton Sills, Theodore Kosloff, Walter Hiers, T. Roy Barnes, Julia Faye, Guy Oliver, Lucien Littlefield, Lillian Leighton, Robert Cain, Mitchell Lewis, Casson Ferguson, George Fawcett, Harrison Ford, Tom Moore, Edwin Stevens, John Bowers, Alan Hale, Herbert Standing, Betty Francisco, Winter Hall, Edward Martindel, Frank Campeau, Adele Farrington, James Kirkwood, Mabel Van Buren, Nita Naldi, Maude Wayne, Fred Huntley, Maym Kelso, Claire McDowell, Will R. Walling, Adolphe Menjou, William Boyd, Tully Marshall, Edythe Chapman, James Neill and Clarence Geldart. Here are leading men, heavies, leading women, ingenues, comedians, juveniles, character artists—each a leader in his particular line. Happy indeed, and well-fortified, would any producing organization be if it could boast any half dozen of these sterling players as its stars.

With this wonderful personnel at its beck and call, and with the remarkable list of stories and plays already started through the channels of production, the studio staff started systematically to map out its program in detail. The stories, as they were acquired, were turned over to the large corps of scenario and continuity experts. The stars were assigned to those pictures best suited for their particular abilities, the directors chosen and the full casts selected. Then a complete production schedule was laid out in charts showing exact dates when new productions were to be started and every minor detail. Art, technical and costuming departments were similarly co-ordinated.

Today, fully half of these forty-one productions are entirely completed or in actual work of filming, while the balance of the program is so accurately mapped out that the studio executives can tell at a glance just what each individual in the organization will be doing at any specified date during the next few months.

Here is the complete list of the forty-one productions comprising the schedule for the first six months of the Paramount year:

Wallace Reid in "The Dictator," supported by Lila Lee. From the play by Richard Harding Davis. Directed by James Cruze. Scenario by Walter Woods.

Marion Davies in "The Young Diana," a Cosmopolitan Production. From the novel by Marie Corelli. Directed by Albert Capellani. Scenario by Luther Reed.

Thomas Meighan in "If You Believe It, It's So," by Perley Poore Sheehan. Directed by Tom Forman. Scenario by Waldemar Young.

Betty Compson in "The Bonded Woman," based upon "The Salvaging of John Sumner," by John Fleming Wilson. Directed by Philip E. Rosen. Scenario by A. S. LeVino.

May McAvoy in "The Top of New York," by Sonya Levien. Directed by the late William D. Taylor.

"The Loves of Pharaoh," an Ernest Lubitsch production, with Emil Jannings, Dagny Servaes and Harry Liedtke.

Gloria Swanson in "Her Gilded Cage," a Sam Wood production. By Elmer Harris, suggested by Ann Nichols' play. Scenario by Percy Heath.

"Nice People," a William de Mille production, with Wallace Reid, Bebe Daniels and Conrad Nagel. From the play by Rachel Crothers. Scenario by Clara Beranger.

Rodolph Valentino in "Blood and Sand," a Fred Niblo production. From the novel by Vincente Blasco Ibanez, author of "The Four Horsemen of the Apocalypse." Adapted by June Mathis.

"The Valley of Silent Men," with Alma Rubens. A Cosmopolitan production from the story by James Oliver Curwood. Directed by Frank Borzage.

"The Siren Call," an Irvin Willat production, with Dorothy Dalton, David Powell and Mitchell Lewis. From a story by J. E. Nash.

Jack Holt in a Peter B. Kyne special, "While Satan Sleeps." By the author of "Cappy Ricks." Directed by Joseph Henabery. Scenario by A. S. LeVino.

Cecil B. DeMille's production, "Manslaughter," with Thomas Meighan, Leatrice Joy and

(*Continued on next page*)

Production Six Months in Advance

(Continued from page 2865)

Lois Wilson. From the novel by Alice Duer Miller. Scenario by Jeanie Macpherson.

"The Mysteries of India," a UFA production presented by Hamilton Theatrical Corporation.

"Pink Gods," a Penrhyn Stanlaws production, with Bebe Daniels, James Kirkwood, Anna Q. Nilsson and Adolphe Menjou. Adapted by J. E. Nash and Sonya Levien from the novel by Cynthia Stockley.

"The Old Homestead," with Theodore Roberts, T. Roy Barnes, George Fawcett and Fritzi Ridgeway. Directed by James Cruze. Adapted from Denman Thompson's play. Scenario by Julien Josephson.

"The Face in the Fog," by Jack Boyle, creator of "Boston Blackie." A Cosmopolitan production.

"Burning Sands," a George Melford production, with Wanda Hawley and Milton Sills. From the novel by Arthur Weigall. Scenario by Olga Printzlau.

Wallace Reid and Lila Lee in "The Ghost Breaker." From the play by Paul Dickey and Charles Goddard. Scenario by Jack Cunningham. Directed by Alfred E. Green.

"The Cowboy and the Lady," a John S. Robertson production with Mary Miles Minter and Tom Moore. From the play by Clyde Fitch.

"To Have and to Hold," a George Fitzmaurice production, with Betty Compson and Bert Lytell. Adapted by Ouida Bergere from the novel by Mary Johnston.

Thomas Meighan in "The Man Who Saw Tomorrow." By Perley Poore Sheehan and Frank Condon. Directed by Alfred E. Green.

"On the High Seas," an Irvin Willat production, with Dorothy Dalton and Jack Holt. An original screen story by Edward Sheldon, author of "Salvation Nell," "Romance," etc.

Rodolph Valentino in "The Young Rajah," adapted by June Mathis from the novel, "Amos Judd," by John Ames Mitchell.

Alice Brady in "Anna Ascends," from the play by Harry Chapman Ford. Directed by Joseph Henabery.

"Clarence," a William de Mille production, with Wallace Reid, Agnes Ayres and May McAvoy. Adapted by Clara Beranger from the play by Booth Tarkington.

Gloria Swanson in "The Impossible Mrs. Bellew," a Sam Wood production. Adapted by Percy Heath from the story by David Lisle.

"Enemies of Women," a Cosmopolitan production, from the novel by Vicente Blasco Ibanez. Directed by Robert G. Vignola.

"Ebb Tide," a George Melford production, with Lila Lee, James Kirkwood, Raymond Hatton and George Fawcett. Adapted by Lorna Moon from the novel by Robert Louis Stevenson.

"The Pride of Palomar," from the story by Petter B. Kyne. A Cosmopolitan production directed by Frank Borzage.

Elsie Ferguson in "Outcast," a John S. Robertson production. From the play by Hubert Henry Davies. Scenario by Josephine Lovett.

"Singed Wings," a Penrhyn Stanlaws production, with Bebe Daniels. From the story by Katherine Newlin Burt.

Thomas Meighan in "Back Home and Broke," by George Ade. Directed by Alfred E. Green.

Agnes Ayres in "A Daughter of Luxury," by Beulah Marie Dix. Directed by Paul Powell.

"Kick In," a George Fitzmaurice production, with Betty Compson and Bert Lytell. From the play by Willard Mack.

Wallace Reid in "Thirty Days." A comedy by A. E. Thomas and Clayton Hamilton. Directed by James Cruze.

Marion Davies in "Little Old New York," a Cosmopolitan production. From the play by Rida Johnson Young. Directed by Frank Borzage.

Rodolph Valentino in "The Spanish Cavalier." Adapted by June Mathis from the famous play "Don Caesar de Bazan," by Adolphe d'Enery and P. S. T. Dumenier.

Jack Holt in "Making a Man." A Peter B. Kyne special, directed by Joseph Henabery. Scenario by A. S. LeVino.

Alice Brady in "Missing Millions," by Jack Boyle.

"Notoriety," a William de Mille production, with Bebe Daniels. An original story by Clara Beranger.

There is the Paramount line-up for the first six months of the season of 1922-23. The Distribution department has cleared its decks for action. Booking of these forty-one productions will start at once. A complete line of accessories for each and every picture, including press books, posters, slides, lobby displays, etc., is already in work. The Department of Exploitation has already prepared practical suggestions to aid exhibitors in selling the pictures to the public. Thirty-one exchanges in the United States and six in Canada are prepared to handle this vast product with all possible speed, and the usual Paramount Service, spelling satisfaction to exhibitors, will be rendered at all times. Paramount for Prosperity!

A New Milestone in Film History

By Adolph Zukor

President, Famous Players-Lasky Corp.

THE season now closing has pretty well established two things in this industry. There are: (1) that the big picture, and only the big picture, can make money at the box-office; and (2) that, in view of the sharp curtailment in production, exhibitors must be sure, as far in advance as possible, that their screens will receive a consistently meritorious product from an organization upon which they can place dependence, for the protection of the investment they hold in their theatres.

Therefore, to meet these two problems, Famous Players-Lasky Corporation announces for the first six months of next season the greatest, most complete schedule of really big pictures that has ever been offered to the exhibitors of this country.

This list of productions is not merely a tabulation of titles; in our announcement, we give the actual release dates, we give the names of stars, directors, the casts and even the advertising accessories. Some of the pictures already have been finished; others are in course of production or about to go into production in our studios. All of them are established so that an exhibitor can determine his play dates for next season.



Adolph Zukor, president, Famous Players-Lasky Corp.

This announcement, I firmly believe, sets a new milestone in the development of the picture business, because it is the most complete and consistently meritorious program ever placed in an exhibitor's hands. Here are the big pictures which exhibitors are demanding, here are the pictures which will enable exhibitors to swing into the new season with their prosperity assured as far as it is humanly possible to do so.

Famous Players-Lasky Corporation is proud of this achievement. We are happy and proud that we can do this service to exhibitors at a time when good pictures, and nothing but good pictures, can be the greatest contribution anybody can make toward the improvement of our business.



Here are some of the Famous Players-Lasky Stars whose work is known wherever pictures are shown. From left to right they are, top row: Mary Miles Minter, Rodolph Valentino, Gloria Swanson. Second row: Bebe Daniels, Jack Holt, William S. Hart, Elsie Ferguson. Third row: Agnes Ayres, Marion Davies, Pola Negri. Fourth row: Betty Compson, Wallace Reid, Thomas Meighan, May McAvoy. Bottom row: Dorothy Dalton, Wanda Hawley, Alice Brady

Box-Office Insurance for Exhibitors

By Sidney R. Kent

IF there is one dominant, salient fact that has been driven home to the industry in the last year it is that the only box-office insurance that amounts to anything is the insurance of a sure, steady supply of big pictures. Words, promises of co-operation, much-heralded policies—all three go by the board when confrontted with the question, "How good is the picture?"

It is on this basis that Famous Players-Lasky Corporation lays before the exhibitors of America the most complete program of big pictures which has ever come out of a producing organization. For six months from August 1, a series of forty-one productions—each with its release date, its title, its stars, its director, its supporting cast and even its advertising accessories—are placed in the hands of exhibitors in an array that is truly startling in its thoroughness and in its magnitude.

These pictures are not promises—they are all set, established, and they go to exhibitors backed by an organization which has led the world in the high-grade consistency of its product.

"How good is the picture?" We've answered it in terms that much gladden the heart of exhibitors who have been looking forward to next season with anxiety and doubt.

"But in offering these productions to exhibitors, we also expect exhibitors to reciprocate by doing their part. It is not enough to book these pictures. Unless the exhibitor names his playing date and sticks to that date he is likely to find himself in the position that imperilled



Sidney R. Kent, general manager of distribution, Famous Players-Lasky Corp.

him this year—that is, without his big pictures assured, and dependent upon the uncertain supply of small productions that have been proved valueless at the box-office. It is unthinkable that any exhibitor, after having gone through this last season, can be so reckless, so headless of experience, as to neglect to protect his theatre investment by failing to fix his playing dates now.

Paramount, however, is not content to drop the exhibtor when he books the picture. This season we intend to do more national advertising than ever before. In the Saturday Evening Post, the Ladies Home Journal, the various fan magazines, and through extensive campaigns of newspaper advertising, we plan to co-operate with the exhibitor in getting the public into his theatre.

Exhibitors throughout the country have already felt the tremendous benefit from our exploitation department. This department will be augmented during the year and we shall intensify our aid to the exhibitor by following through with him and assisting him to exploit his attractions to the limit of their possibilities. In publicity, too, we are constantly aiding the exhibitor by building up in advance the reputation of the pictures he books and the prestige of the stars he shows on his screen.

These are the things Paramount is offering the exhibitors next season. I am confident this coming fall will see a return to conditions nearer normal, but this state of affairs cannot be brought about without the greatest effort on the part of everybody in the business, exhibitor, producer and distributor. Paramount, in my opinion, is doing its share and more than its share to meet the test in the question "How good is the picture?"

Foreign Exhibitors Want Big Pictures

By Emil E. Shauer

THE productions program for the remainder of the year 1922, as announced by Mr. Lasky, is hailed with particular delight by the foreign department, inasmuch as it promises a continuation of the successful policy of producing Paramount special productions of the type which have been received with such tremendous popular approval throughout the world. During the last year the various foreign offices of the Famous Players-Lasky Corporation and the allied distributing organizations have given their unqualified endorsement to the policy of presenting all star casts in Paramount super specials by reporting the largest business in the history of the foreign department. There is every indication that the record breaking success of 1921 will be eclipsed through the agency of the many big box office successes scored by the production department in recent months.

Such Paramount specials as "The Gilded Lily," "Sacred and Profane Love," "The Great Moment," "Footlights," "The Affairs of Anatol," "Experience," "The Sheik," "Behold My Wife," "Midsummer Madness," "Forbidden Fruit," "Something to Think About," "Why Change Your Wife," "Humoresque," and others have established new box-office records and have given new life and greater breadth of vision to the motion picture industry abroad.

The demand for the highest grade American motion pictures—a term synonymous with Paramount Pictures in the eyes of thousands of exhibitors in Europe, South America, Africa,



E. E. Shauer, assistant treasurer and director, foreign department, Famous Players-Lasky Corp.

Australia and Asia—was never greater than it is today. The long line of notable Paramount successes of recent years has been an important contribution to the upliftment of motion picture standards in all parts of the world. "If it's a Paramount Picture it's the best show in town" is a slogan with a dollar and cents value in the eyes of thousands of the globe's leading exhibitors.

The outstanding event in the history of the film industry in Australia has been the phenomenal success of "The Sheik" at the Globe theatre, a leading first run house, in Sydney. As this is written George Melford's Paramount special has completed the ninth week of its record breaking run and the enormous crowds demanding admission have made it imperative to extend the run indefinitely. This is the greatest reception ever given a motion picture in Australia, and it far eclipses the brilliant record of "The Affairs of Anatol," which, a few weeks earlier, had established what Australians believed to be an unbeatable record.

When Paramount established its own releasing in France in October, 1921, "The Gilded Lily" made a new high water mark for box-office records, doing much to turn the tide for the better in the film business of that country. Cecil B. DeMille's world famous productions, "Male and Female," "Why Change Your Wife?" "Something to Think About," and "Forbidden Fruit" have proved to be the greatest box-office tonics yet produced for the entertainment of the world's millions. New box-office records have been broken wherever these Paramount super specials have been shown

Directors Who Contribute to F. P.-Lasky Program



Here are the directors who turn out the Famous Players-Lasky Pictures. In the top row, left to right they are: William de Mille, George Fitzmaurice, Cecil de Mille, director general; George Melford, John S. Robertson. Middle row: Penrhyn Stanlaws, Sam Wood, Irvin Willat, Fred Niblo, James Cruze. Bottom row: Ernest Lubitsch, Paul Powell, Joseph Henaberry, Philip E. Rosen, Alfred E. Green

A Super-Special Free to Exhibitors

CAN you imagine a picture with the following cast:

Elsie Ferguson, Alice Brady, Jack Holt,, Agnes Ayres, Theodore Roberts, May McAvoy, Thomas Meighan, Betty Compson, Bert Lytell, Wallace Reid, Bebe Daniels, Wanda Hawley, Dorothy Dalton, Gloria Swanson, Rodolph Valentino, Mary Miles Minter, Tom Moore, Leatrice Joy, Ethel Wales, Lucien Littlefield, Mitchell Lewis, Conrad Nagel, Julia Faye, William Boyd, David Powell, Walter Hiers, Harrison Ford, Lila Lee, Walter Long, Nita Naldi, Theodore Kosloff, Helen Dunbar, Charles Ogle, Clarence Burton, Guy Oliver, Milton Sills, Robert Cain, Casson Ferguson, Sylvia Ashton, Anna Q. Nilsson, Lois Wilson and T. Roy Barnes?

Well, there is such a picture! It is titled "A Trip to Faramountown," and Paramount officials, from Adolph Zukor, Jesse L. Lasky and S. R. Kent down, are a unit in proclaiming it to be the most remarkable super-special ever offered to the exhibitors of America.

What is more, this amazing picture, which is expected to cause more comment among picture fans than any other picture shown next season, is offered to exhibitors—absolutely free!

Six Months of Paramount Pictures

August

Aug.	7	The Dictator
"	7	The Young Diana
"	14	If You Believe It, It's So
"	21	The Bonded Woman
"	21	The Top of New York
"	28	The Loves of Pharaoh

September

Sept.	4	Her Gilded Cage
"	4	Nice People
"	11	Blood and Sand
"	11	The Valley of Silent Men
"	18	The Siren Call
"	18	While Satan Sleeps
"	25	Manslaughter

October

Oct.	2	The Mysteries of India
"	2	Pink Gods
"	9	The Old Homestead
"	9	The Face in the Fog
"	16	Burning Sands
"	16	The Ghost Breaker
"	23	The Cowboy and the Lady
"	30	To Have and To Hold

November

Nov.	6	The Man Who Saw Tomorrow
"	6	On the High Seas
"	13	The Young Rajah
"	20	Anna Ascends
"	20	Clarence
"	27	The Impossible Mrs. Bellew
"	27	Enemies of Women

December

Dec.	4	Ebb Tide
"	11	The Pride of Palomar
"	11	Outcast
"	18	Singed Wings
"	25	Back Home and Broke
"	25	A Daughter of Luxury

January

Jan.	1	Kick In
"	8	Thirty Days
"	8	Little Old New York
"	15	The Spanish Cavalier
"	22	Making a Man
"	22	Missing Millions
"	29	Notoriety



Jesse L. Lasky, first vice-president in charge of production, Famous Players-Lasky Corporation

Never before in the history of motion pictures has any company made to exhibitors such a gift as this super-special, "A Trip to Paramountown," and it is declared that never since "The Birth of a Nation" has any picture been in such demand as "A Trip to Paramountown" is expected to have.

"A Trip to Paramountown" is about 2,000 feet long, and it shows production activities at the Lasky studio in Hollywood and in the Cosmopolitan studios. Produced under the supervision of Jerome Beatty, who has spent the past three months in the Lasky studio, the picture consists of a series of views of various production units at work on some of the feature productions composing the Paramount program for the season of 1922-23, as well as a number of Paramount stars and prominent players in off-stage moments at the studio.

The story behind the production of "A Trip to Paramountown" reveals the extent to which Paramount goes in its efforts to aid exhibitors. Late last winter the home office decided that exhibitors should be given an opportunity to show their patrons the remarkable effort which was put behind every one of the Paramount pictures shown them. Accordingly Mr. Beatty was sent to the Lasky studio, with credentials from Mr. Zukor and Mr. Lasky placing the entire resources of the studio at his disposal. Every director, stars, leading player was called into conference and instructed to give Mr. Beatty the utmost co-operation in making this one of the biggest productions. In making the picture Mr. Beatty was particularly fortunate in that when he was at the studio the entire production force was going to top speed, and nearly all of the paramount units were at work.

Among the directors shown at work are Cecil B. DeMille, William de Mille, Sam Wood, Fred Niblo, George Fitzmaurice, George Melford, Penrhyn Stanlaws and John S. Robertson. In "A Trip to Paramountown" motion picture fans will have a chance to see directors and stars making such productions as "Manslaughter," "Nice People," "Her Gilded Cage," "Blood and Sand," "To Have and To Hold" and "Burning Sands."

A number of the stars are seen in some of their most famous characterizations of the past, as well as working in scenes for their current productions, the whole being woven together in a well-connected and absorbingly interesting scenario. In no sense is the picture a series of trailers, but it is a complete picture in itself.

There is some marvellous trick photography in the picture, the work of Karl Brown, who stands at the head of his profession in that particular line. For instance, Dorothy Dalton is shown simultaneously in four of her famous characters, and so perfectly was the quadruple exposure made that not even the eye of the most critical expert can detect lines of junction.

In another scene Wallace Reid is shown offstage during the filming of "Nice People," dozing in a chair. A tiny racing automobile approaches his chair, and Wally himself is seen sitting in the driver's seat. Wally beckons Wally to come for a spin. Wally picks up the tiny car, holds it in the palm of his hand and regretfully shakes his head at the insistent Wally. Then Wally sets the machine back on the floor and Wally drives away.

In all this intimate revelation of the interior of a studio and its people, Mr. Beatty has been careful to avoid showing anything which might tend to destroy the illusions of the spectator regarding "the land of make-believe," as he may have conceived it.

Associated with Mr. Beatty in making the picture were Karl Brown, cameraman; Vernon Keyas, assistant director; Walter Reed, technical director; Jask Cunningham, who wrote the continuity, and Rob Wagner, who furnished the title. Establishing shots at the opening and close of the picture show airplane scenes of the studio and also exterior views showing the throngs of actors and studio employees going to and returning from their daily work.

Over 45 Million Readers Reached by Publicity

THE PARAMOUNT PUBLICITY DEPARTMENT, under the management of Charles E. McCarthy, will continue to provide exhibitors with the most efficient service during the coming year.

Its mission is the popularizing of the Paramount product with the American public. Through the trade publications exhibitors are kept fully informed concerning company policy, plans for new productions, the progress of those in process of filming, dates of releases and any number of ideas calculated to be of benefit to exhibitors in the showing of Paramount pictures.

In every issue of the fan magazines news stories and photographs of Paramount stars are conspicuous. Text matter goes twice a week to 597 newspapers throughout the United States with a combined circulation of 18,316,285. Photographs of Paramount stars, players and scenes from productions are mailed weekly to 360 newspapers with a total circulation of 13,780,354. A weekly mat service goes to 600 newspapers having a circulation of 9,783,817.

Through the newspapers alone, news of Paramount activities reaches 45,659,990 readers of daily newspapers, and every one of these readers is a potential box-office factor.

Advertising Campaign to Reach Every Fan

PARAMOUNT'S six-months series of forty-one new productions will be known before next Fall to every moving picture fan in America reached by magazines and newspapers. General magazines of national circulation, all of the fan magazines and 1,300 newspapers in more than 900 cities and towns are to be used to tell the story of Famous Players-Lasky's greatest effort.

It is the most extensive advertising campaign yet attempted by this organization, and this means much to exhibitors, because Paramount pictures have been the only ones consistently and continuously advertised nationally for the past seven years. The program is being enlarged constantly under the supervision of A. M. Botsford, advertising manager, and with the co-operation of Hanff-Metzger, Inc., on the nationally circulated copy.

Under the main features of this new effort The Saturday Evening Post and the Ladies' Home Journal will be used to introduce the directors and stars and to emphasize Paramount Week. The entire list of forty-one productions and the feature productions for Paramont Week will also be given. The newspaper program will be in the key cities. This will be only a part of the advertising to be done during the next six months, however, as trade papers are to be used extensively, accessories are to be prepared on a larger scale than ever before and sales messages setting a new standard in direct-to-exhibitor advertising will be sent out from time to time.

The big display bearing upon the Fall program will start June 17 with a double-page layout in The Saturday Evening Post containing pictures of Paramount directors and stars, to be followed on July 8 with another double-page display on the talent which goes to make up the Faramount organization.

On July 29 there will be a double-page layout in The Saturday Evening Post containing the names of the forty-one pictures which go to make up the greatest program ever announced by any company at one time.

Immediately preceding the fifth annual Paramount Week on September 2 the Post will carry a double-page spread on Gloria Swanson in "Her Gilded Cage," a Sam Wood production, and William De Mille's production, "Nice People," with Wallace Reid, Bebe Daniels and Conrad Nagel. Both are for day and date release on September 3 and they will be two of the leading features of Paramount Week.

This will be followed on September 9, also in the Post, with a two-page elaborately illustrated spread on Fred Niblo's production, "Blood and Sand," starring Rodolph Valentino, who is supported by Lila Lee and Nita Naldi. This production is for day and date release on September 10.

Two weeks later, on September 23, another big feature of the program, Cecil B. De Mille's production, "Manslaughter," with Thomas Meighan, Leatrice Joy and Lois Wilson, will be announced in a double-page spread. The day and date release for this work is September 24.

In the July edition of the Ladies' Home Journal there will be a full-page layout on the stars and directors, and the August issue will carry a full-page layout on the August productions. All the leading fan magazines will carry double-page layouts in the July and August editions.

On July 31 full-page advertisements containing a list of the forty-one new productions will be published in newspapers in ninety key cities.

The biggest newspaper campaign for motion picture advertising ever attempted will precede Paramount Week, which will be September 3-9. These announcements will appear in more than 1,200 newspapers, and in them will be featured the exhibitors participating and their programs. In other towns not covered by this advertising the copy will range from six columns down to 900 lines.

A Production Feat Without Parallel

ELSEWHERE, in the advertising pages and in the news columns, are given the details of the stupendous program of productions which Paramount has announced for next season. Names of pictures, directors, stars, casts, release dates, and advertising accessories on each picture are listed in amazing detail. But back of this announcement lies an absorbing story of accomplishment which is without parallel in the motion picture industry.

Early this spring Adolph Zukor, with the foresight which has characterized his career in motion pictures, declared that next season was going to be different from any season this industry has passed through, in that exhibitors would be faced with an immense curtailment in their supply of pictures and at the same time would be obliged to show bigger pictures than ever before, as this year's experience had shown that only the big picture could succeed. Reports that had come to him showed exhibitors all over the country already were looking to next season with considerable anxiety, and that unless they were assured of an ample supply of big productions early in the summer they would not be in a position to give the final and decisive blow to the depression which has held them in its grasp for the last several months.

This decision was followed by several conferences with Jesse L. Lasky and Sidney R. Kent, in charge, respectively, of production and distribution. Continual sessions in New York were followed by further conferences at the Lasky studio in Hollywood. Interrupted, harassed by the daily necessities of their business, they were unable to give the problem the undivided attention they wished. Consequently, they put everything else aside and went down to Del Monte, California, where for three days they discussed next year's production schedule and finally reached a decision.

This decision entailed the most sweeping, comprehensive production plan ever adopted by any organization in the history of motion pictures. In brief, it was this:

That the complete schedule of pictures for the six months beginning August 1 should be laid out at once, with titles, stars, directors, casts, advertising accessories and release dates fixed in their entirety before the annual Paramount district managers meeting May 2.

Despite the astounding magnitude of the task, Mr. Lasky accepted the responsibility, and began at once to gear up his producing organization to a point never before touched in the picture business.

"I have been producing pictures since 1912," said Mr. Lasky, "but never have I faced a job as big as that one. And I want to tell you that it was the proudest moment of my life when I returned to New York and was able to walk into Mr. Zukor's office and say, 'We've put it over. The job is done.'"

What Mr. Lasky failed to tell, however, was the story of the days and nights of labor, the handling of people, the constant switching of his personnel on the immense chess board of pictures, on which he moved stars, directors, leading people and stories into a mosaic which finally dove-tailed together into a fixed six-months production schedule.

"While the responsibility was mine, of course," said Mr. Lasky, "this immense task could not have been driven through to completion without unflagging zeal and untiring support of the men and women of the production department."

"To Frank E. Woods, to Victor H. Clarke, to Robert Kane, to Julien Johnson, to each of our directors, to each of our stars, to the members f our stock company and to everybody in the big studio staff should go the major credit for this momentous achievement. Nobody who has not lived through the white-hot concentration at the Lasky studio in the last three months can appreciate the immense task which these people have accomplished."

STRIKING SCENES FROM COMING RELEASES



In the layout are scenes from Famous Players-Lasky Productions. At the top, left, is Dorothy Dalton in "The Siren Call," an Irvin Willatt production, with Dorothy Dalton, David Powell and Mitchell Lewis. At the top, right, are Wanda Hawley and Milton Sills in "Burning Sands," a George Melford production. In the center is Gloria Swanson in "Her Gilded Cage," a Sam Wood production. On the left at the bottom is Betty Compson in "The Bonded Woman." In the center a scene from "The Loves of Pharaoh," an Ernest Lubitsch picture, and on the right a scene from "If You Believe It, It's So," with Thomas Meighan

FAMOUS PLAYERS-LASKY RELEASES



Scenes from Famous Players-Lasky Productions. Top row, left to right: Jack Holt in "While Satan Sleeps," "Nice People," a William de Mille production with Wallace Reid, Bebe Daniels and Conrad Nagel. Middle row: Rodolph Valentino in "Blood and Sand," a Fred Niblo production; Wallace Reid in "The Dictator," supported by Lila Lee. Bottom row: May McAvoy in "The Top of New York"; Marion Davies in "The ***Young Diana," a Cosmopolitan production***

Facts About Big Specials of Coming Season

"Manslaughter,"

CECIL B. DE MILLE'S production, "Manslaughter," will prove one of the most elaborate ever planned by him and is certain to prove a bigger drawing card than "Male and Female," "Anatol," or "Fool's Paradise." There is a tremendous box-office punch in the title alone, and add to this the application of the genius of De Mille to a most fascinating and thrilling story, and one has the guarantee of one of the greatest money pictures ever produced.

This will be a first Cecil B. De Mille production to be released in nine months. The producer laid his plans most painstakingly—in fact, he spent more time on the preparation of this work than any other he has ever produced.

Jeanie Macpherson wrote the scenario. "Manslaughter" is the dramatic story of the taming of a wealthy young woman who knew no law other than her own will. It created a sensation as one of Alice Duer Miller's stories in "The Saturday Evening Post."

There is spectacular action from the start when Lydia Thorne, orphan society girl, brushes the admonitions of her former tutor and present companion one side and defies the conventions.

Then comes the time when she swerves her car into the path of the pursuing policeman and kills him. Her nerves are shaken, but no thought of further consequences enters her mind until the district attorney, a man who has previously won her respect and almost her love, pushes her conviction for manslaughter and has her sent to prison for two years. Bitter hatred grows in her heart toward him, but her will is weakened when she is released. She has learned something of discipline. Revenge is in her heart until the final moment when she summons him to her home to tell him how she has blocked his chances to become a partner in a great law firm. Then she melts.

Some wonderful prison drama is introduced, the exteriors being photographed at the famous Tombs prison in New York and the Auburn State prison.

"Blood and Sand"

AGAIN the flaming color and romance of Spain, another novel of Vicente Blasco Ibanez, has gone on the screen with Rodolph Valentino in the leading role. This time it is "Blood and Sand," a super-production by Fred Niblo, which, it is expected, will rival "The Four Horsemen of the Apocalypse." It is the romance of a bull-fighter's life—the rise from poverty, the plaudits of a nation, the turning from a youthful love to intrigue with an aristocratic beauty.

It is a succession of thrills with striking backgrounds. No expense has been spared in the making of this picture. Mr. Niblo spent months touring the original scenes of the novel, gathering authentic costumes and securing experts to aid him in staging startling reproductions of the real bull-fights without the features to which American audiences object. Immense arenas were constructed on the Lasky ranch in California for these. This is one of the big pictures of the year.

Lila Lee will appear as the quiet beauty whom the bullfighter marries when he first attains fame. Nita Naldi will portray the aristocratic Spanish woman who lures him on with her whims. Walter Long will be a Spanish bandit, and Charles Belcher will also be in the cast.

The scenario has been done by June Mathis, who so successfully adapted "The Four Horsemen of the Apocalypse" for the screen.

There are two colorful Spanish cafe scenes, in Madrid and Seville, which provide splendid color. The Seville scene especially presents the star in a Spanish dance which will recall his tango triumph in "The Four Horsemen."

"The Gilded Cage"

ALL the wealth of gorgeous costumes which it is possible to put into the portrayal of a successful stage favorite and the contrasting emotions of her public and private life have been combined in the Sam Wood production, "Her Gilded Cage," starring Gloria Swanson. This is a gripping heart-interest story with a refinement of detail upon which Mr. Wood has excelled himself.

The scenes shift swiftly from street to cabaret, dance hall and luxurious home interiors, with the action revolving about Miss Swanson.

The story is based upon a successful Broadway producer's belief that publicity alone will make a famous star, even without ability to back it up. His experiment begins when his automobile strikes the sister of Suzanne Ornoff. While attending to the wants of the sister he is struck by the beauty of the Russian girl. He takes her from her poverty and trains her secretly, suddenly springing her on the New York public as a European sensation with a vivid past. A wealthy New Yorker bets a friend $1,000 he can induce the great star to dine in his apartment and enlists the aid of the producer. A charming love story is woven in from this point. This man's brother, a famous physician, is shocked and denounces the star, but finally falls in love with her himself.

It is a story that takes the audience back-stage in somewhat the same way that "Footlights" did. The photoplay was suggested by Ann Nichols' play and adapted by Elmer Harris.

"Nice People"

"NICE PEOPLE" is a straight shot into the heart of the modern problem of the young people whose free and easy ways of living and amusing themselves lead them into trouble at times, despite the half-hearted opposition of conservative but indulgent parents. It promises to repeat the record-breaking success scored by the play of the same name by Rachel Crothers from the time it was first presented by Sam H. Harris in the Klaw Theatre, New York, and as Mr. de Mille is the recognized leader among producers of intimate problem dramas for the screen, it is certain to register near the top of the list of the year's big box-office pictures.

William De Mille has taken the scenario by Clara Beranger and with the powerful cast headed by Wallace Reid, Bebe Daniels and Conrad Nagel has created an absorbing story that cannot fail to impress parents and children alike.

In the earlier stages of the picture where the willful daughter of a wealthy business man pursues her butterfly existence with no thought of the possible consequences there are many lavish scenes. Tense moments follow when the father and aunt try to prevent the girl from departing with her gay companions for a breakfast at a road house following a late night party. The climax comes at the country home of the girl, whither she has gone with her intoxicated companion and is overtaken by a storm. Drawn by the flickering lights, a Westerner who has also been caught in the downpour, enters and rescues the girl from the unwelcome attentions of her friend. All are forced to remain all night. This is the turning point in her life.

The cast was carefully selected. In support of Mr. Reid, Miss Daniels and Mr. Nagel there are Julia Faye, Eve Sothern, Calire McDowell, William Boyd and Edward Martindel.

"Loves of Pharaoh"

SCENES on such a scale that their magnificence startled blase New York critics and taxed the capacity of the Criterion Theatre during a nine weeks' pre-release engagement mark "The Loves of Pharaoh," the latest production by Ernest Lubitsch. It is the most ambitious work thus far attempted by the young creator of "Deception," "Passion" and "Gypsy Blood."

There are Egyptian temples skillfully reproduced, the pillars of which dwarf the men and women standing beside them; there are stairways and courts which hold thousands of actors and leave impressive vistas beyond. A whole city is pictured and at the close burned to make more vivid the picture of its capture by an Ethiopian army.

Some of the greatest actors before the European public appear in this production. Emil Jennings, the king of "Deception," appears as Pharaoh. Paul Wegener, director of "The Golem," who also had the leading role in that production, is the Ethiopian king in "The Loves of Pharaoh." Dagney Servaes, one of the most beautiful women in Europe, is the Greek slave girl, and Harry Liedtke and Lydia Salmanova have conspicuous roles.

It took a year of study of Egyptian history to lay even the groundwork for this production. Historical details of the Ethiopian king, Samlak's, visit to Pharaoh Amenes for the purpose of offering the hand of his daughter, and of the love which her Greek slave girl inspired in Ramphis and Pharaoh himself had to be studied before the work could begin. Then the students of Egyptian architecture had to be brought in to supervise the construction of the colossal sets.

"Burning Sands"

AGAIN the desert, the romance of Egypt, the fleeting action of the tribesmen! With it the vivid story of a man, who loving the silences and the solitude of the desert, is strong enough to win away from the luxury and pleasures of society the daughter of the British governor. The production is George Melford's work at its best, the atmosphere is not unlike that of "The Sheik." All the thrills and dramatic suspense that made "The Sheik" a big success are crowded into this, only with an entirely different story. Wanda Hawley and Milton Sills have the leading roles.

There are some wonderful scenes in the moonlight at Cairo, colorful pictures of boating on the Nile, and of the desert with its oases and pyramids in the distant background, camels and natives. Mr. Melford knew how to put it over, because he is the man who directed "The Sheik," as well as "Moran of the Lady Lett," "The Woman Who Walked Alone," "Behold My Wife" and many others. Wanda Hawley, who apears in the leading

role, is a star in her own right. Mr. Sills is well known for his work in "Behold My Wife," "At the End of the World," "Miss Lulu Bett" and others. With them are some strong names, too—Jacqueline Logan, Robert Cain, Winter Hall and Louise Dresser.

"Burning Sands" is certain to be one of the big attractions of the year. The story was a big seller in novel form. It was first published in this country in 1921 and ran through several editions. It was originally written by Arthur Weigall as "The Dweller in the Desert."

"The Old Homestead"

ONE of the biggest successes in years is promised in "The Old Homestead" with Theodore Roberts heading an all-star cast. Realizing the possibilities of the famous classic of the stage which has had a never-failing appeal for audiences throughout the world for the past fifty years, Famous Players-Lasky's production department has gone the limit.

One of the remarkable features will be a cyclone in which a whole village is destroyed, the only thing remaining unharmed being "The Old Homestead," which emerges from the havoc with its serene attractiveness unmarred and with the sun rising behind it—a symbol of the permanent happiness to be found there. Director James Cruze was told to put this over big. He is doing so. Months have been spent planning the details of the scene. Buildings were assembled and all the homely farm life that enters a small New England village was rehearsed before an attempt was made to sweep it into nothingness with houses and barns crashing down and farm animals rushing madly to safety. Mr. Cruze, it will be remembered, directed "One Glorious Day" and "Is Matrimony a Failure?"

A strong cast will support Mr. Roberts. In it will include T. Roy Barnes, George Fawcett and Fritzi Ridgeway. Denman Thompson's story was adapted by Perley Poore Sheehan and Frank Woods and the scenario was done by Julian Josephson under the supervision of Walter Woods.

"To Have and To Hold"

THIS is a romantic play of Colonial days among the settlers of Jamestown, Virginia, produced under the direction of George Fitzmaurice, with Betty Compson and Bert Lytell, supported by W. J. Ferguson and Theodore Kosloff. It is a story of adventure and love with the central theme based on the experiences of an aristocratic English girl who comes to the colony with a shipload of other women to become the bride of any settler who chooses her.

As the plot develops she is taken by John Rolfe, former husband of Pocahontas who had died. She is pursued to the colony from England by Carnal, a court favorite, who has orders to bring her back to England, with her husband in chains. There follows a struggle in which Rolfe has the sympathy of the local governor and of some of the Indians who come to attack the colony.

One of the vivid scenes of the picture is the attack by Indians on the settlement and the successful defense. There are plenty of thrills, too, when Rolfe and his bride try to escape, are wrecked on an island and get possession of a pirate ship. There is a most elaborate sequence showing the court of King James, and William Shakespeare, the Duke of Buckingham and other famous figures of history are introduced.

The picture is full of action and has the added interest of the historical characters familiar to all readers of American history. The novel has been before the public for years and has had a tremendous circulation. Ouida Bergere wrote the adaptation.

"The Young Rajah"

"THE YOUNG RAJAH" presents an entirely new theme for a motion picture. It is a play of fascinating costrasts between the psychic mysticism of India and the matter-of-fact practicality of New England, with Rudolph Valentino cast in the role of an Indian prince who has been brought up in America with no knowledge of his regal origin. It is an effective vehicle for a new display of his genius.

The story from which "The Young Rajah" is adapted is the novel, "Amos Judd," by John Ames Mitchell, former editor of LIFE. It was adapted for the screen by June Mathis.

The scenes open in the New England village of Daleford, where Josiah Judd is residing and wondering what has happened to his brother who went to India years before. Two men arrive from India unexpectedly with a very young boy and confide him to the care of Josiah with instructions that many lives depend upon his keeping the secret of the boy's identity. They suggest that he let it be known that the boy is the adopted child of his brother. A large quantity of money and jewels is left with him. At the age of seven the boy shows a remarkable ability to foresee events of the future. He goes to college later and leads a wild life, throwing a classmate out of a window and killing him during an orgy. In his visions he foresees his own death in the library of a home with a beautiful woman leaning over him. The calendar hanging in the room is torn off at November 4.

There is a dramatic moment when he meets the girl of his vision and falls in love with her. Tense situations also develop when he discovers, in searching through some old papers, that he is the son of a rajah. Later he saves the life of the girl when they both are pursued by a bull.

The climax comes on their honeymoon while he is writing a letter and hears his wife scream in an adjoining room. He dashes in to find her struggling with a burglar. He kills him, only to be attacked by another. Both fire, the burglar dropping dead and the Young Rajah sinking back onto a couch mortally wounded, with his bride leaning over him—just as he had pictured it in his vision.

"Clarence"

BOOTH TARKINGTON'S screaming comedy, "Clarence," is transferred to the screen by William de Mille with a success that will make this one of the funniest pictures of the year. Mr. de Mille has chosen an all-star cast for this work. In it are Wallace Reid, who is Clarence, the coleopterist just out of the army; Agnes Ayres, and May McAvoy.

Not a whit of humor of this comedy of American family life which convulsed audiences at the Hudson Theatre, New York, for many months and then made a successful run across the country has been lost in making this a photoplay. It was adapted for the screen by Clara Beranger.

The picture mirrors all the amusing complications that a temperamental American family can get into. In the story the family consists of a successful American business man, a son and daughter, fifteen and sixteen years old, respectively; a pretty governess and a stepmother. Both children are erratic and lively, the father has a tendency toward falling in love with the governess and the stepmother is insanely jealous. Clarence breaks into the scene at the father's office where he has come following his discharge from the army to find a job, as his position as beetle specialist in a laboratory is not at that time open to him. The children think a soldier ought to know everything. The boy is waiting to tell his father why he has again been dismissed from school, the girl is about to explain another love affair before the governess, and the stepmother breaks in because she suspects an intrigue between the governess and her husband. The fact that Clarence had driven mules in the army impresses the father and before the row is settled he is engaged as secretary for the family.

There is no break in the laughable developments which follow. Clarence becomes the family confidant, but winds up by falling in love with the governess.

Here is a guaranteed sure-fire hit.

"Outcast"

ELSIE FERGUSON in her great stage success, "Outcast," transferred to the screen by John S. Robertson will be one of the big features of the Fall and Winter Paramount line-up. There is no question but that this work will stand out as one of the best of the year, for Miss Ferguson scored in it probably her greatest triumph on the legitimate stage several years ago when it was put out by Hubert Henry Davies.

It was more than a local hit. It took New York by storm and had a remarkable tour. Since then it has been translated into many languages and has been presented in scattered parts of the world—always with the same strong appeal, because it is the story of the tender love of a woman grateful to a man who has helped her back to respectability and of his gradual realization that the tragedy of his earlier life can become only a memory.

It will be found that Mr. Robertson has lost nothing of the gentle pathos of the story in filming Josephine Lovett's adaptation of it, that he has succeeded in getting in all of the high lights of bitter tragedy, which contrast sharply with the tender happiness which follows.

And Miss Ferguson, with the background of the long experience she has had in the leading role and with the skillful direction of Mr. Robertson, is certain to invest the picturization with all the fine shades of expression that she achieved on the stage.

"Pink Gods"

THE artistry of Penrhyn Stanlaws, so wonderfully exemplified in "The Little Minister," "At the End of the World," and "The Law and the Woman," has full opportunity for expression at its best in "Pink Gods," a story of the complications a beautiful and flirtatious wife gets herself into in the region of the South African diamond mines. tI is her fondness for diamonds in preference to the pearls her husband favors as her ornament that leads to the tense climax of her life when a wealthy diamond dealer who has loaded her with gifts tries to get her to run away with him.

Bebe Daniels, who starred in The Affairs of Anatol" and has a long string of successes to her credit; James Kirkwood, who was featured in "The Man From Home," "The Great Impersonation" and others; Anna Q. Nilsson, and Adolphe Menjou, who was the king in "The Three Musketeers," head the cast. The story is from the novel by Cynthia Stockley and was adapted to the screen by J. E. Nash and Sonya Levien.

"Pink Gods" are the rose colored diamonds of South Africa, which are almost objects of worship among the natives. It is a story with a moral as well as an absorbing plot skillfully worked out.

School Days. WARNER BROS. State Rights

Entertainment. Box Office

20 Poor — 1

40 Fair

50 Average

70 Good 𝍸 𝍸 𝍸 𝍸 𝍸 III — 𝍸 𝍸 𝍸 𝍸 III

100 Big 𝍸 III — 𝍸 𝍸 II

The table above shows a facsimile of the original card on which the exhibitor's individual reports have been entered as they came in. As the tally shows, 36 reports on both box office value and entertainment value have been received. Of these reports 28 are good or a 70 per cent picture when reduced to figures, in the entertainment column and 8 are big or a 100 per cent picture.

The box office value reports will be self explanatory after the above mentioned information.

Explaining the "System"

Inquiries concerning our newly inaugurated system of rating pictures in percentages indicates that the trade is not only interested in the figures but also in the process by which these figures are obtained.

Therefore we submit on this page full details worked out in long hand and by reproduction of the original "tally card" explaining how Warner Brothers' "School Days" gets a rating of 77 for entertainment and 80 for box office value.

Entertainment

Number of Reports "Good" - 28

28 x 70 = 1956

" " " "Big" - 8

8 x 100 = 800

Total 2756

Total Number of Reports 36

2756 ÷ 36 = 76+

Box Office

Number of Reports "Fair" - 1

1 x 40 = 40

" " " "Good" 23

23 x 70 = 1610

" " " "Big" - 12

12 x 100 = 1200

Total 2850

Total Number of Reports 36

2850 ÷ 36 = 79+

Above is shown the actual processes in arithmetic necessary to figure the entertainment value rating of "School Days."

At the left the figures will explain how the rating for the box office value is obtained.

Below is the rating as published in the May 6th issue of Motion Picture News.

Note—Exhibitors' Reports in Percentages is published the first issue of each month. The amount of clerical work involved precludes the advisability of making the feature a weekly service.

Rating - Entertainment - 77

" Box Office - 80

Reviews of Latest Short Subject Releases

"The Closed Door"

(Livingston Phelps-Edward L. Klein)

A PICTURE which delves into the psychic and at the same time vibrates with a tense line of dramatic action revolving around the eternal triangle is offered in "The Closed Door," distributed by Edward L. Klein. Produced in France and the Swiss Alps and containing a cast the members of which are famous on the continent, there is no doubt that it offers graphic entertainment. Not only is it dramatically effective, but it offers a pictorial treat with its atmospheric background, particularly those scenes which show the winter sports at St. Moritz in the Engadine.

The idea shows what the average layman would call Fate introducing itself into the life of the protagonist and leaving a mark from the spirit world. While it is fiction nevertheless there is enough reality about the plot to intrigue the imagination with its lifelike qualities. There is a revengeful spirit abroad which manifests itself the moment the doctor leaves his wife upon the operating table to join his mistress. Had he remained doubtless his spouse would have recovered from the frightful injury which marked her forehead. A troubled conscience haunts him day and night during his stay in the Alps. When he returns to his home the adventuress suffers an identical injury, actually receiving the same marking. And this isn't all for a tree topples over and the doctor experiences a similar death.

It is told in narrative form with a council of surgeons outlining the strange destiny of the victim. It is indicated that the theory of consciousness and personality of the individual survive bodily death. Aside from the tragic development of the plot and its harrowing detail, it grips the imagination through its strange phenomena that perhaps human life and events are governed by unseen forces. There is a mere flash of double exposure. This is meaningless. What is revealed could actually happen. It needs an intelligent audience to appreciate it. And a group containing adult minds. Three reels.—*LAURENCE REID.*

"Honey Makers"

(Pathe—One Reel)

THIS reel introduces the first of a series of nature studies showing the marvels of the plant and animal world. It shows intimate details of the life of the bee. The development of the eggs is illustrated and question that it should find a place on the program of high class houses everywhere. The bee is such an indefatigable worker that one is fascinated in watching such unbounded energy. The reel furnishes a deal of instruction as well as providing entertainment.—*LAURENCE REID.*

A Hickory Hick

Christie-Educational—Two Reels

WITH Bobby Vernon as the "hick" and Charlotte Stevens as his newly acquired bride, fun starts with the journey of the couple in a convalescent Ford from their farm to the city. The "hick" has been assured by two fake oil promoters that he has been singled out to be made the local millionaire, pending his investment in oil stock. This is not in favor with wifey, who seeks an amusement park while her husband goes to turn over their hard earned cash. There she finds the ride "A Trip to Heaven" a happy discovery, returns to the hotel, leaves a note for hubby telling him she is "taking a trip to Heaven" and for him to follow her. The "hick" misunderstands, attempts suicide in several ways, while the crooks have difficulty in getting away with the money. The farce runs along amusingly, ending with the disillusioned couple headed straight for the farm, with the Ford and a new arrangement about who shall handle the family finances thereafter.—*LILLIAN GALE.*

Naval Aerial Service

Kineto Review—One Reel

A FLEET of drifting balloons shown under the process of inflation. The "thrill" of the reel is the inspection of the outer envelope where a man can be seen on a tour of inspection. His trip over the huge balloon, covered with a web of rope, resembles that of a fly over an egg.

Interesting view of members of Uncle Sam's aerial craft constitutes the balance of the footage. Worth while and informative.

A sort of sequel reel of Kineto Review is one showing the U. S. Battle Fleet, beginning with a procession of the vessels, outlining the duties of the crew, ending in target practice.—*LILLIAN GALE.*

"Ramblers Three"

(Post Pictures Corp.—Two Reels)

TO show you the influence of Mark Twain and his immortal "Huckleberry Finn" upon youthful minds, Post has used a triumvirate of juvenile comrades, who, after reading pages of "Huck," decide to emulate him in his adventurous and mischievous pranks. The trio rig up a raft with a sail, and promptly at the wee sma' hours when their respective parents are deep in slumber steal from their homes, loaded down with eatables and the utensils to cook them. One of the boys being a heavy sleeper is yanked into wakefulness (get this folks)—he is yanked right up in bed by having his big toe fastened to a string which is pulled by his pals when they come after him.

They get aboard their craft and their imagination takes them into a snug cove seemingly miles from home. They pitch their tent, take a swim, have the "big eats." and finally are brought up sharp with realities through imagining what will happen to them when they face the parental wrath. The picture is a gem in boyish adventure—beautifully tinted and carrying some wonderfully effective soft focus designs. It will take everyone cruising on the good ship "Make-Believe." It will bring back memories to many and offer romance to others.—*LAURENCE REID.*

"Days of Old"

(Roach-Pathe—One Reel)

THIS comedy is about what the reading of Arabian Nights did to Snub Pollard. It caused him to dream of days of old, "when knighthood was in flower." But while thus studiously inclined, he suffers interruption by the entrance of a rug dealer, intent upon selling Snub a rug guaranteed to "wear well." Snub's only interest is in wishing the carpet were one of magic power, such as he was reading about, when suddenly Snub is "going up," the beginning of his trip into an Oriental Kingdom, where he has some difficulty in winning the hand of the Princess on account of the plotting of a prime minister. This requires, of course, special settings and atmosphere, adding to the comical situations.—*LILLIAN GALE.*

"Movie Chats"

(Numbers 14 and 15)

THE first includes lessons in etiquette, demonstrated by Marguerite Walz, continued from previous "Chats." Follows shots showing how different water sports are enjoyed on the beaches of the South Sea Islands. The most interesting moment of the concluding feet, is showing the building of a house in twenty-four hours, the undertaking of a contractor in the South.

Number fifteen covers several kindred subjects, starting with agriculture. There is something in this one of interest to the ladies, showing the fad of artificial eye lashes and how to adjust and wear them. Then, too, the children will enjoy the description of the doll's hospital, and the miraculous cures made by doll surgeons who can patch heads into normal shape, and can even revive life when the head is completely severed from the sawdust or bisque body.—*LILLIAN GALE.*

"A Penny Reward"

(Hammons-Educational—Two Reels)

IMPORTANT characters: A little boy, a younger girl, a monkey, a bull dog and a long-horned steer. Office boy, devoted to his grandmother, works in country town bank. Cashier, unsuccessful thief, fails to make "haul," finally gets away with a dollar, innocent cat his confederate, but when caught by hard-shelled banker, throws blame on young shoulders. True, the monkey, hoping to assist his master solve the problem of having prescription filled, "borrowed" the dollar from the major thief, buying medicine for sick grandma. Young hero escapes from jail, hides in haunted house next to bank, writes note to feminine playmate, who rushes to his rescue, bull dog racing to adventure. The children save safe-load of money when robbers start on a "get-away," return it to banker, after rescuing him from robbers' plot, return the thousands to him, and receive reward—of one cent each.—*LILLIAN GALE.*

"The Model Dairy"

(Aesop's Fables-Pathe—One Reel)

SOME of the animated cartoons create almost human-like characters and among those that seem almost to live are some "drawn in" to the fable about the model dairy. The action is founded upon the troubles of a farmer, who sends a wirely to his cows. The cows, engaged in a fashionable golf encounter, drop their tools and make for the barn. Of course, the black cat must play the villain, and in endeavoring to milk one of the cows, starts trouble. The farmer makes cheese by a new and rapid process. If the holes do not come fast enough, the old shot gun rushes to the rescue. But the cat, undaunted, bottles the skimmed milk for city trade. One of the most laughable cartoons of this series.—*LILLIAN GALE.*

Action Stills from Releases of the Week



Scenes from "The Beauty Shop," starring Raymond Hitchcock. Cosmopolitan-Paramount picture



Shirley Mason in 'Very Truly Yours." Fox picture.



Betty Blythe in "His Wife's Husband." Pyramid-American picture.







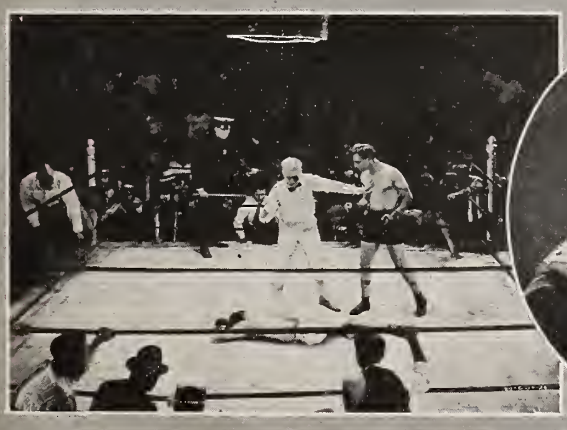
Left
Scenes from "Queen of the Turf," an R-C picture.







Right
Gloria Swanson in "Beyond the Rocks," a Paramount picture.



Fight scene from "The Referee"



Conway Tearle in "The Referee," Selznick picture.



Scene from "The Referee"

Reviews of the Latest Features

Conducted by LAURENCE REID

"Sherlock Holmes"

No Distributing Arrangements Announced —Seven Reels

(Reviewed by Laurence Reid)

HE producers of this picture have spared no expense in making it distinguished from the general run of offerings. A large and well known cast, containing names familiar on Broadway and headed by John Barrymore, has been chosen to lend fidelity to William Gillette's play founded upon the stories by Conan Doyle, and the company was taken to London to catch the exact local color and atmosphere. Technically, it is a feature which is almost perfect. The settings of Holmes' Baker Street home, the street scenes, the brief interlude in the Alps—these are richly suggestive of the background against which revolved the thrilling episodes which concerned the detective.

Looking at it for story interest, one discovers that the action is marred considerably by a profusion of subtitles and a continuity which has emphasized the mystery element to the total elimination of logic. True, individual scenes stand out—some of which are charged with deep suspense and others with subtle humor, but for the most part Holmes appears to be in a brown study and it needs conversation and explanations to inform the spectator what is taking place. Doyle's individual stories are much more interesting, because the utmost in action and suspense is obtained. Here the detective is shown using his powers of deduction at an early age—almost upon his graduation from college. He has a big job on his hands attempting to capture London's boldest and yet most cunning criminal—a crook and murderer extraordinary.

The picture relies for its strength upon its incident. Holmes and Moriarty (the crook) engage in a battle of wits. It is a toss-up. But many will wonder why the detective allowed the criminal to escape once he has him in his power. This is most perplexing considering his murderous activities. The reason must be found in piling on the suspense so as to give the spectator a terrifying climax—with lights and shadows, secret panels, dungeons, dark stairways, various disguises, stealthy sleuthing in cabs, and what not being employed. John Barrymore succeeds in carrying out the demands of the role even if his appearance does not suggest the character. It is a finely imaginative performance. Roland Young does not suggest Watson at all, though his work is satisfactory. The audience never sees the actual crimes. They are all indicated through the captions. This may be in good taste, but it is against all melodramatic ethics. Less subtitles, considerable editing here and there would make this picture more entertaining to those who reveled in "The Hound of the Baskervilles," "The Solitary Cyclist," and the other tense stories.

The Cast

Alice Faulkner.....Carol Dempster
(By courtesy of D. W. Griffith)
Madge Larrabee.....Hedda Hopper
Rose Faulkner.....Peggy Bayfield
Terese.....Margaret Kemp
Dr. Watson.....Roland Young
Professor Moriarity.....Gustave von Seyffertitz
James Larrabee.....Anders Randolf
Forman Wells.....William H. Powell
Alf Bassick.....Robert Schable
Sid Jones.....Percy Knight
Prince Alexis.....Reginald Denny
Count Von Stalburg.....David Torrence
Otto.....Robert Fischer
Dr. Leighton.....Lumsden Hare
Craigin.....Louis Wolheim
Billy.....Jerry Devine
Inspector Gregson.....John Willard
Sherlock Holmes.....John Barrymore

Based upon Wm. Gillette's play and founded on stories by Sir Arthur Conan Doyle. Scenario by Marion Fairfax. Directed by Albert Parker.

The Story—Sherlock Holmes, Conan Doyle's great detective, takes up the study of criminology after leaving college and puts his entire energy into conquering the villainy of the murderer and crook, Professor Moriarity. Story is founded upon William Gillette's play and stories by Doyle.

Classification—Adaptation of famous play by William Gillette which was founded on stories by Conan Doyle. Mystery melodrama with much suspense.

Production Highlights—The work of John Barrymore and a cast of well-known figures, all of them highly competent. The distinctive London atmosphere—the real thing, incidentally. The careful production. The interior settings. The suspense and mystery. The scene when Holmes catches his enemy unawares and another when he frustrates the villains in their den.

Exploitation Angles—Barrymore name well known throughout country. Tell them that he makes an ideal Sherlock Holmes. Stories familiar to everyone who has read at all. Exploit the large cast. Feature the author who is in this country now. Stage a prologue of an interior of Holmes' quarters, the detective silhouetted against window.

"The Beauty Shop"

Cosmopolitan-Paramount—Five Reels

(Reviewed by Laurence Reid)

THERE is absolute truth in the statement that this picture carries all the earmarks of a musical comedy plot. Why not? Isn't it an adaptation of "The Beauty Shop" with Raymond Hitchcock lending his personality to the piece as he did upon the stage? As a screen comedy its shortcomings are apparent since the song hits and the ensemble of a pretty chorus are conspicuous by their absence. In fact it has to rely upon a wealth of titles some of which are really funny while others are planted too broadly to bring a laugh. They pile up too rapidly for one thing.

It is all much ado about nothing, the plot skipping along on one cylinder most of the time telling of some eccentric beauty doctor who inherits a rich estate in a mythical kingdom and going after it dressed up in a circus uniform. The scenes and incidents which brought amusement upon the speaking stage do not register any too well here. Hitchcock's sonorous voice is silent, naturally. But the chief complaint against taking the picture seriously is due to its length. It's a Keystone idea extended to five reels, and eccentric Americans who travel abroad have had their day on both stage and screen. However, the feature is excellently staged, there being an opulence in the settings staged by Lee Simonson who belongs to the impressionistic school and all of them properly atmospheric.

The offering is also interpreted by well known stage and screen figures. Listen. Montagu Love is there playing a bit. Others include James J. Corbett, Billy B. Van, Laurence Wheat, Louise Fazenda, who contributes an excellent burlesque character, Diana Allen and the Fairbanks twins, who also return to the screen after a long absence. The picture is well directed, Edward Dillon making the most of his opportunities and doing the best possible with a frothy story. In fact he saves it from looking padded. Hitchcock is fairly amusing after a fashion. But Hitchy needs his voice. Put it down as entertaining in spots.

The Cast

Dr. Arbutus Budd, a beauty doctor.Raymond Hitchcock
Sobini, an undertaker.....Billy B. Van
Panatella, an inkeeper.....James J. Corbett
Cremo Panatella, his daughter.....Louise Fazenda
Coca.....Madeline Fairbanks
Cola.....Marion Fairbanks
Twin dancing girls
Anna Budd, the doctor's ward.....Diana Allen
Maldonado, a bad man.....Montagu Love
Phil Briggs, Budd's attorney.....Laurance Wheat

By Channing Pollock and Rennold Wolf. Scenario by Doty Hobart. Directed by Edward Dillon. Photographed by Harold Wenstrom.

The Story—Treats of a beauty doctor, who, hounded by his creditors, is mistaken for a missing baron and is induced to go to Bolognia to inherit his property. When he arrives he discovers his only inheritance is a duel with a notorious bad man. The doctor falls in love with a dancing girl and after some adventurous incident the feud is called off and everybody is happy.

Classification—Comedy-romance based upon mythical kingdom idea with eccentric American carrying the burden of the musical comedy plot.

Production Highlights—The rich settings. The clever work of a well known cast headed by Raymond Hitchcock. Louise Fazenda's fine sense of burlesque. The titles, which for the most part are snappy and full of humor. The dancing of the Fairbanks twins. Excellent lighting and photography.

Exploitation Angles—Publicized for its all-star cast is the best angle here. Cast contains well known names. Feature fact that star returns to screen after long absence. Same goes for Fairbanks twins who formerly appeared in Tannhauser productions. Play up that it is adaptation of musical comedy in which Hitchcock starred. Link up with perfume shops and drug stores selling perfume.

Drawing Power—Likely to draw where Hitchcock is known. Best suited for high class clientele in cities. Cast should be well advertised.

"The Cradle Buster"

American Releasing—5800 Feet

(Reviewed by Charles Larkin)

GLENN HUNTER, who delighted stage audiences in Booth Tarkington's "Clarence," and who this season supported Billie Burke in "The Intimate Strangers," proves that he is an excellent screen actor in this delightful tale of youth and romance. Mr. Hunter just acts natural, the way any youth of the type he portrays would act. That's the secret of his success in this picture. "You'd Be Surprised," is one of the subtitles in this offering and that phrase just about sums up the situation here. Exhibitors will be surprised at the general excellence of the story, cast, acting, photography and direction. It is quite a refreshing bit of screen work and one which should go good during the coming warm months when folks like entertainment that does not overtax the brain in figuring out what it's all about.

Youthful atmosphere is "built in" in liberal measure. Marguerite Courtot is a decidedly appealing personage as Gay Dixon, a "jazz baby," and we would like to see Lois Blaine more often on the screen. She is very easy to look at and would be an attractive addition to any cast. Osgood Perkins as Crack "Spoony" and William H. Tooker as "Blarney" Dixon have important parts and acquit themselves admirably.

While the feature is essentially a comedy, there are a number of dramatic and some melodramatic situations. The opening scenes in which Hunter as "Sweetie," the mamma's boy issues his own "declaration of independence," the scenes in the hotel when "Sweetie" appears in the detective's dress suit, the meeting between "Sweetie" and Polly Ann Parsons from Paris and the honeymoon scenes toward the close in the station, are all gems of original comedy. "Au contraire" we have some intensely dramatic moments in such scenes as "Sweetie" rushing to the stage as Little Paris and kissing the heroine, the attempt of "Crack" Spoony to cut the tight wire rope and kill the heroine, the fight of the hero to get in the theatre and his saving of his jazz baby just as the rope breaks.

Although "The Cradle Buster" is almost six full reels in length, it is good entertain-

ient every inch of the way. There is little adding. It is a picture that approaches 100 er cent. We liked it immensely. So will ou—and your audience.

The Cast

enjamin Franklin Reed.....Glenn Hunter
ay Dixon.....Marguerite Courtot
Blarney" Dixon.....William H. Tooker
lelia Prout.....Mary Foy
olly Ann Parsons.....Lois Blaine
rack "Spoony".....Osgood Perkins
olcomb Berry.....Townsend Martin
Irs. Reed.....Beatrice Morgan

By Frank Tuttle. Direction and scenario by Frank Tuttle. Technical editor and photography by Fred Waller, Jr.

The Story—"The Cradle Buster" is a young han. who on his twenty-first birthday proclaims o the world that he is through with the sweetie" and mothering stuff and is about to ecome a man in the real meaning of the word. He starts in by smoking a cigar, swearing and aking a drink. He gets mixed up in a love ffair with Gay Dixon, a jazz baby at Little Paris, a summer resort. He elopes with the irl, but is pursued by mother and a number f "friends." Then the action starts He gets vord that there is a plot afoot to take the girl's ife. He rushes to her aid and after some real attles saves her just as she is about to fall from tight wire rope which the villain in his jealousy has cut.

Classification—A delightful comedy drama with some melodramatic and lots of comedy situations.

Production Highlights—The good acting of Glenn Hunter and Marguerite Courtot. The ine settings. The scenes in Little Paris, in the otel dining room, the race to save the girl rom death, the numerous comedy situations. The atmosphere of youth which runs all through he story. Photography beautiful.

Exploitation Angles—The title. The star. The ast of well known stars. Might tie up with the ocal amusement park as many of the scenes of he picture are laid in a summer resort, on a oller coaster and in a cabaret. The hero is alled "Sweetie" in the early part of the picure. Hook up with the song of the same name.

"Bluebeard Jr."

American Releasing—Five Reels

(Reviewed by Charles Larkin)

THERE is not enough material in this production to warrant it being made into five reel feature. It would be better as a wo reel comedy. Much the same idea has been worked out before in other pictures. There's too much aimless "flivvering" in the irst part of the film, in fact most of the first reel or so consists in Mary Anderson and Jack Connolly jumping in and out of a Ford.

The story deals with the difficulties of a young married couple who are forced to seek a new apartment after their rent has been boosted to the skies. After looking at a couple dozen places the wife finds a place. The family occupying the home refuse to move out till the next day, so the young couple spend the night in their flivver in a garage. The husband doesn't like the place, which brings a domestic battle. At the office he meets an attorney, who tells him that his uncle has left him $50,000, providing he has married and is leading a quiet life. The lawyer before turning over the coin, wants to see the home and the wife. The latter, of course, has gone to a friend's home in tears. Then follows the old situation setting forth the terrible time hubby has finding a wife. He corners several. Three of them meet in the elaborately furnished home, which he has rented for the night. The "Bluebeard, Jr.," title is explained in this part of the picture. Hubby, in an effort to hide the other two women from the attorney, puts them in separate rooms. One becomes frightened when the lawyer enters and rushes to a closet. The attorney peeps in and thinks she is dead. He finds the other girl rolled up in a blanket on a bed. He thinks Hubby is a Bluebeard. Explanations follow. That's all!

The picture is mounted in average settings. The photography is only fair. The scenes during the dinner attended by the attorney, a bogus wife and hubby and the rushing upstairs of the real wife and a friend who has promised to help out the lawyer seeking it all through a large mirror, are amusing. There are a few other comedy moments. But there's no excuse for padding them into feature length.

The Cast

Nan Beech.....Mary Anderson
Tom Beech.....Jack Connolly
The Lawyer.....George Hernandez
Lucy Page.....Laura Ansen
Mrs. Beach.....Lila Leslie

By Helen Van Upp. Directed by Scott Dunlap Scenario by John W. Grey. Photographed by Stephen S. Norton.

The Story—Forced to abandon their home because of an increase in rent, a young couple have difficulty in finding another domus. The wife finally finds one. Hubby doesn't like it. During an argument over it, he leaves. Wifey goes to a friend's. Hubby hears that he has become heir to a fortune, providing he is happily married. The attorney who has the check ready wants to see the wife and home before turning it over. In seeking a "wife" and a "home" the husband becomes involved with several women, earning the sobriquet of "Bluebeard, Jr." It's finally worked out to the satisfaction of all.

Classification—Straight farce. Not enough "meat" for five reels.

Production Highlights—The complications ensuing when the husband finds he has three "wives" in the same house. The methods he uses to quiet them. The search for the new home in the early part of the film. The work of Mary Anderson and Lila Leslie. Both are attractive.

Exploitation Angles—The title. There has been much publicity on a recent Bluebeard in France. Everyone has been reading about it. Therefore the title is timely. The apartment angle. The star. The title, however, is your one best bet in this one.

"The Referee"

Selznick—Five Reels

(Reviewed by Laurence Reid)

PUT this down as a neat little fight picture—one which is established upon a foundation of heart interest and carrying a pleasant romance to give it balance. There is a humanity about the story which appeals to all classes, particularly those who like to read about self-made men whether their profession is prize-fighting or making mouse traps. They've got as nifty a fight scene in "The Referee" as has ever been shown, even in a regulation news strip with real honest-to-goodness pugilists in the ring. It forms a fitting climax to a story touched off with sentiment, pathos, melodrama, human interest and humor. All power to Ralph Ince in producing the story so that the atmosphere of the ring is ever dominant.

You see Conway Tearle playing the hero, publicized as the middleweight champion. His neighborhood worships him. His doting mother idolizes him. And his sweetheart is the inspiration which sends his good right arm to the opponent's jaw. They want to be married, but her father, a fistic promoter, asks her to measure the fighter carefully and wait and see if he develops true manly qualities. A simple little story, one perfectly obvious, but ringing true all the time. He wins his battle, but soon after breaks his arm which necessitates him giving up the game. So he becomes a referee.

The story builds well for it is planned that he must prove his mettle in rendering a decision over a fake fight. The girl's father has a small fortune in the crooked scheme, but true to himself the referee stops the battle, declares all bets off and saves the pastime from crookedness. It is this fight which will interest spectators everywhere. The atmosphere is there in abundance from the "railbirds" with their wise chatter to the contestants in the ring. Having proved himself on the square the girl wins her father's consent.

Conway Tearle plays the role with a fine understanding even if his features are too refined for the layman's conception of the orthodox "pug." Tammany Young is highly picturesque as the champion's "yes man." The picture teems with local color, carries a punch without taking the count, and your

The Cast

John McArdle.....Conway Tearle
Steve Roberts.....Anders Randolf
Janie Roberts.....Gladys Hulette

By Gerald Beaumont. Scenario by Lewis Allen Browne. Directed by Ralph Ince. Produced by Selznick.

The Story—Tells of an honest pugilist, who becomes middleweight champion. Is in love with rich promoter's daughter, but must prove his mettle before her father grants his consent. Gives up ring when arm is broken and becomes a referee. Is chosen to be third man in ring for fake fight. Much money is involved and referee will "clean up" if he renders proper decision. But he stops fight and proves himself on the square, thus winning the girl.

Classification—Human interest story balanced with humor and melodrama. Much local color and atmosphere of the prize ring. Good climax.

Production Highlights—Great atmosphere of ring with hundreds of extras forming crowd of spectators. The fight when star becomes referee. The honest decision. The well selected cast and fidelity to life in the selection of real types. Joe Humphreys, the demon announcer in ring.

Exploitation Angles—This is so much out of the ordinary that it will win a lot of appreciation. True fight stuff in atmosphere and local color. Chance to enlist sporting editors of papers and get valuable publicity. Chance for colorful prologue suggesting the climax. Use teaser campaign.

Drawing Power—Will go big in all downtown houses. Will be liked by the male sex in particular. Title is a winner.

"Very Truly Yours"

Fox—Five Reels

(Reviewed by Laurence Reid)

THIS picture enables Shirley Mason to step out of her customary character of an orphan girl and enact the role of a stenographer, which of course, has its compensation in the fact that she has acting opportunities. For once the spectator is treated to some melodramatic complications which afford a fair amount of suspense. However the substance of the story relies upon its romantic qualities. The plot builds well offering good entertainment except for a climax in which is introduced a false thrill which seems added to stress the suspense.

The heroine is attracted to her employer but when he marries a widow, the girl becomes disillusioned to the extent that she vows that her next love affair will revolve around a fat check-book. She will marry for money and not for love. The hero enters in the personality of an alleged millionaire and thinking that he has sufficient coin of the realm she accepts his courtship and embarks upon the matrimonial sea. It is when she starts a charge account that she learns that he is practically penniless. Disappointed over the turn of events she leaves him but is reconciled when the melodramatic complications are cleared away.

The picture carries an appeal in its characterization, the direction being first rate in bringing out all the possibilites of the role and developing the love interest, as well. The title is suggestive of a secretarial life and Miss Mason fits the role with all the personality of a real "stenog." Others who must be credited with good performances are Charles Clary and Alan Forrest. "Very Truly Yours" is a satisfactory box-office attraction, surely to be appreciated by the average fan.

The Cast

Marie Tyree.....Shirley Mason
Bert Woodmansee.....Alan Forrest
A. L. Woodmansee.....Charles Clary
Jim Watson.....Otto Hoffman
Archie Small.....Harold Miller
Mrs. Evelyn Grenfall.....Helen Raymond
Dr. Maddox.....Hardee Kirkland

By Helen Hawkins. Scenario by Paul Schofield. Directed by Harry Beaumont. Produced by Fox.

The Story—Treats of a young stenographer who, disillusioned because her employer marries a widow, vows her next romance will have

wealth for a background. In other words, she will marry for money instead of love. A young millionaire comes along and she marries him, but soon learns that he is financially embarrassed. A disagreement ensues and she leaves him. A reconciliation follows and all are happy.

Classification—Romantic melodrama carrying a character study. Permits star acting moments.

Production Highlights—Effective work of star who appears as colorful stenographer. First rate performances of Charles Clary and Alan Forrest. Romantic interest. Good direction emphasizing all the dramatic touches of story.

Exploitation Angles—This title enables you to put over an effective teaser campaign. Enlist patronage of clerical forces in business offices—especially the stenographers. Emphasize that star has acting opportunities. Get out the young crowd.

Drawing Power—Good for downtown trade inasmuch as plot deals with adventures of young stenographer. Also a good bet for neighborhood houses where Shirley Mason is popular.

"The Devil's Pawn"

Hamilton-Paramount—5 Reels

(Reviewed by John Oscar)

WHILE this can in no way be compared with the earlier pictures—costume stories—on which the reputation of Pola Negri is established, it is a great deal better, in point of plot, than "The Red Peacock," and "The Last Payment." The whole thing is a little too continental to appeal to the average American taste. It will probably please those who are interested in a study of foreign subjects as interpreted by foreign players—but the rank and file of the motion picture audiences—particularly in the smaller towns—are going to be exceedingly bored by it. It is faintly reminiscent of the turgid "sex-stuff" stories we used to have with a supposedly Russian background, where some pure and noble girl was pursued by countless villains in overpowering Russian uniforms.

Pola Negri can never be anything but interesting, no matter how ridiculous the story material provided for her. Her emotional outbursts are somewhat overdone, according to the accepted American standards, and the picture cannot begin to compare with American productions, or with some of her previous pictures, from a production standpoint.

She is thoroughly in earnest in her role of a Jewess, who may only remain in Petrograd and pursue her studies at the University, by getting a "yellow ticket"—a brand of shame. It is a little difficult to understand why, after she has abandoned herself to the dread ukase so that she may stay in Petrograd, she should adopt the name and personality of a Russian girl. Surely her "yellow ticket" would proclaim that she was a Jewess—or her adoption of the name of Marya Marnoff would protect her in Russia, just as well as the yellow ticket. Anyway, the whole plot grows out of her innocent acceptance of the yellow ticket and her adoption of the name of her benefactor's sister.

There are just a few exterior scenes—but they are full of color and atmosphere. The interiors are so drab and ugly—it seems a pity that there were not more of the others. The production never becomes anything more than an average program attraction of the old school, and as such, has little to recommend it in these days of censorship and increased taxes.

The Cast

Lea Raab / Marya Marnoff ..... Pola Negri
Sascha Marnoff, her friend and tutor
Mme. Parlova
Nicholas, her sweetheart
Borisov
Prof. Stanlaws

Produced by Hamilton Theatrical Corp., "UFA." Distributed by Paramount. Directed by Paul Ludwig Stein. Edited by J. Clarkson Miller, Elizabeth Cohen, Peter Milne. Benjamin de Casseres.

The Story—Lea Raab, a Jewess, wishes to study medicine at the University of Petrograd. She goes to the city and learns that, for a Jewess to remain there, she must have a "yellow ticket," which means that she is a woman of shame. Undaunted, she takes out the "yellow ticket," and learns that she cannot attend the University because of her race. She adopts the name of her tutor's dead sister, Marya, and becomes one of the best students. Nicholas, a fellow-student falls in love with her. She must be seen in notorious houses to insure keeping the yellow ticket, and when she is seen there by Nicholas he casts her off and she attempts suicide. She is saved by an operation performed by Prof. Stanlaws, and proves to be his daughter. She explains all to Nicholas and is forgiven.

Classification—Melodrama, rather "sexy" and with a decided foreign flavor.

Production Highlights—Work of star, which is occasionally overdone. Several fine exterior shots. Photography above the usual as seen in foreign pictures.

Exploitation Angles—Play up the star's name for all you're worth—it may draw. The title is a good one and suggests an atmospheric lobby that might help.

Drawing Power—Will draw in down-town houses where they like heavy melodrama. Will not go in the neighborhood houses or smaller towns.

"Step On It"

Universal—4225 Feet

(Reviewed by Laurence Reid)

STEP ON IT is right. They open the action throttle wide in this Hoot Gibson western, giving you plenty of gun-play, dashing horsemanship, some snappy humor and the balancing love interest. It is a picture which carries all the distinctive flavor of the West. The cattle-rustlers attend to the melodrama, the title-writer to the humor, and Hoot, himself, sees to it that the hero triumphs in the end. The youthful rancher is losing his cattle in droves—hundreds at a time. They are being taken up an irrigation ditch which is controlled from a dam far up the valley. A wheel is turned and the water runs out, thus giving the cattle a sure footing.

All of this cow action takes up the last reels, the earlier episodes introducing some characteristic cowboy comedy, with a flivver bringing out most of the laughs. There is a wedding ceremony, which is a colorful incident, and the title-writer is at his best with such typically western vernacular as "tarnation," "right smart," etc. Particularly is it snappy concerning the trouble of the cowpunchers in making the flivver step along.

To give it substance and add some suspense, the heroine is under suspicion as being the sister of a notorious cattle-rustler and a ringleader among the villains. Can you guess her plan of campaign? Don't you see that she is entering the good graces of the bad men to punish the bandit responsible for sending her innocent brother to jail? Before everything is settled satisfactorily the patron is greeted with much stirring melodrama, which introduces a vivid fire, with Hoot jumping from a burning barn, and considerable gun-play along the irrigation ditch. Trigger fingers are sending bullets in all direction and the arch-conspirator bites the dust.

Jack Conway's direction is praiseworthy in the manner in which he has balanced the several ingredients that compose the plot. The atmosphere, settings and photography are first rate, and the acting up to requirements. A breezy western—that is "Step On It."

The Cast

Vic. Collins ..... Hoot Gibson
Mrs. Collins ..... Edith Yorke
Pidge Walters ..... Frank Lanning
Lorraine Lighton ..... Barbara Bedford
Noisy Johnson ..... Vic Potel
Letty Mather ..... Gloria Davenport
Lafe Brownell ..... Joe Girard
Bowman ..... L. C. Shumway

By Courtney Ryley Cooper. Scenario by Arthur Statter. Directed by Jack Conway. Photographed by Charles Kaufman. Produced by Universal.

The Story—Cowpuncher loses enormous head of cattle. The rustlers hide their tracks and girl with whom rancher falls in love is suspected by him of being ringleader. She discloses the fact that she is trying to capture them out of revenge for sending her brother to jail. So romance triumphs.

Classification—Western adventure picture with plenty of melodrama, romance, and humor. Typical incident and atmosphere.

Production Highlights—Rapid-fire action. Effective climax with Gibson jumping from burning barn. Vivid fire scene. Gun-play full of thrills and suspense. Snappy humor. Scene when flivver refuses to travel.

Exploitation Angles—Title suggests novel campaign to link up with auto dealers and garages. Should be exploited with snappy teaser campaign. Emphasize the rapid-fire action.

Drawing Power—Will go well wherever westerns are enjoyed. Good for downtown trade. Also the neighborhood houses which cater to cowboy dramas.

"Queen of the Turf"

R-C Pictures—Five Reels

(Reviewed by Charles Larkin)

THIS production might be exploited into good box-office attraction. It's a good racing drama—much like others that have gone before—but the racing season is about to open north of Mason-Dixon line and this picture, therefore, has the value of being exceptionally timely. This production is rich in exploitation possibilities, and therein lies your chance of doing business with it. You ought to get out of it just as much as you put into it—in ballyhoo. The cast, made up of practically unknown players, is adequate. Brownie Vernon has the leading role of Roberta "Bobbie" Morton, the girl who rides the horse to victory and saves the family honor. Perhaps you've heard of that being done before. Well, the folks like their racing "draymas," so better let them have 'em.

The "big smash" of the picture is, of course, the race. It's well done here. The scene was taken at a real honest-to-goodness race, and it's all there—the crowded grandstands, the stables, the jockeys weighing in, the paddock, the betting ring. And the winning jockey is a girl.

As a birthday present, the heroine is given "Alert," another "Man-o'-War," by Dennis O'Hara, a neighbor ,who is in love with her. This same Dennis also helps the girl's brother pay his gambling debts. "Alert" is entered in the big race of the season. Crooks attempt to frame the event against the horse. The plot is discovered. The girl takes the place of the bought jockey and rides "Alert" to victory. Dennis, finding another man in love with the heroine, withdraws from the love race.

The picture has its tense moments. There is the fight in the gambling palace, the airplane race of the girl to the side of her brother in the hospital and her dash from the hospital to the track in an auto, the plot to throw the race and the race itself. Fair direction is reflected on the screen. The photography is not the best we have seen. The settings are adequate. If you book it, exploit it.

The Cast

Roberta Morton ..... Brownie Vernon
Richard Morton ..... John Faulkner
Dennis O'Hara ..... John Cosgrove
Jeffrey Manners ..... Raymond Lawrence
Dick Morton ..... Robert McKinnon
Myra Fane ..... Evelyn Johnson
Philip Droone ..... Tal Ordell
Toby Makin ..... Gerald Harcourt

By John K. Wells. Directed by John K. Wells.

Story—The old race drama stuff. A famous horse. The big race. The plot to frame the race. The arrival of the girl in the nick of time. Her ride to victory and the man she loves.

Classification—Racing drama with several melodramatic moments.

Production Highlights—The race scenes. The gun battle in the gambling club. The airplane and auto scenes.

Exploitation Angles—The race angle is the big thing here. Might turn your lobby into a semblance of a race track entrance. Dress a couple of boys as jockeys for color. Another good stunt will be the leading of a horse fixed up in racing attire, through the streets, with a jockey astride and your advertisement prominently displayed. Might also mount a horse on a truck with your ads all over the truck. Tie-up with the sporting page of the local newspaper.

NEW THEATRE

CONSTRUCTION & EQUIPMENT

PROJECTION DEPARTMENT CAMERA

P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Society M. P. E. Spring Convention Proves Great Success

Much Valuable Information Presented on All Phases of the Industry

Twelve noon, May 4th, marked the closing of the Society of Motion Picture Engineers' Spring Convention, and, in the unanimous opinion of all, the most successful ever held. The attendance, which numbered over 100, fulfilled the predictions of the most optimistic, while between the startling revelations brought forth at the business sessions and the many lively social events, everyone was filled with enthusiasm. And to give this convention all the outward appearances of a large family gathering, several of the members were accompanied by their wives.

The meeting was held at the Hotel Bellevue, Boston, Mass., opening at 10 o'clock, May 1st, with a speech of welcome from Mr. Smith, secretary to the Mayor of Boston. L. C. Porter, President of the Society, then addressed the meeting, bringing forcibly to attention the rapid growth of the society, founded five years ago by C. Francis Jenkins.

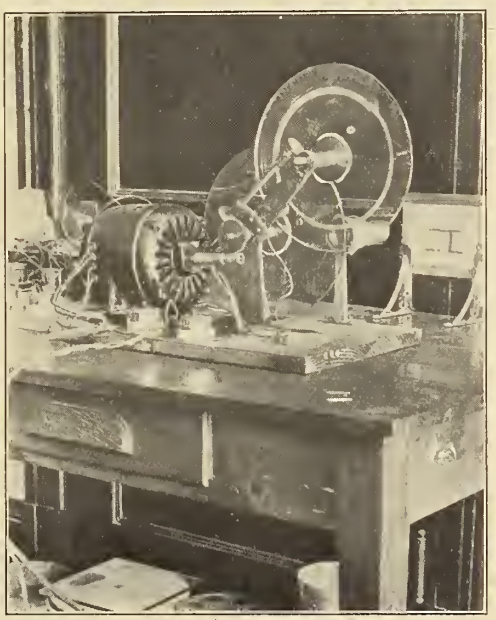
Papers Presented

A great amount of invaluable information on the various subjects pertaining to all branches of the motion picture industry was presented through the papers prepared by those expert in their particular line. A short résumé of these is here given.

Applications for Prismatic Rings

By C. Francis Jenkins

Mr. Jenkins disclosed through his paper, accompanied by an actual demonstration, some most interesting applications for Prismatic Rings. A clear explanation was given the method to be used for transmitting motion pictures by wireless. This seemingly impossible feat will enable a central broadcasting station to send out motion pictures which will be received much in the manner the radio is now received, and then projected on a screen. The perfecting of the actual apparatus will entail considerable time, though still photographs have been transmitted satisfactorily.



Prismatic rings designed by C. Francis Jenkins. These rings are the main factor that promise great development for motion pictures by wireless and also for continuous motion pieture projectors

Through the application of these prismatic rings, Mr. Jenkins in his demonstration projected continuous motion pictures, thus eliminating the shutter and intermittent. This same principle is also applied with modifications for the recording of the speed of aeroplanes by absolute measurements along the grounds itself. Previously this has never been accomplished.

Preservation of Motion Picture Negatives

By George Blair

Mr. Blair, of the Eastman Kodak Company, included in his paper the recommended practice for preserving the life of negatives, also citing instances where negatives have been successfully kept over a considerable number of years. Conclusions to be drawn from the paper were that when motion picture negatives are properly preserved their life will be nearly indefinite.

Constant Potential Generator for Picture Projection

By A. M. Candy

Mr. Candy, of the Westinghouse Engineering Department, gave a very com-

(*Continued on next page*)



Members and guests attending the Society of Motion Picture Engineers' Convention, Boston, Mass. The picture was taken during a visit to the General Electric Company's laboratories, Lynn, Mass.

(Continued from preceding page)

plete explanation of the functioning of the constant potential generator, bringing out such points of interest as the reasons for unsteady arcs and their remedies. Much of this information is only indifferently known to those interested in the operation of the multiple arc generator and will be found a decided aid in the operation of the arc.

The Film Splicing Machine
By J. H. McNabb

This paper covered briefly the historical data as to the practices in the art, including the development of the Automatic Film Splicing Machine, with comparative results of various methods of splicing both the negative and positive film, and the results in printing spliced film. Slides were used to show the superiority of automatic film splicing over the method of splicing by hand and with film clamping devices. The author also endeavored to prove greater logevity of film splicing by machine methods and had other technical data pertaining to splicing and joining of film.

Some Uses of Aspherical Lenses
By Dr. Kellner

Dr. Kellner presented the results of a study and design of the aspherical lens, giving its advantages and applications.

A New Transparent Rotary Shutter
By W. Osborne Runcie

This is a description of a new form of rotary shutter for intermittent motion picture projection apparatus. The idea is based on the principle of optical admixture of the three primary colors or of a complementary pair in order to produce the sensation of white. Scientific application of the above principle it is claimed results in increased screen illumination and decided reduction of flicker. The theory involved and its practical application are fully dealt with by the author.

Visual Education
By Rowland Rogers

This paper contributes some information upon the subject of the meaning, advantages, limitations of visual education through motion pictures. From the standpoint of observation and experiment it evaluates the motion picture as a visual aid to instruction. In general, it answers the question, "Can the Movies Teach?"

The Graininess of Photographic Materials Used in the Motion Picture Industry
By Lloyd A. Jones and Arthur C. Hardy

An instrument which measures the graininess of a photographic material is described. It was shown by the aid of photomicographs that the readings of the instrument represent the true graininess as understood by the photographer. The instrument has been used in an investigation of the various steps in the preparation of a motion picture positive to determine the conditions for minimum graininess in the finished print. The exposure of the negative is found here to have considerable influence on the graininess of the print, developing conditions being relatively unimportant. An explanation of the excessive graininess which sometimes occurs is given.

A Great Achievement

THE SOCIETY OF MOTION PICTURE ENGINEERS has just held the most successful meeting in its history. The achievements of the organization are commanding attention not only in this country but in England as well. Many of the standards which have been set here have been adopted abroad and requests have been made that others bet set up so that they may become international.

No movement attains its goal in a day and an organization, in order to obtain recognition or be in a position to demand it, must prove its worth and establish itself in a position where it automatically receives attention..

The results of this last meeting have proven that the Society of Motion Picture Engineers have reached this goal. For the first time in its history, it has been able to go outside of the strictly technical and mechanical end of the industry and attract to itself attention from the studio and production end.

There is no doubt that the production of the motion picture is dependent to a large extent upon the artistic element, yet there are certain mechanical and definite rules which should be applied to the taking of any production in order to guarantee the most perfect results mechanically at the minimum expense and with the least possible waste.

These studio problems were touched upon seriously in Boston for almost the first time and from now on will be taken up at each successive meeting until something definite has been arrived at and concrete recommendations can be made to the studios of the country.

It is hoped that all producers and all technical men in every studio will join the Society. It is hoped that they will throw themselves into the work and that as far as is possible, definite standards and rules will be set up so that a producer taking pictures under known light conditions will know exactly what the result is going to be on the screen, as far as the varying light values are concerned.

We strongly urge that when the Transactions of the Boston meeting have been published and are ready for distribution, everyone interested in the technical side of our industry secure a copy. This can be done through Mr. A. R. Dennington of the Westinghouse Lamp Company, Bloomfield, N. J., who is Secretary of the Society.

We further urge that every technical man in the industry affiliate himself at once with the Society. Application blanks for this purpose can also be obtained from Mr. Dennington. Each individual will find others in his line already affiliated, and through the Society as a body work can be carried on which will be distinctly to the advantage of the entire motion picture industry.

E. K. GILLETT.

Projection and Its Importance to the Industry
By F. H. Richardson

A commendable paper in which is forcibly brought to attention the need of improved conditions in the projection department of motion picture theatres. The paper contains many valuable suggestions for attaining this desirable end.

Color Photography
By Dr. C. E. K. Mees

Dr. Mees, head of the Eastman Kodak Laboratories, presented a most interesting discussion of the fundamental principles of color photography. This discussion was elaborated upon by demonstration of the results obtained by the various principles, when applied under different conditions.

Negative Test Method as an Aid in Condenser Design
By J. T. Beechlyn

A technical paper on the method and uses of the negative test method as an aid in condenser lens design.

The Motion Picture Theatre of the Future and the Equipment Probably Required
By S. L. Rothapfel

Mr. Rothapfel was of the opinion that the motion picture theatre of the future would be comparable to the greatest opera houses of the world. The future of the motion picture holds out great promise of rivalling or running in parallel form to grand opera. Towards this end an equipment far in excess of that which is now used will be necessary.

There will be great improvement in projection. There will be great improvement in lighting. There will be a great change in the control of these devices so that an operator will work and control the different instruments from one controlling station. The lighting effects in this theatre will also undergo a tremendous change and lighting will play an important part in every presentation. Its control will also be under one man who will be in a position somewhere in the center of the auditorium or in the orchestra itself and will be able to interpret the mood and action instantaneously. An instrument will be built that will control these lights and will be a great improvement over the present so-called dimmer system, controlled by electric motors and hydraulic apparatus.

The contour of the theatre will also undergo a change to accommodate the development in the acoustic equipment. There will be changes in the relation of light, both to projection and to its general use in the theatre, evolved through the continual experiments and progressive steps along these lines of research.

Studio Lighting from the Standpoint of the Photographic Director
By Alvin Wyckoff

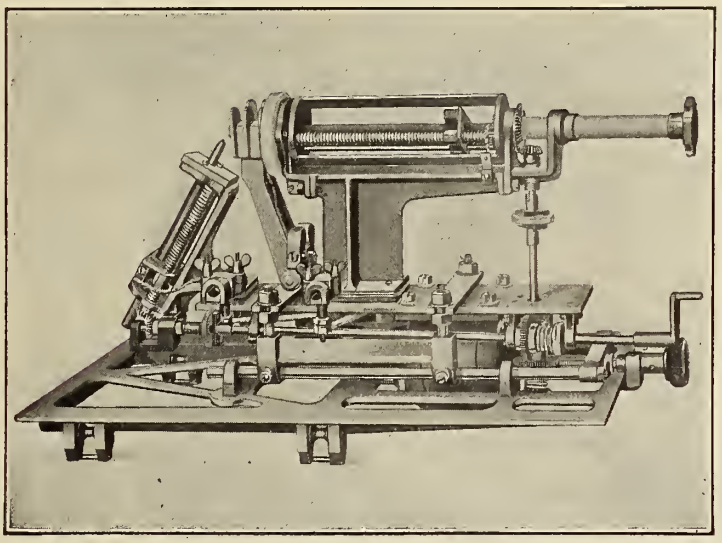
This paper presents the needs of new apparatus for efficient studio work and lent itself to suggestion along the particular lines that development should prove most successful in this field.

Guests of the G. E.

The General Electric Company most generously extended its hospitality to the Society on Tuesday, entertaining the members at its works, in West Lynn, Mass. The meeting was held in the Motion Picture Research Laboratories, where several papers were given. Also the Society had the pleasure of viewing the latest and exceptionally meritorious natural colored picture, "The Glorious Adventure," comprising eight reels. Mr. Kelly of Prizma was very highly praised for the excellent

(Continued on page 2802)

JACOB FABIAN



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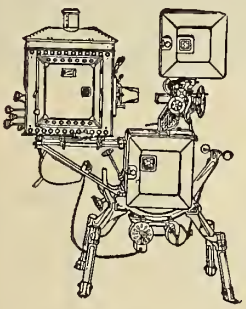
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REGENT, Paterson, N. J.

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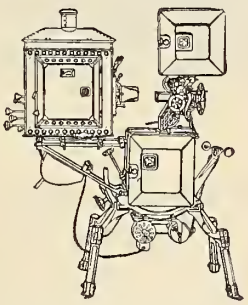
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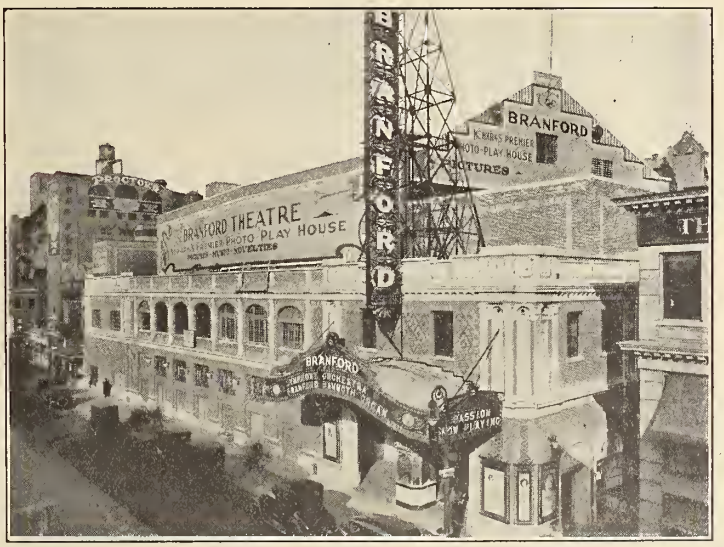


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INCORPORATED
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A view of the exceedingly attractive front of the Beacham theatre, Orlando, Florida. This house is constructed of concrete and steel with a shell splashed front

Opened with Marr & Colton Concert Organs

The Capitol Theatre, Pittsfield, Mass., the most beautiful theatre in the Berkshire region, opened Wednesday, April 26th. A three manual Marr & Colton Concert organ is used exclusively for the musical programme. Mr. Grierson presided at the console. The new Rivoli, Syracuse's newest motion picture theatre, was opened on Friday, April 28th. Many compliments were received by Mr. Fitzer on his beautiful new theatre. No expense has been spared to make this one of the leading motion picture theatres of Central New York. A two manual Marr & Colton Concert organ, presided over by Mr. Paddock of Rochester, N. Y., was used effectively for the musical programme.

W. K. Scott Joins Burton Holmes

Mr. Walter K. Scott, formerly associated with the Lyman Howe Laboratories, has joined with the Burton Holmes forces, with headquarters at the finely equipped and up-to-date laboratory of the Burton Holmes organization in Chicago.

Park Theatre, Staten Island, Reopens with "Simplex"

Closed for more than two years, the Park Theatre, Stapleton, Staten Island, N. Y., opened Tuesday night, May 2nd, after having been thoroughly renovated from top to bottom.

The entire house has been re-decorated and a complette set of new scenery has also been installed as well as a new lobby display and two new Simplex Projectors purchased from B. F. Porter, 729 Seventh avenue, New York City.

The policy of the theatre calls for feature pictures five days a week and vaudeville and pictures on Saturday and Sunday. Mr. J. J. McNevins, who will manage the Park Theatre, has had many years experience along these lines and the Stapletonians can now look for the best of attractions.

Installs Organ

Fred M. Zimmerman, of the Avondale theatre, North Tonawanda, N. Y., has installed a new Wurlitzer Hope-Jones Unit Organ in his house.—TAYLOR.

Cameraman Invents New Studio Lamp

Daniel J. Goff, the pioneer cameraman of Chicago, has designed and developed a new type of portable arc lamp. The lamp weighs 68 lbs., has a detachable solid spun copper silver plated reflector and is a part of the tilting head. A special diffusing bracket holds two heavy plate ground glass diffusers and the arc may be focused for spot or beam. Mr Goff states that he hopes in the near future to be in a position to place the lamp on the market.

Automatic Ticket Machine on Exhibition at Washington Convention

The Automatic Ticket Register Corporation of New York is to have a booth at the Washington Convention where representatives of the company will demonstrate the new standard type automatic ticket machine to exhibitors.

Some of the theatres now using the new type of machine (issuing and registering) are the Mark Strand, New York; Loew's State, New York; New Pantages, Los Angeles; Crandall's theatres, Washington, D. C.; Saenger's Liberty, New Orleans, and Strand theatre, Omaha.

St. Louis Adds Another Theatre

Construction of the New Wingsland theatre, Gravois and Alma avenues, St. Louis, Mo., will start within the next thirty days. The house will cost $150,000 and have accommodations for 1400 persons on one floor. The building will contains eight store rooms and several suites of offices above. The owners, Audrey Amusement Company, who already operate the Woodland and Cinderella theatres, have appointed Nedemeyer and Nelson as architectural engineers. Among the commendable features are the stage, to be used for vaudeville acts, the lighting effects and interior decorations, the last it is said, will be entirely unlike anything now in the city.—BARRETT.

The roundness and depth of the positive image—its stereoscopic effect, depend upon the gradation quality of the film—its ability to reproduce a long scale of tones.

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EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

National Anti-Misframe League Forum

Dear Sirs:

Have put off writing you long enough, altho I haven't much to say. When I joined the League I was working at the Lyric in Aberdeen, S. D., but since then have worked at the Princess in Cheyenne, Wyo., and finally drifted back home. Am now working at the Grand Theatre here and will be as long as I can.

In the last few weeks I have been reading over all the old issues of the News from almost the start of the N. A. M. L. and it certainly has progressed. And from the change of some of the service the brothers are remembering their pledges. My service here is not in A-1 shape and usually has punch marks, but very seldom do I find a misframe or bad splice.

Up until a few weeks ago I always made out a cue sheet when inspecting my show, but now I am using brother Mellinger's idea which appeared in the February 11th issue of the News. I insert one metal square about 50 feet from the end of each reel for warning and another about 3 feet from the end. After I have run one or two shows I know the cue for the changeover and do not put in the second metal square. However, I always put in the first one for warning, as my magazines are of the old style, only 1,000-foot capacity and without glass or port-holes. Before, I either had to watch the screen all the time or open the magazine door—but now—with the aid of Brother Mellinger's idea, I neither have to watch the picture "all the time" nor "Open the magazine doors." As to working, they never fail if the tension on the upper reel is right. As for dropping into the valves, this is impossible in my case, for my machines are tilted. As soon as the metal drops it slides to the lower part of the magazine away from the valve.

One swell thing about my projection room is the "extra" reels. I have 15 extra reels and do not use the "junk" the service is sent on at all, in fact most of them could not be used if you wanted to. Have been noticing the "operator's cues" sent out by the exchanges. Some of these are all right, while others are of no use. For example, suppose the cues were right on a new print, but the first to get this print was an "operator" (and not a member of the N. A. M. L.) who punched it full of punchmarks. Then the next to get it cut the punch marks out and so on for a few weeks and your cue sheet is not correct at all. I had an idea which would work fine if every projectionist used cue sheets and we had the cooperation of the exchange. It was this—use the cue sheets sent out by the exchange and have them sent to the projectionist, not the orchestra. After each showing, have the projectionist mark the date on the back and if the cues were right, put an o. k. on, and if, for some reason the cues were not right, change them and then mark it o. k.

But, how could they be sent to the operator? We get our service through the mails, 4th class. These cue sheets could not be sent inside the boxes could they? Could they be sent inside the film boxes if sent by express? Can't some one help me out?

My show today was punched full of holes by the Exchange. What can we do if the Exchange does not help us? Yesterday I ran a certain Fox picture that I had run but two or three weeks before. When I ran it first I cut out all the punchmarks, but it came back with dozens more. After all, about the only remedy for punchmarks, misframes, etc., is to get every operator into the N. A. M. L. Brothers, is your town a 100 per cent. N. A. M. L. town?

In closing will say that I think the best way to get every operator into the league is to do two things: first have him read his own or the manager's News; second, every member live up to his pledge and put a label in the film box.

Very truly yours,
Clyde Edmondson, No. 1126,
——— Ferry, Iowa.

The S. M. P. E.

The Society of Motion Picture Engineers' Spring Convention which was held in Boston the first of this month, proved beyond doubt that a real live engineering body is now striving to put the technical phase of the motion picture industry on a par with any of the other larger recognized engineering fields.

Every projectionist should take a keen interest in the actiivties of this Society as much valuable information concerning his profession is submitted at the conventions thru papers prepared by experts in the different technical phases.

Read the articles herewith presented in this department and form an opinion of your own. It's a coming organization!—Editor.

Dear Editor:

Enclosed please find application blank for membership in the National Anti Misframe League, and also 25c. in stamps for N. A. M. L. button.

I have been a reader of the Motion Picture News for the past year and have been very much interested in your Forum We would like to send you an account of our activities in the Motion Picture line, which we think is as highly developed as in any theatre in this vicinity.

Please send membership button at your earliest convenience.

Yours very truly,
Priv. Thomas H. Craven,
Assistant Projectionist U. S. Marine Corps.
Office of the Post Chaplain, Marine Barracks,
Quantico, Va.

———

Dear Ed.:

Enclosed find 25 cents in stamps, for which please send me one of the bronze N. A. M. L. buttons. I never did express my opinion as to this button, did not want to take up space in the Forum to do so, but I think it is a great idea. It will make the projectionist take more pride in his work to know that he belongs to an organization which stands for the betterment of conditions in the projection room, which before now has never been noticed until the Motion Picture News started it; and you are to be congratulated on such a wise move.

I am very glad to see that the membership in the League is steadily increasing. Best of luck to you, the News and the League.

Yours truly,
Walter L. Greene, No. 797,
New Theatre, Morganton, N. C.

Dear Ed.:

Inclosed please find 25c. for the new N. A. M. L. button and please send me some more labels too. I read the Forum every week and think the N. A. M. L. is a great thing and wish every projectionist would join. I receive some film in very bad condition, but they always leave in the best shape we can put them in.

Very truly yours,
Curtis A. Luke, No. 1159.
Sylvia Theatre, Sylvester, Ga.

(Continued on page 2890)

NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

AS a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection-room, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

New members, send in twenty-five cents for membership button

Blank for New League Members

Member's Name.....

Home Address.....

Theatre.....

Name and Address of Theatre Manager.....

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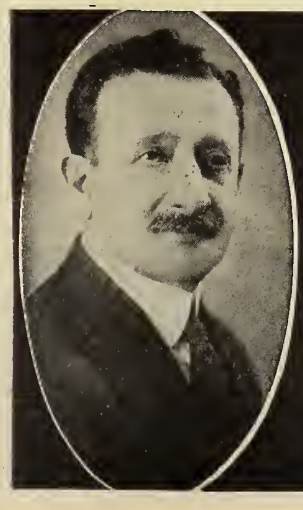
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They will successfully "*put over*" any serial comedy or feature picture at about 25% of the cost of any other method you ever used.

You know that the children will go many blocks out of their way to get a free balloon. *You* get their admission and *they* carry *your* advertisement away with them out on the streets, where everyone sees it, into the homes, where you want it.

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Samples by mail, 15c, to pay postage, packing, etc., etc.

THE NOVELTY RUBBER SALES CO.

AKRON, OHIO

N. A. M. L. FORUM

(*Continued from page* 2888)

Dear Sir:

Please send me some film can labels, as I am out. Am keeping right up with the League Forum and get lots of valuable information from it and I sure am living up to my pledge.

Replying to Brother Rissberger's machine trouble, he didn't say just where the noise was, but from his statement I think it is the intermittent. The trouble may be that the slot in the star wheel has become a bit worn and the geneva pin engages in it instead of slipping in and out, which causes a noise at the intermittent sprocket. He had better put the spring back, or it will develop trouble later, the retaining screw in the lower film guide may work loose, giving the film a little play or otherwise not holding it against the sprocket, which causes it to cater.

I am in favor of the new metal buttons and as to the change in the name, I think it is a good suggestion. Don't forget my labels.

Yours for better projection,
CARL VAIL, No. 1503,
Liberty Theatre,
Caruthersville, Mo.

Dear Editor:

I received my membership card and stickers. I will do all in my power to see that film is in better condition after leaving the Censor Board.

LEROY EDMONDS,
Kansas State Board of Review.

DEAR EDITOR:

Received my membership card and labels o.k. and think the League a good thing. I noticed some member was going to tell about tin foiling the films for signals. That is a pretty stunt all right. I have worked where they used it. But I have that beat in my estimation because it takes time to paste the tin foil on, and while you're pasting that on you could take a pencil and note book or paper and write the cue on it. That is the way I do—take the title on the end of the film and the last scene and you can't miss it. I get some cues from the film companies and they work all right where the films are new, but, otherwise, I take them myself. I think most of the members will agree with me that the tin foil on the film shortens the life of the sprocket holes in that section or at least I find it that way. But I am for anything that will stop the operators from punching holes and marking the films up. Please let me know when you get those buttons in as I am anxious for one.

Fraternally yours,
D. F. GLANCY, No. 1709,
Colonial Theatre,
Jasper, Ala.

Dear Sir:

Please find enclosed twenty-five cents in stamps for which please send me one of the new bronze buttons. I should also like a supply of lables. My number is 1131.

Thanking you in advance for the favor, I am,
Very truly yours,
L. J. HOWLETT,
N. Y. State School of Agriculture
Dept. of Agronomy,
Morrisville, N. Y.

DEAR EDITOR:

I am enclosing application blank of my assistant operator. Also enclosing check for new membership buttons. Please send me four I also would like to have some labels as I am about out. Wishing a good success.

Very truly yours,
IRA HEDRICK,
Isis Theatre
St. Albans, W. Va.

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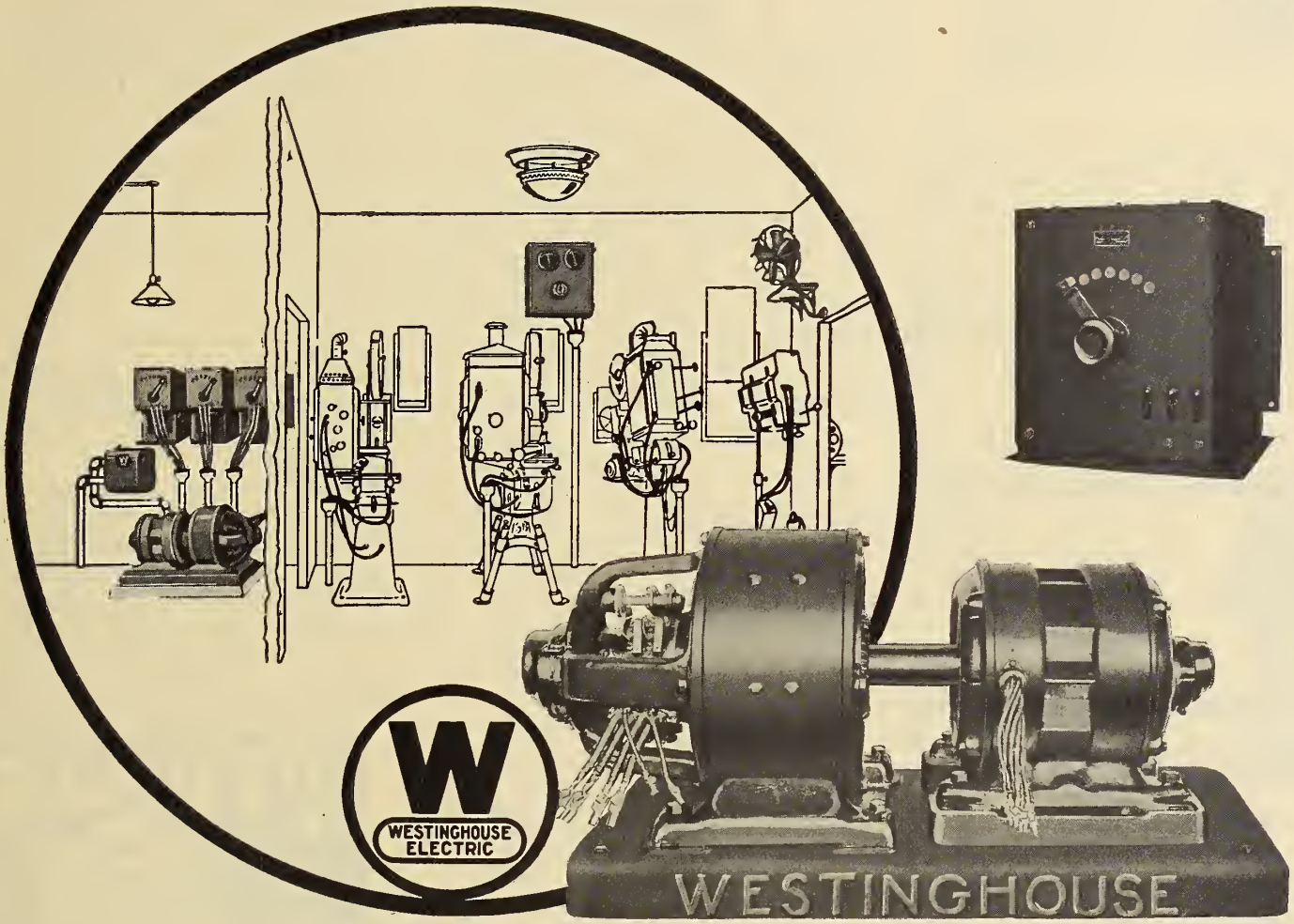
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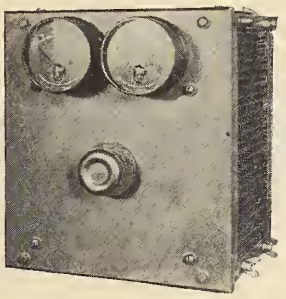
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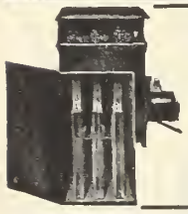
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HIGH CLASS UNION ORGANIST. Employed at present, will consider position in first class house with standard three or four manual organ. Excellent library and capable of arranging prologues and presentations. Experienced in playing organ with orchestra and can play attractive solos. Best of references. Address "Jean," care of Motion Picture News, New York City.

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Society of Motion Picture Engineers

(*Continued from page 2884*)

results which bring forcibly to attention the great future of color photography.

A buffet luncheon was served and a general inspection of the laboratories enjoyed by the members.

In the evening the Society was taken on a bus ride along the "North Shore," ending at the Adams House, Marblehead, where a real New England shore dinner was served. After the dinner the Society was addressed by W. R. Collins, Division of Fishes and Game of the State of Massachusetts. His subject was "Conservation of Fish and Game in Massachusetts."

Speakers and Social Events

Intermingled with the business meetings were many social events, luncheons and addresses by speakers of note.

Many of the members attended the opening night of the "Pops" which is a popular musical given by the Boston Symphony Orchestra.

On Wednesday evening was held the Convention Banquet which proved a complete success in every respect.

Members and Guests

The members in attendance were:

Abbott, P. M., Anderson, Carl, Angell, L. D., Barbier, P. L. C., Beechlyn, J. T., Benford, F. A., Blair, G. A., Bryan, J. H., Burnap, R. S., Cameron, A. D., Cameron, J. R., Campe, H. A., Candy, A. M., Capstaff, J. G., Chanier, G. L., Cook, W. B., Crabtree, J. I., Dennington, A. A., Egeler, C. E., Gage, O. A., Gage, H. P., Gillett, E. V., Gregory, C. L., Halvorson, C. A. B., Holman, A. J., Hitchins, A. B., Hornstein, J. C., Howard, Thomas, Hubbard, R. B., Jenkins, C. F., Johnson, Bernays, Jones, L. A., Kelley, W. V. D., Kellner, Hermann, Kroesen, J. G., Kunzman, W. C., Little, W. F., Mailey, R. D., Manheimer, J. R., Mees, C. E. K., Moen, L. C., McNary, H. C., McCormick, F. H., McLellan, H., McNabb, J. H., Nelson, Otto, Nixon, I. L., Norrish, B. E., Palmer, M. W., Peck, R. S., Porter, L. C., Redpath, Wm., Reich, C. J., Richardson, F. H., Rogers, Rowland, Rogers, S. C., Runcie, W. O., Smith, W. C., Summers, J. A., Story, W. E., Walker, Thomas, Wescott, W. B.

The guests were:

Atkinson, C. R., Bailey, P. S., Bliss, F. W., Cazstellaine, P., Cole, C. H., Cormier, A. A., Davis, Philip, DeWitt, H. N., Dinunzio, J. M., Earle, C. W., Earle, R. D., Griffith, M. R., Harker, R. G., Hosmer, R. L., Hussey, C. F., Jones, J. G., MacGuffin, W. D., McCosker, A. J., McGurk, J. E., Pike, W. K., Powers, Howard, Ralston, F. W., Robb, C. E., Rothapfel, S. L., Smith, A. J., Stewart, F. H., Tufts, Wm., Vickery, H. W., Wallace, W. S., Webster, G. A., White, J. A., Wolfe, W. G.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

DECEMBER

Feature	Star	Distributed By	Length	Reviewed
Cameron of the Royal Mounted	Special Cast	Hodkinson		Jan. 21
Crossing Trails	Pete Morrison	Assoc. Photoplays	5 reels	Feb. 25
Exit the Vamp	Ethel Clayton	Famous Players	5 reels	Feb. 4
First Love	Constance Binney	Realart	5 reels	Jan. 28
Flower of the North	Henry B. Walthall	Vitagraoh	7 reels	Jan. 28
Hail the Woman	Special Cast	First National		Jan. 14
Last Payment, The	Pola Negri	Famous Players		Jan. 28
Man Who Paid, The	Special Cast	Produc. Sec.-S. R.		Apr. 1
Marry the Poor Girl	Carter De Haven	Asso. Ex.	5 reels	Mar. 18
No Defense	William Duncan	Vitagraph	6 reels	Jan. 28
Power Within, The	Special Cast	Pathe		Jan. 28
Ruse of the Rattler, The	J. P. MacGowan	Asso. Ex.	5 reels	Feb. 4
Sea Lion, The	Hohart Bosworth	First National		Jan. 21
Sin Flood, The	Special Cast	Goldwyn		Jan. 21
Virginia Courtship, A	May McAvoy	Realart	5 reels	Feb. 4

JANUARY

Feature	Star	Distributed By	Length	Reviewed
Across the Dead Line	Frank Mayo	Universal	5 reels	Jan. 14
Any Wife	Pearl White	Fox		Feb. 18
Barnstormer, The	Charles Ray	First National	5 reels	Mar. 4
Beautiful Liar, The	Kath. MacDonald	First National		Feb. 25
Billy Jim	Fred Stone	R-C Pictures	5 reels	Feb. 18
Bride's Play, The	Marion Davies	Paramount		Jan. 28
Determination	Special Cast	U. S. Pic. Corp.-S. R.	6 reels	Jan. 21
Don't Get Personal	Marie Prevost	Universal	11 reels	Jan. 14
Douhling for Romeo	Will Rogers	Goldwyn	5 reels	Nov. 5
Foolish Wives	Special Cast	Universal	7 reels	Dec. 24
Fountain of Youth	Special Cast	Graphic-S. R.	6 reels	Jan. 21
Fourteenth Lover, The	Viola Dana	Metro	5 reels	Dec. 3
French Heels		Hodkinson	5 reels	Feb. 4
Gleam O' Dawn	John Gilhert	Fox	5 reels	Jan. 14
The Guttersnipe	Gladys Walton	Universal	5 reels	Jan. 7
Half Breed, The				
Handle with Care	Grace Darmond	Assoc. Exhih.	6 reels	Feb. 11
Heart's Haven		Hampton-Hodkinson		
His Nihs	Charles (Chic) Sale	Exceptional	5 reels	Oct. 22
Jungle Adventures		Exceptional	4 reels	Oct. 1
Just Around the Corner		Paramount	6 reels	Jan. 14
Lane That Had No Turning, The	Agnes Ayres	Paramount	6 reels	Jan. 21
Law and the Woman, The	Betty Compson	Paramount		Jan. 28
Little Eva Ascends	Gareth Hughes	Metro	5 reels	Dec. 3
Little Minister, The	Alice Calhoun	Vitagraph	6 reels	Dec. 31
Love's Redemption	Norma Talmadge	First National	5 reels	Jan. 21
Miss Lulu Bett	Special Cast	Paramount		Dec. 31
Nancy from Nowhere	Behe Daniels	Paramount	5 reels	Feb. 11
Oh Mahel, Behave		Aywon-S. R.	5 reels	
Orphans of the Storm	Special Cast	D. W. Griffith		Jan. 14
Peacock Alley	Mae Murray	Metro	6 reels	Nov. 24
Penrod	Wesley Barry	First National	5 reels	Feb. 25
Prejudice	Zena Keefe	Arista-S. R.		Feb. 4
Prince There Was, A	Thomas Meighan	Paramount	5 reels	Nov. 26
Received Payment	Corinne Griffith	Vitagraph	5 reels	Jan. 21
Reckless Chances	J. P. McGowan	Assoc. Exhih.	5 reels	Feb. 4
Rent Free	Wallace Reid	Paramount	5 reels	Jan. 6
Roof Tree, The	William Russell	Fox	5 reels	Jan. 6
Shadows of the Sea	Conway Tearle	Selznick	5 reels	Jan. 14
Shattered Dreams	Miss du Point	Universal	5 reels	Dec. 24
Should a Wife Work?	Special Cast	J. W. Film-S. R.	5 reels	Feb. 18
Sky High	Tom Mix	Fox	5 reels	Dec. 31
Slippery McGee	Special Cast			
Star Dust	Hope Hampton	First National	6 reels	Dec. 31
Ten Nights in a Barroom	Special Cast	Arrow-S. R.		Feb. 4
Three Live Ghosts	Special Cast	Paramount		Jan. 14
Tillie	Mary Miles Minter	Paramount	5 reels	Feb. 25
Too Much Married	Mary Anderson	Assoc. Photoplays	5 reels	Feb. 25
Too Much Wife	Wanda Hawley	Paramount	5 reels	Jan. 28
Trailin'	Tom Mix	Fox	7 reels	Dec. 10
Turn to the Right	Special Cast	Metro		Jan. 21
Two Kinds of Women	Pauline Frederick	R-C Pictures	5 reels	Dec. 24
Unfoldment, The		Assoc. Exhih.	6 reels	Feb. 25
The Unknown	Richard Talmadge	Goldstone-S. R.	5 reels	
Vendetta	Pola Negri	Commonwealth		Dec. 31
White Hands	Hobart Bosworth	Wid Gunning	7 reels	Feb. 11
Wife Against Wife	Special Cast	First National	6 reels	Mar. 11
Why Announce Your Marriage?	E. Hammerstein	Selznick		Feb. 4
Winning with Wits	Barhara Bedford	Fox	5 reels	Jan. 21

FEBRUARY

Feature	Star	Distributed By	Length	Reviewed
Ahle Minded Lady, The	H. B. Walthall	Pacific-S. R.	5 reels	Feh. 11
Across the Border	Big Boy Williams	Aywon-S. R.	5 reels	Feh. 11
Ashes	Special Cast	East Coast Prod.-S.R.	5 reels	Apr. 1
At the Sign of the Jack O'Lantern	Special Cast	Hodkinson	6 reels	Jan. 28
Back Pay	Special Cast	Paramount	6 reels	Feh. 4
Beyond the Rainbow	Special Cast	Rohertson-Cole	5 reels	Mar. 4
Boomerang Bill	Lionel Barrymore	Famous Players	6 reels	Feh. 18
Broadway Peacock, The	Pearl White	Fox	5 reels	Feh. 25
Call From the Wild, The		Pacific-S. R.	5 reels	
Call of Home, The	Special Cast	Rohertson-Cole	5 reels	Jan. 28
Cave Girl, The		First National	5 reels	Mar. 4
Chasing the Moon	Tom Mix	Fox	5 reels	Feh. 18
David and Jonathan	Madge Titheridge	Second Nat.-S. R.	6 reels	
Diamond Carlisle	Clark-Cornelius		5 reels	
Doll's House, A	Nazimova	United Artists		Feh. 25
Douhle Stakes	Gladys Brockwell	Pacific-S. R.	5 reels	
Forest King, The		Pacific-S. R.	5 reels	Mar. 25
Game Chicken, A	Behe Daniels	Paramount	5 reels	Mar. 25
Girl from Rocky Point, The		Pacific-S. R.	5 reels	
Give Me My Son	Special Cast	G. H. Hamilton-S. R.	5 reels	Mar. 4
Glorious Fool, The	Helene Chadwick	Goldwyn	6 reels	Jan. 21
Golden Gallows, The	Miss Dupont	Universal	5 reels	Feh. 18
Golden Gift, The	Alice Lake	Metro	6 reels	Dec. 17
Grand Larceny	Elliott Dexter	Goldwyn		Mar. 11
Headin' West	Hoot Gihson	Universal	5 reels	Feh. 4
Her Mad Bargain	Anita Stewart	First National	6 reels	Jan. 21
Her Own Money	Ethel Clayton	Paramount	6 reels	Mar. 4
Hills of Missing Men	J. P. McGowan	Asso. Exhihitors	5 reels	Apr. 8
Homespun Vamp, A	May McAvoy	Paramount	5 reels	Mar. 4
I Defy		Arista-S. R.	5 reels	Apr. 8
Julius Caesar	Special Cast	Geo. Kleine		Feh. 18
Kindred of the Dust	Special Cast	First National	7 reels	Feh. 11
Law and the Woman, The	Betty Compson	Paramount		Jan. 28
Little Miss Smiles	Shirley Mason	Fox	5 reels	Feh. 4
Living Lies	Clark-Cornelius-S. R.		5 reels	Mar. 18
Love's Boomerang	Ann Forrest	Paramount	5 reels	Mar. 11
Man to Man	Harry Carey	Universal	5 reels	Feh. 11
Midnight	Constance Binney	Paramount	5 reels	Mar. 4
Moran of the Lady Letty	Dorothy Dalton	Paramount	6 reels	Feb. 18
One Glorious Day	Will Rogers	Paramount	5 reels	Feh. 11
Polly of the Follies	Constance T'lm'dge	First National	5 reels	Feh. 25
Prodigal Judge, The	Special Cast	Vitagraph		Feh. 11
Question of Honor, A	Anita Stewart	First National	6 reels	Mar. 25
Red Hot Romance	Special Cast	First National	6 reels	Nov. 19
Red Peacock, The	Pola Negri	Paramount	6 reels	Mar. 18
Right That Failed, The	Bert Lytell	Metro	5 reels	Dec. 17
Rosary, The	Special Cast	First National	7 reels	Feh. 25
Ruling Passion	George Arliss	United Artists	6 reels	Feh. 4
Saturday Night	Special Cast	Paramount	6 reels	Feh. 4
Shattered Idols	Special Cast	First National	5 reels	Mar. 4
Smiles Are Trumps	Maurice Flynn	Fox	5 reels	Feh. 11
Song of Life, The	Special Cast	First National	6 reels	Feh. 25
Splendid Lie, The	Grace Davison	Arrow-S. R.	5 reels	Mar. 18
Strength of the Pines	William Russell	Fox	5 reels	Feb. 4
Taking Chances	Richard Talmadge	Goldstone-S. R.	5 reels	
Turn to the Right	Special Cast	Metro	5 reels	Jan. 21
Welcome to Our City	Macklyn Arhuckle	S. A. Pic. Corp.-S. R.	5 reels	Mar. 4
When Love Is Young	Zena Keefe	Arista-S. R.	6 reels	
Where Is My Wandering Boy?	Special Cast	Equity-S. R.		Feh. 18
Whispering Women	Clark-Cornelius-S. R.		5 reels	Mar. 18
Why Men Forget	Special Cast	R-C	5 reels	Feh. 4
Wide Open Town, A	Conway Tearle	Selznick	5 reels	Mar. 4

MARCH

Feature	Star	Distributed By	Length	Reviewed
Angel Citizens	Franklyn Farnum	W. M. Smith-S. R.	5 reels	
Any Night	Special Cast	East Coast Prod.-S.R.	5 reels	Mar. 18
Blaze Away	Big Boy Williams	Herbst-Lorenzo-S. R.	5 reels	Apr. 1
Bohhed Hair	Wanda Hawley	Paramount	5 reels	Apr. 1
Boy Crazy	Doris May	R-C Pictures	5 reels	Mar. 11
Cardigan	Special Cast	Am. Releasing Corp	6 reels	Mar. 4
Come On Over	Colleen Moore	Goldwyn	5 reels	Mar. 25
Cuh Reporter, The	Richard Talmadge	Goldstone-S. R.	5 reels	
Dangerous Little Demon	Marie Prevost	Universal	5 reels	Mar. 18
Don't Doubt Your Wife	Leah Baird	Assoc. Exhih.	5 reels	Mar. 25
Elope If You Must	Eileen Percy	Fox	5 reels	April 1
Extra, Extra	Walker-Murphy	Fox	5 reels	Mar. 21
Fire Bride, The		Wid Gunning	5 reels	April 1
Fool's Paradise	Special Cast	Paramount	8 reels	Jan. 21
Forever	Special Cast	Paramount	7 reels	Oct. 29
Glass Houses	Viola Dana	Metro	5 reels	Feh. 25
Heart Specialist, The	Mary Miles Minter	Paramount	5 reels	April 1
Her Husband's Trademark	Gloria Swanson	Paramount	5 reels	Mar. 4
Her Story	Madge Titheradge	Second Nat.-S. R.		Mar. 4

(Continued on page 2894)

Feature	Star	Distributed By	Length	Reviewed
His Back Against the Wall	Raymond Hatton	Goldwyn		April 1
I Can Explain	Gareth Hughes	Metro	5 reels	Feb. 25
Innocent Cheat, The	Special Cast	Arrow-S. R.	5 reels	
Insinuation		Rus. Clark Syn.-S. R.	5	
Intrigue	Pola Negri	Howells-S. R.	5 reels	Apr. 15
Iron to Gold	Dustin Farnum	Fox	6 reels	Mar. 25
Island Wives	Corinne Griffith	Vitagraph	5 reels	Apr. 1
Isle of Zorda	Special Cast	Pathe		Mar. 25
Lady Godiva	Special Cast	Assoc. Exhib.	6 reels	Mar. 25
Love's Masquerade	Conway Tearle	Selznick	5 reels	Apr. 22
Man Who Smiled, The	Special Cast	First National	5 reels	
Man With Two Mothers, The	Special Cast	Goldwyn	6 reels	Apr. 8
Miss Paul Revere	Special Cast	Rus. Clark Syn.-S. R.		
Mistress of the World	Special Cast	Paramount	20 reels	Mar. 18
Night Riders, The	Special Cast	Second Nat.-S. R.		Apr. 29
Pardon My Nerve	Chas. (Buck) Jones	Fox	5 reels	Mar. 4
Ragged Heiress	Shirley Mason	Fox	5 reels	Mar. 25
Rangeland	Neal Hart	Wm. Steiner-S. R.	5 reels	
Rounding Up of the Law	Big Boy Williams	Aywon-S. R.	5 reels	
Stage Romance, A	William Farnum	Fox	7 reels	Feb. 25
Tangled Trails	Neal Hart	Wm. Steiner-S. R.	5 reels	
Tracked to Earth	Frank Mayo	Universal	5 reels	Feb. 25
Travelin' On	William S. Hart	Paramount	5 reels	Mar. 4
Vermillion Pencil, The	Sessue Hayakawa	R-C	5 reels	Mar. 18
Wall Flower, The	Special Cast	Goldwyn	6 reels	Apr. 29
Watch Your Step	Special Cast	Goldwyn	6 reels	Apr. 15
White Mask, The	Franklyn Farnum	W. M. Smith-S. R.	5 reels	Apr. 29
Wild Honey	Priscilla Dean	Universal		Mar. 11
Wise Kid, The	Gladys Walton	Universal	5 reels	Mar. 4
Woman, Wake Up	Florence Vidor	Assoc. Exhib.	6 reels	Mar. 4
World's Champion, The	Wallace Reid	Paramount	5 reels	Mar. 11
Yankee Doodle, Jr.	Special Cast	Burnside-S. R.	5 reels	Mar. 25

APRIL

Feature	Star	Distributed By	Length	Reviewed
Alias Phil Kennedy	Special Cast	Wid Gunning	5 reels	
Angel of Crooked Street, The	Alice Calhoun	Vitagraph	5 reels	Apr. 29
Arabian Love	John Gilbert	Fox	5 reels	Apr. 15
Bear Cat, The	Hoot Gibson	Universal	5 reels	Apr. 8
Belle of Alaska, The	Special Cast	Amer. Releasing	5 reels	Apr. 29
Bigamist, The	Special Cast	R-C		Apr. 8
Blonde Vampire, The	Jacia Mooers	Wid Gunning	5 reels	
Bootleggers, The	Special Cast	Wid Gunning	5 reels	Apr. 15
Border Scouts	Bert Hall	State Rights	5 reels	Apr. 22
Bought and Paid For	Special Cast	Paramount		Mar. 25
Channing of the Northwest	Eugene O'Brien	Selznick	5 reels	May 6
Cradle, The	Ethel Clayton	Paramount	5 reels	Apr. 1
Crimson Challenge, The	Dorothy Dalton		5 reels	Apr. 22
Deuce of Spades	Charles Ray	First National	6 reels	May 13
Devil's Pawn, The	Pola Negri	Paramount	5 reels	May 20
Face Between, The	Bert Lytell	Metro	6 reels	Mar. 25
Fascination	Mae Murray	Metro	6 reels	Apr. 29
Fair Lady	Special Cast	United Artists		
False Fronts	Special Cast	Bradley-S. R.	6 reels	Mar. 11
Find the Woman	Special Cast	Paramount	6 reels	Apr. 29
First Woman, The	Mildred Harris	R-C	5 reels	Apr. 29
Free Air	Special Cast	Hodkinson	5 reels	Apr. 15
Gas, Oil, Water	Charles Ray	First National	5 reels	Apr. 15
Girl from Porcupine	Special Cast	Arrow-S. R.	5 reels	
Good Provider, The	Special Cast	Paramount		Apr. 22
Greater Duty, The	Special Cast	East Coast Prod.-S.R.	5 reels	
Green Temptation, The	Betty Compson	Paramount		Apr. 1
Gypsy Passion	Special Cast	Vitagraph	6 reels	Apr. 8
Heart of a Texan, The	Neal Hart	Wm. Steiner-S. R.	5 reels	
Impulse	Neva Gerber	Arrow-S. R.	5 reels	
In Self Defense	Special Cast	G. H. Hamilton-S. R.	6 reels	May 13
Infidel, The	K. MacDonald	First National	6 reels	Apr. 22
Is Matrimony a Failure?	Special Cast	Paramount	5 reels	Apr. 22
Kisses	Alice Lake	Metro	6 reels	Mar. 25
Lariat Thrower, The		W. M. Smith-S. R.	5 reels	
Life's Greatest Question	Roy Stewart	C. B. C.-S. R.	5 reels	
Lonesome Corners	Special Cast	Assoc. Exhib.	5 reels	
Loves of Pharaoh	Special Cast	Paramount	7 reels	Mar. 4
Lure of Gold	Neal Hart	Wm. Steiner-S. R.	5 reels	
Lying Truth, The	Special Cast	Amer. Releasing	6 reels	Apr. 29
Madness of Love, The	Special Cast	Wid Gunning	5 reels	
Man From Downing Street, The	Earle Williams	Vitagraph	5 reels	Apr. 15
Man Under Cover, The	Herbert Rawlinson	Universal	5 reels	Apr. 15
Masquerader, The	Guy Bates Post	First National	6 reels	
Night Riders, The	Special Cast	Second Nat.-S. R.	6 reels	Apr. 29
Other Women's Clothes	Mabel Ballin	Hodkinson	6 reels	Apr
Pasteboard Crown, A	Special Cast	Asso. Exhib.	6 reels	May 27
Pawned	Special Cast	First National	6 reels	
Prophet's Paradise, The	Eugene O'Brien	Selznick	6 reels	Mar 18
Queen of the Turf	Special Cast	R-C	5 reels	May 20
Reckless Youth	E. Hammerstein	Selznick	5 reels	Apr. 15
Seventh Day, The	Rich'd Barthelmess	First National	6 reels	Mar. 25
Sheik's Wife, The	Special Cast	Vitagraph		Mar. 18
Silent Vow, The	Wm. Duncan	Vitagraph	5 reels	Apr. 15
Sisters	Special Cast	Amer. Releasing	7 reels	Apr. 15
Sleepwalker, The	Constance Binney	Paramount	5 reels	Apr. 15
Smilin' Through	Norma Talmadge	First National	7 reels	Mar. 18
So This Is Arizona	Special Cast	W. M. Smith-S. R.	5 reels	
Soul of a Woman	Jane Novak	Assoc. Photoplays	5 reels	
Spanish Jade, The	Special Cast	Paramount	6 reels	May 13
Sunshine Harbor	Margaret Beecher	Assoc. Exhib.	6 reels	
Table Top Ranch	Neal Hart	Wm. Steiner-S. R.	5 reels	
Through a Glass Window	May McAvoy	Paramount	5 reels	Apr. 15
Too Much Business	Special Cast	Vitagraph	5 reels	Apr. 15
Trail's End		W. M. Smith	5 reels	
Truthful Liar, The	Wanda Hawley	Paramount	5 reels	Apr. 29
Up and Doing	Tom Mix	Fox	5 reels	Apr. 8
West of the Pecos	Neal Hart	Wm. Steiner-S. R.	5 reels	
When Knights Were Bold	Special Cast	G. H. Hamilton-S. R.	5 reels	
White Hell	Special Cast	Chas. E. Bartlett Prod.—S. R.	6 reels	
Why Not Marry?	Margery Wilson	Nat. Exchanges-S. R.		
Woman He Married, The	Anita Stewart	First National	6 reels	
Woman's Side, The	Kath'rine M'D'nald	First National	5 reels	Apr 29
Woman's Woman	Special Cast	Rus. Clark Syn.-S. R.	5 reels	
Wonderful Wife, A	Miss DuPont	Universal	5 reels	Apr 29
Worldly Madonna, The	C. Kimball Young	Equity—S. R.		May 13
Your Best Friend	Vera Gordon	Warner Bros.—S. R.	5 reels	Apr 15

MAY

Feature	Star	Distributed By	Length	Reviewed
Bachelor Daddy, The	Thomas Meighan	Paramount	5 reels	May 6
Back to Yellow Jacket	Special Cast	Arrow-S. R.	5 reels	
Beauty Shop, The	Raymond Hitchcock	Paramount	6 reels	May 20
Beauty's Worth	Marion Davies	Paramount	6 reels	Apr. 8
Bellboy 13	Special Cast	First National	6 reels	
Beyond the Rocks	Gloria Swanson	Paramount	6 reels	May 13
Brenda's Heritage	Special Cast	Second National	5 reels	
Cradle Buster, The	Special Cast	Amer. Releasing	5 reels	
Dollar Devils	Special Cast	Wid Gunning	5 reels	
Domestic Relations	Kath'rine M'D'nald	First National	6 reels	
Don't Write Letters	Gareth Hughes	Metro	6 reels	May 13
Evidence	E. Hammerstein	Selznick	5 reels	
Fighting Streak, The	Tom Mix	Fox	5 reels	May 13
Fools First	Special Cast	First National	5 reels	
Gay and Devilish	Doris May	R-C Pictures	6 reels	
Glory of Clementine, The	Pauline Frederick	R-C	5 reels	
Grandma's Boy	Harold Lloyd	Assoc. Exhib.	5 reels	
Gray Dawn, The	Special Cast	Hodkinson	6 reels	May 6
Hate	Alice Lake	Metro	6 reels	May 13
Hidden Woman, The	Special Cast	Amer. Releas. Corp.	5 reels	
His Wife's Husband	Betty Blythe	Amer. Releasing	5 reels	May 20
I Am the Law	Special Cast	Am. Dist.-S. R.	6 reels	
Jan of the Big Snows	Special Cast	Amer. Releas. Corp.	5 reels	
Kissed	Marie Prevost	Universal	5 reels	
Light in the Dark, The	Hope Hampton	First National	6 reels	
Locked Out	Alice Calhoun	Vitagraph	5 reels	
Man From Beyond, The	Houdini	Houdini Pictures Corp.—S. R.	5 reels	Apr. 15
Man From Hell's River	Irving Cummings	Irving Lesser-S. R.	5 reels	Apr. 15
Man From Home, The	Special Cast	Paramount	6 reels	May 13
Man Who Married His Own Wife, The	Frank Mayo	Universal	5 reels	May 6
Man Who Smiled, The	Special Cast	First National	5 reels	
Man Worth While, The	Romaine Fielding	R. Clark Syn.—S. R.	6 reels	
Men of Zanzibar	Wm. Russell	Fox	5 reels	
Missing Husbands	Special Cast	Metro	5 reels	
Money to Burn	William Russell	Fox	5 reels	Apr. 22
My Old Kentucky Home	Special Cast	Amer. Releasing	6 reels	May 6
My Wild Irish Rose	Special Cast	Vitagraph	6 reels	
No Trespassing	Irene Castle	Hodkinson	6 reels	Apr. 29
North of the Rio Grande	Holt-Daniels	Paramount	6 reels	
Orphan of the Ghetto	Special Cast	Arista-S. R.	5 reels	
One Clear Call	Special Cast	First National	5 reels	
Ordeal, The	Agnes Ayres	Paramount	6 reels	May 13
Primitive Lover, The	Constance T'lm'dge	First National	6 reels	
Prisoner of Zenda, The	Special Cast	Metro	8 reels	May 6
Real Adventure, The	Florence Vidor	Assoc. Exhib.	6 reels	
Reported Missing	Owen Moore	Selznick	6 reels	Apr. 22
Ridin' Wild	Roy Stewart	Irving Lesser-S. R.	5 reels	May 13
Rose of the Sea	Anita Stewart	First National	5 reels	
Second Hand Rose	Gladys Walton	Universal	5 reels	May 13
Seeing's Believing	Viola Dana	Metro	6 reels	Apr 8
Shackles of Gold	Wm. Farnum	Fox	7 reels	May 20
Sheik of Araby, The	A. B. Warner	R-C (Reissue)	5 reels	
Silas Marner	Special Cast	Assoc. Exhib.	6 reels	
Smudge	Chas. Ray	First National	6 reels	
Sonny	Rich. Barthelmess	First National	6 reels	
Soul of Man, The	Special Cast	Producers Security	5 reels	
Step On It	Hoot Gibson	Universal	5 reels	
Tracks	Special Cast	Assoc. Exhib.	5 reels	
Trail of Hate, The	Big Boy Williams	Lorenzo-S. R.	5 reels	
Very Truly Yours	Shirley Mason	Fox	5 reels	May 20
Watch His Step	Richard Talmadge	Goldstone-S. R.	5 reels	May 13
Western Speed	Chas. Jones	Fox	5 reels	May 13
Wife Trap	Mia May	Paramount	6 reels	May 13
Without Fear	Pearl White	Fox	6 reels	Apr 29
Yellow Stain, The	John Gilbert	Fox	5 reels	

JUNE

Feature	Star	Distributed By	Length	Reviewed
Across the Continent	Wallace Reid	Paramount	6 reels	May 6
Alias Julius Caesar	Charles Ray	First National	6 reels	
Barb-Wire	Jack Hoxie	Sunset-S. R.	5 reels	
Black Bag, The	Herbert Rawlinson	Universal	5 reels	
Bluebeard, Jr.	Special Cast	Amer. Releas. Corp.	5 reels	
Blue Blood	Alice Calhoun	Vitagraph	6 reels	
Bring Him In	Special Cast	Chas. Miller Prod.	5 reels	
Broken Shadows	Special Cast	Second National-S. R.	5 reels	
Cloudburst	Bombadier Billy Wells	Lee-Bradford-S. R.	5 reels	
Don't Blame Your Children	Special Cast	Wid Gunning	5 reels	
Don't Weaken	Irene Castle	Hodkinson	7 reels	
Eternal Flame, The	Norma Talmadge	First National	6 reels	
Eyes of the Mummy	Pola Negri	Paramount	5 reels	
Fatal Marriage, The	Reid-Gish	R-C (Reissue)	5 reels	
Five-Dollar Baby, The	Viola Dana	Metro	6 reels	
Forget Me Not	Gareth Hughes	Burston-S. R.	5 reels	
Great Alone, The	Monroe Salisbury	Prod. Secur.—S. R.	6 reels	
Headin' North	Pete Morrison	Arrow-S. R.	6 reels	
Her Man	Special Cast	First National	6 reels	
Her Night of Nights	Marie Prevost	Universal	5 reels	
Hurricane's Gal	Dorothy Phillips	First National	6 reels	
John Smith	Eugene O'Brien	Selznick	5 reels	
Lorna Doone	Special Cast	First National	6 reels	
Lost and Found	Jackie Coogan	First National	5 reels	
Love Nest, The	Special Cast	Wid Gunning	5 reels	
Man's Law and God's	Special Cast	Amer. Releas. Corp.	6 reels	
Monte Cristo	Special Cast	Fox	10 reels	Apr. 8
Mr. Pim Passes By	Special Cast	Sec. National-S. R.	6 reels	
Mrs. Dane's Confession	Special Cast	Wid Gunning	6 reels	
Nero	Special Cast	Fox		
Our Leading Citizen	Thomas Meighan	Paramount	6 reels	
Over the Border	Betty Compson	Paramount	6 reels	
Queen of the Moulin Rouge, The	Special Cast	Pyramid	6 reels	
Serving Two Masters	Josephine Earle	Lee-Bradford-S. R.	5 reels	
Shadow Eater, The	Richard Travers	Bartlett-S. R.	5 reels	
Skin Deep	Special Cast	First National	6 reels	
Son of the Wolf	Special Cast	R-C	5 reels	
Stranger in Canyon Valley, The	Edythe Sterling	Arrow-S. R.	6 reels	
Trap, The	Lon Chaney	Universal	6 reels	May 13
Virgin's Sacrifice, A	Corinne Griffith	Vitagraph	6 reels	May 13
Way of a Man, The	Josephine Earle	Lee-Bradford-S. R.	5 reels	
White Faith	Hope Hampton	First National	5 reels	
Wolf's Fang, The	Wilfred Lytell	Producers Security	5 reels	
Woman Breed, The	Pauline Frederick	R.-C. Pictures	6 reels	
Woman Conquers, The	Kath'rine M'D'nald	First National	5 reels	
Woman Who Walked Alone, The	Dorothy Dalton	Paramount	5 reels	

Comedy and Short Subject Releases

Feature	Star	Distributed By	Length	Reviewed
Anvil Chorus, The	Snub Pollard	Pathe	1 reel	Apr. 15
Any Old Port		Educational	2 reels	
Assorted Heroes		Educational	2 reels	
Back Yard, The	Jimmy Aubrey	Vitagraph	2 reels	
Barnyard Cavalier, A	Bobby Vernon	Educational	2 reels	Dec. 24
Barnstormer, The		Fox	2 reels	
Bashful Lover, The	Ernest Truex	Pathe	2 reels	
Battling Torchy	Johnny Hines	Educational	2 reels	Jan. 28
Be Reasonable		First National	2 reels	
Bell Hop, The	Larry Semon	Vitagraph	2 reels	Jan. 7
Blacksmith, The	Buster Keaton	First National	2 reels	
Blockhead, The		First National	3 reels	
Boat, The	Buster Keaton	First National	2 reels	
Broker, The	Lupino Lane	Fox	3 reels	
Charmed Life, A	Jimmy Aubrey	Vitagraph	2 reels	
Chauffeur, The	Clyde Cook	Fox	2 reels	Dec. 31
Chums	Brownie	Universal	2 reels	
Circus Clowns	Baby Peggy	Universal	2 reels	Feb. 11
Cold Feet		Educational	2 reels	Apr. 22
Coming and Going	Vernon Dent	Folly-Pacific	1 reel	
Danger		Educational	2 reels	Apr. 29
Cops	Buster Keaton	First National	2 reels	
Dark Horse, A		Universal	2 reels	
Days of Old	Snub Pollard	Pathe	1 reel	
Decorator, The	Jimmy Aubrey	Vitagraph	2 reels	
Easy to Cop		Universal	1 reel	
El Toro	Fox		2 reels	
Fair Enough		Educational	2 reels	Apr. 22
False Alarm		Fox	2 reels	
Family Affair, A		Century	2 reels	Dec. 24
Fat and Sassy	Vernon Dent	Folly-Pacific	1 reel	
Felix Saves the Day		Winkler-S. R.	1 reel	Feb. 11
Fool Days	Al St. John	Fox	2 reels	Jan. 7
For Love of Money		First National	2 reels	
Friday, the Thirteenth	Eddie Boland	Universal	1 reel	Apr. 1
Full of Pep	Snub Pollard	Pathe	1 reel	Apr. 22
Gay Deceiver, The		Universal	1 reel	
Gee Whiskers	Neely Edwards	Universal	1 reel	Apr. 13
Get the Hook	Vernon Dent	Folly-Pacific	1 reel	
Golf Insect, A		Universal	1 reel	
Golfing	Brownie	Universal	2 reels	
Hands Up	Geo. Ovey	Folly-Pacific	1 reel	
Hard Luck	Buster Keaton	Metro	2 reels	
Hennessy of the Mounted	Geo. Ovey	Folly-Pacific	1 reel	
His Home Sweet Home	Larry Semon	Vitagraph	2 reels	
Hokus Pokus	Bobby Vernon	Educational	2 reels	Feb. 4
Holding His Own	Geo. Ovey	Folly-Pacific	1 reel	
Horse Sense	Harry Sweet	Universal	2 reels	Mar. 11
Hot Dog	Clyde Cook	Fox	2 reels	
Hot Off the Press	Snub Pollard	Pathe	1 reel	Apr. 1
Hound of Tankerville	Otis Harlan	Educational		
Idle Roomer, An	Harry Sweet	Universal	2 reels	
In at the Finish	Vernon Dent	Folly-Pacific	1 reel	
Ladies Man, A	Bull Montana		3 reels	
Late Hero, The	Geo. Ovey	Folly-Pacific	1 reel	
Little, But Oh My	Ernest Truex	Pathe	2 reels	
Little Miss Mischief	Baby Peggy	Pathe	2 reels	
Little Rascal, The		Universal	2 reels	
Loose Change	Paul Parrot	Universal	2 reels	Feb. 18
Loose Nuts		Universal	1 reel	
Love and Doughnuts	Ben Turpin	Associated Prod.	2 reels	Dec. 10
Monkey Shines	Educational		2 reels	Feb. 11
Moovie Mix-Up, A	Roy Atwell	Universal	1 reel	
Mummy's Nightmare	Geo. Ovey	Folly-Pacific	1 reel	
My Wife's Relations	Buster Keaton	First National	2 reels	
Mysterious Stranger	Jimmy Aubrey	Vitagraph	2 reels	
Nobody Home	Geo. Ovey	Folly-Pacific	1 reel	
No Brains	Harry Sweet	Universal	2 reels	Apr. 29
No Parking	Neal Burns	Educational	2 reels	Dec. 17
Now or Never	Vernon Dent	Folly-Pacific	1 reel	
Nuisance, The	Jimmy Aubrey	Vitagraph	2 reels	
Off His Beat		Universal	2 reels	
On Patrol		First National	2 reels	
On the Jump	Vernon Dent	Folly-Pacific	1 reel	
One Horse Town	Harry Sweet	Universal	2 reels	Apr. 1
One Moment, Please		Fox	2 reels	
One Stormy Knight	Dorothy Devore	Educational		Feb. 4
Our Gang	Snub Pollard	Pathe	1 reel	
Pale Face, The	Buster Keaton	First National	2 reels	Mar. 11
Pals	Brownie (Dog)	Universal	2 reels	
Pardon Me		Fox	2 reels	
Pay Day	Charles Chaplin	First National	2 reels	Apr. 13
Peace and Quiet	Eddie Lyons	Arrow	2 reels	Feb. 4
Perfect Villain, A		Fox	2 reels	Dec. 10
Playhouse, The	Buster Keaton	First National	2 reels	
Please Be Careful		Fox	2 reels	Feb. 4
Poor Boy	Lloyd Hamilton	Educational	2 reels	
Rag Doll, A		Educational	2 reels	
Rainmaker, The	Lloyd Hamilton	Educational	2 reels	
Rambling Romeo, A	Neal Burns	Educational	2 reels	Jan. 28
Rearing to Go	Geo. Ovey	Folly-Pacific	1 reel	
Red Hot Rivals		Universal	2 reels	
Rent Collector, The	Larry Semon	Vitagraph	2 reels	
Rough and Tumble	Geo. Ovey	Folly-Pacific	1 reel	
Rubberneck, The		Universal	2 reels	
Rural Cinderella, A		Educational	2 reels	Dec. 10
Saving Sister Susie		Educational	2 reels	Nov. 12
Sailor Made Man, A	Harold Lloyd	Asso. Ex.	4 reels	Dec. 3
Sawmill, The	Larry Semon	Vitagraph	2 reels	
School Days	Larry Semon	Vitagraph	2 reels	
Schoolday Love		Educational	2 reels	Feb. 4
Shaky Family Tree, A		Universal	1 reel	
Sheik, The		Fox	2 reels	
Shipwrecked Among Animals		Universal	2 reels	Feb. 4
Show, The	Larry Semon	Vitagraph	2 reels	
Sic 'Em Brownie		Universal	2 reels	
Skipper's Policy, The		Educational	1 reel	
Sleeping Sickness	Vernon Dent	Folly-Pacific	1 reel	
Sleepyhead, The	Harry Sweet	Universal	2 reels	
Society Dogs	Brownie (Dog)	Universal	2 reels	
Solid Concrete	Larry Semon	Vitagraph	2 reels	
Special Delivery	Al St. John	Fox	2 reels	
Spooks		Educational	2 reels	
Stage Hand, The	Larry Semon	Vitagraph	2 reels	
Stage Struck	Snub Pollard	Pathe	1 reel	Feb. 11
Stand Pat	Paul Parrott	Pathe	1 reel	
Star Boarder, The	Larry Semon	Vitagraph	2 reels	
Stars and Stripes	Sid Smith	Federated	2 reels	Dec. 1
Step This Way		Educational	2 reels	Feb. 4
Stick Around	Ernest Truex	Pathe	2 reels	
Stolen Glory		Educational	2 reels	Dec. 10
Straight from the Farm	Al St. John	Fox	2 reels	
Straphanger, The	Lee Moran	Universal	2 reels	
Studio Rube, The	Al St. John	Fox	2 reels	
Table Steaks	Brownie	Universal	2 reels	Mar. 25
Teddy's Goat		Universal	2 reels	Dec. 24
They're Off	Vernon Dent	Folly-Pacific	1 reel	
Three Weeks Off		Universal	2 reels	
Tis the Bull		Educational	2 reels	
Torchy and Orange Blossoms	Johnny Hines	Educational	2 reels	
Torchy's Ghost	Johnny Hines	Educational	2 reels	
Torchy's Promotion	Johnny Hines	Educational	2 reels	
Torchy Takes a Chance	Johnny Hines	Educational		Jan. 1
Torchy Turns Cupid	Johnny Hines	Educational	2 reels	
Toreador, The	Clyde Cook	Fox	2 reels	Oct. 1
Touchdown, The	Lee Moran	Universal	3 reels	
Trouble Hunter, The	Jimmy Aubrey	Vitagraph	2 reels	
Try and Get It		Fox	2 reels	
'Twas Ever Thus	Viola Daniel	Educational	2 reels	Mar. 11
Two of a Kind	Harry Sweet	Universal	2 reels	
Upper and Lower	Lee Moran	Universal	2 reels	Apr. 15
Watch Your Wallet	Eddie Boland	Universal	1 reel	
Well I'll Be	Larry Semon	Vitagraph	2 reels	
Wise Duck, The	Fox		2 reels	
Years to Come	Snub Pollard	Pathe	2 reels	Feb. 18

Short Subjects

Feature Title and Star	Distributed By	Length	Reviewed
Adventures of Sherlock Holmes (Drama)	Alexander-S. R.	15 episodes	
Across the St. Gothard Alps (Scenic)	Truart	18 episodes	
Adventures of Robinson Crusoe (Serial)	Universal	18 episodes	Apr. 1
An Arctic Hike on the Great Aletsch Glacier (Scenic)	Truart		
Ancient Customs of Egypt (Scenic Novelty)	Kineto	1 reel	Apr. 22
And Women Must Weep (Scenic)	Educational	2 reels	
At the Wailing Wall (Scenic)	Paramount	1 reel	
Babyhood (Novelty)	Kineto Review	1 reel	
Ballad of Fisher's Boarding House (Drama)	Pathe	1 reel	Apr. 15
Bashful Suitor, The (Drama) Mary Brandon	Hodkinson	2 reels	Dec. 24
Bear, a Boy and a Dog, A (Novelty)	Wid Gunning	2 reels	
Beyond the Trail (Wes. Drama), Tom Sanchi	Pathe	2 reels	
Birds of Crags and Marshes (Novelty)	Kineto Review	1 reel	
Bonnets of Auvergne (Scenic) Bruce	Educational	1 reel	Jan. 1
Borneo Venice, A (Scenic)	Truart		
Breaking Through (Serial), Carmel Myers	Vitagraph	15 episodes	
Crowning King Blizzard (Scenic)	Educational	1 reel	
Dangerous Trails (Drama)	Pathe	2 reels	
Death Trap, The (West. Dr.), Tom Santschi	Pathe	2 reels	
Emerald Isle, The (Scenic)	Kineto Review	1 reel	
Expose of Sawing a Lady in Half (Novelty)	Clarion-S. R.	1½ reels	
Felix Saves the Day (Cartoon)	Winkler-S. R.	1 reel	Feb. 11
From Dawn to Dusk in Egypt (Scenic)	Educational	1 reel	Jan. 28
Getaway, The (Drama), Neal Hart	Universal	2 reels	
Go Get 'Em Hutch (Serial)	Pathe	15 epis'des	Apr. 15
Good Things of Life (Novelty)	Wid Gunning	1 reel	
Grandfather's Clock (Novelty)	Kineto Review	1 reel	Jan. 28
Grit (West. Drama), Shorty Hamilton	McGovern & Egler	2 reels	
Guilty Cause, A (Drama), Tom Santschi	Universal	2 reels	
Holy City, The (Scenic)	Kineto Review	1 reel	
Hunting the Sea Wolf (Educational)	Kineto Review	1 reel	
Island of Surprise (Scenic)	Truart		
It Is the Law (Drama), Tom Santschi	Universal	2 reels	
Japan, the Garden of the East (Scenic)	Kineto	1 reel	Apr. 29
Juggernauts of the Jungle (Educational)		1 reel	
Jungle Belles of Borneo (Novelty)	Truart		
Jungle Goddess, The (Serial)	Exp. & Imp.-S. R.	15 episodes	Feb 4
Lake Maggiore (Scenic)	Paramount	1 reel	
Leather Pushers, The (Drama)	Universal	2 reels	Jan. 28
Let-'er-Go Gallagher (Drama), Shorty Hamilton	McGovern & Egler	2 reels	
Lochinvar of the Line (Drama), Edgar Jones	Pathe	2 reels	
Lorraine of the Timberlands (West. Dr.), Tom Santchi	Pathe	2 reels	Oct. 8
Magic Gems (Study)	Prizma	1 reel	
Man in a Million, The (Drama)	Seeling-S. R.	3 reels	Mar. 25
Man of the North (Serial), Ben Wilson	Arrow	15 episodes	Mar. 11
Matching Wits (Drama), Art Acord	Universal	3 reels	
Nanook of the North (Novelty)	Pathe		
My Country (Scenic)	Educational	1 reel	Apr. 29
Ne'er to Return Road (Dr.), Wallace Beery	Educational	2 reels	Oct. 8
Neighbor Nelly (Romance)	Prizma	1 reel	Jan. 28
Netting the Leopard (Wild Animal)	Pathe	1 reel	Sept. 24
Nice and Cannes (Scenic)	Paramount	1 reel	Oct. 1
Night Attack, The (Drama)	Universal	2 reels	Feb. 18
Nippon (Study)	Prizma	1 reel	
No More Gasoline (Scenic)	Educational	1 reel	
Northern Trail, The (Drama)	Kineto	2 reels	
Official Movie Chats of M. P. T. O. of A.	Educational		Feb. 11
Old and New England (Scenic)	Educational	1 reel	Dec. 10
Old Dynamite (Special)	Universal	2 reels	Dec. 3
Old Moose Trails (Scenic)	Educational	1 reel	
Open Wire, The (Drama)	Universal	2 reels	Mar. 11
Opossum, The (Novelty)	Pathe	2 reels	Apr. 22
Pageantry in India (Scenic)	Kineto		
Panama (Scenic)	Kineto Review	1 reel	
Pelican Island (Scenic)	Truart		

(Continued on page 2897)

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The Lamb and the Lion (Special Cast) 5
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The Love Call (Special Cast) 5
The Girl of My Dreams (Special Cast) 5

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Devil-Dog Dawson (Jack Hoxie) 5

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Tracks (Special Cast)
A Pasteboard Crown (Special Cast)
Lonesome Corners (Special Cast)
The Real Adventure (Florence Vidor)
Hills of Missing Men (J. P. McGowan)
Don't Doubt Your Wife (Leah Baird)
Clansmen of the North
Woman, Wake Up
Lady Godiva
Sunshine Harbor (Margaret Beecher)

ASSOCIATED PHOTOPLAYS

Soul of a Woman (Jane Novak)
Crossing Trails (Pete Morrison) 5

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The Master of Beasts

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The Freshie (Big Boy Williams)
The Trail of Hate (Big Boy Williams)
Blaze Away (Big Boy Williams)

EDUCATIONAL FILMS CORP.

SHORT SUBJECTS

Cold Feet (Christie Comedy) 2
Any Old Port (Christie Comedy) 2
Torchy's Ghost (Torchy Comedy) 2
Nights of Many Shadows (Wilderness Tales) 1
Fair Enough (Christie Comedy) 2
Spooks! (Mermaid Comedy) 2
'Tis the Bull (Christie Comedy) 2
A Rag Doll Romance (Campbell Comedy) 2
How to Grow Thin (Special) 1
The People of Old Bruges (World Wanderings) 1
Torchy and Orange Blossoms (Torchy Comedy) 2
Oh Promise Me! (Christie Comedy) 2
The Skipper's Policy (Toonerville Comedy) 2
Missing Men (Bruce) 1
The Rainmaker (Mermaid Comedy) 2
'Twas Ever Thus (Christie Comedy) 2
Monkey Shines (Campbell Comedy) 2
The Silver Harvest (World Wanderings) 1
Hokus Pokus (Christie Comedy) 2
Step This Way (Mermaid Comedy) 2
And Women Must Weep (Bruce) 1
A Ramhling Romeo (Christie Comedy) 2

SELIG-ROBK PHOTOPLAYS
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PUNCH COMEDIES
TORCHY COMEDIES
CAMPBELL COMEDIES
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The Worldly Madonna (Clara Kimball Young)
Where Is My Wandering Boy? (Special Cast)

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The Jungle Goddess—Selig serial. 15 episodes
Starring Elinor Field and Truman Van Dyke

FAMOUS PLAYERS-LASKY CORP.

PARAMOUNT
(March to August Releases)

The Three of Us (Agnes Ayres)
South of Suva (Mary Miles Minter)
For the Defense (Ethel Clayton)
Truth Conquers (Mia May)
The Man Unconquerable (Jack Holt)
The Eyes of the Mummy (Pola Negri)
Our Leading Citizen (Thos. Meighan)
The Woman Who Walked Alone (Dorothy Dalton)
Over the Border (Betty Compson)
Across the Continent (Wallace Reid)
The Bachelor Daddy (Thos. Meighan)
The Ordeal (Agnes Ayres)
The Man From Home (Special Cast)
When Knighthood Was In Flower (Special Cast)
North of the Rio Grande (Jack Holt-Bebe Daniels)
The Wife Trap (Mia May)
The Beauty Shop (Raymond Hitchcock)
Beyond the Rocks (Gloria Swanson)
Is Matrimony a Failure? (Special Cast)
The Spanish Jade (Special Cast)
The Truthful Liar (Wanda Hawley)
The Crimson Challenge (Dorothy Dalton)
The Devil's Pawn (Pola Negri)
Beauty's Worth (Marion Davies)
Bought and Paid For (Agnes Ayres)
The Sleepwalker (Constance Binney)
The Cradle (Ethel Clayton)
Find the Woman (Special Cast)
Through a Glass Window (May McAvoy)
The Green Temptation (Betty Compson)
The Heart Specialist (Mary Miles Minter)
Fool's Paradise (Special Cast)
Bobbed Hair (Wanda Hawley)
Her Husband's Trademark (Gloria Swanson)
The World's Champion (Wallace Reid)
Forever (Peter Ibbetson) (Elsie Ferguson)
The Mistress of the World (Serial)
Travelin' On (Wm. S. Hart)

FEDERATED FILM EXCHANGES

CHESTER COMEDIES
(Once a Month)
HALLROOM BOYS COMEDIES
(Twice a Month)
JOE ROCK COMEDIES
(Twice a Month)
SCREEN SNAPSHOTS
(Twice a Month)
Miracles of the Jungle
(Fifteen-Episode Serial)

FIDELITY PICTURES CORP.

FEATURES
12 WITMER COMEDIES (CHAS. DELANEY)

FIRST NATIONAL EXCHANGES

Omar, the Tentmaker (Guy Bates Post)
The Mirage (Norma Talmadge)
East is West (Constance Talmadge)
Her Man (Special Cast)
The Eternal Flame (Norma Talmadge)
When She Marries (Special Cast)
Hurricane's Gal (Dorothy Phillips)
The Brotherhood of Hate (Special Cast)
The Woman Conquers (Katherine MacDonald)
Alias Julius Caesar (Charles Ray)
The Primitive Lover (Constance Talmadge)
The Infidel (Katherine MacDonald)
The Man She Married (Ince Prod.)
Smilin' Through (Norma Talmadge)
Fools First (Special Cast)
The Light in the Dark (Hope Hampton)
The Man Who Smiled (Special Cast)
Rose o' the Sea (Anita Stewart)
Skin Deep (Ince Special)
Sonny (Richard Barthelmess)
Lost and Found (Jackie Coogan)
The Soul Seeker (Dorothy Phillips)
One Clear Call (Special Cast)
The Masquerader (Special Cast)
Lorna Doone (Special Cast)
Pawned (Special Cast)
Domestic Relations (Katherine MacDonald)
The Deuce of Spades (Charles Ray)
Smudge (Charles Ray)
Someone to Love (Ince Prod.)
Suzanna (Mahel Normand)
The Hottentot (Ince Prod.)
Finding Home (Ince Prod.)
Bellhoy 13 (Ince Prod.)
The Barnstormer (Charles Ray)
The Song of Life (Special Cast)
White Faith (Hope Hampton)

COMEDIES

A Dog's Life (Chaplin re-issue)
Sunnyside (Chaplin re-issue)
Shoulder Arms (Chaplin re-issue)
A Day's Pleasure (Chaplin re-issue)
Pay Day (Charles Chaplin)
My Wife's Relations (Buster Keaton)
For Love or Money (Sennett)
Step Forward (Sennett)
Cops (Buster Keaton) 1
On Patrol (Sennett)
The Blockhead (Billy Bevan)
The Pale Face (Buster Keaton) 1

FOX FILM EXCHANGES

FEATURES

Men of Zanzihar (Wm. Russell)
Strange Idols (Dustin Farnum)
The Splendid Outcast (John Gilbert)
Very Truly Yours (Shirley Mason)
Without Fear (Pearl White)
The Fighting Streak (Tom Mix)
Western Speed (Chas. Jones)
Money to Burn (Wm. Russell)
Arabian Love (John Gilbert)
Up and Going (Tom Mix)
Western Speed (Charles Jones)
Shackles of Gold (Wm. Farnum)
Monte Cristo (Special Cast)
A Fool There Was (Special Cast)
Pardon My Nerve (Charles Jones)
Nero (Special Cast)
Iron to Gold (Dustin Farnum)
A Stage Romance (William Farnum)

COMEDIES

El Toro (Sunshine)
The Wise Duck (Sunshine)
The Sheik (Sunshine)
Hot Dog (Clyde Cook)
The Studio Rube (Al St. John)
The Broker (Lufino Lane)

MUTT AND JEFF CARTOONS
FOX NEWS
(Twice a Week)

GOLDWYN EXCHANGES

THIRD GROUP OF RELEASES

Glorious Fool, The 5,382
Man With Two Mothers 4,423
His Back Against the Wall 4,600
Watch Your Step 4,713
Doubling for Romeo 4,304
Wallflower, The 5,221
Grand Larceny 4,228

GEORGE H. HAMILTON, INC.

Give Me My Son (Special Cast)
In Self Defense (Special Cast)
When Knights Were Bold (Special Cast)

HODKINSON CORP., W. W.

Don't Weaken (Irene Castle)
Pattering Feet (Mahel Ballin)
Free Air (Special Cast)

(Continued on page 2897)

COMING RELEASES

(Continued from page 2896)

Other Women's Clothes (Mabel Ballin)
Golden Dreams (Benj. B. Hampton Prod.)
The Rise of Roscoe Paine (Irene Castle)
At the Sign of the Jack O' Lantern
The Grey Dawn (Benj. B. Hampton Prod.)
The Four Seasons (Nature Classic) (Kineto).....4

THE GREAT AUTHORS
(Series of twelve one-reel subjects)

OFFICIAL URBAN MOVIE CHATS
(One every week for M. P. T. O. A.)

KINETO REVIEWS
(One-reel subject each week)

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Branded (Josephine Earle)
Serving Two Masters (Josephine Earle)
The Way of a Man (Josephine Earle)
Cloudburst (Bomhdier Billy Wells)
The Unconquered Woman (Ruby de Remer)
Flesh and Spirit (Bill Bennett)
Determination (Special Cast)
Series of Six Squirrel Comedies

METRO PICTURES CORP.

Missing Husbands (Special Cast)
Fascination (Mae Murray)
The Prisoner of Zenda (Special Cast)
June 5—The Five Dollar Baby (Viola Dana).....6
May 29—Hate (Alice Lake).....6
May 15—Don't Write Letters (Gareth Hughes).....6
Apr. 17—The Face Between (Bert Lytell).....6
Apr. 3—Kisses (Alice Lake).....6
Mar. 20—I Can Explain (Gareth Hughes).....6
Mar. 6—Glass Houses (Viola Dana).....6
Feb. 20—The Light That Failed (Bert Lytell).....6
Jan. 2—Turn to the Right (Special Cast)

NATIONAL EXCHANGES, INC.

Welcome Children (Special Cast)

KINETO REVIEW
(One Reel Issued Weekly)

SERIALS

PACIFIC FILM COMPANY

The Fatal 30 (Special Cast).....5
The Girl from Rockypoint (Special Cast).....5
The Forest King (Special Cast).....5
Double Stakes (Gladys Brockwell).....5
The Able Minded Lady (Henry B. Walthall).....5
The Call From the Wild (Frankie Lee).....5

FOLLY COMEDIES
(Starring Geo. Ovey and Vernon Dent—One Reel Each)

PATHE EXCHANGES

The Isle of Zorda (Special Cast)

SERIALS

Go Get 'Em Hutch
(Fifteen Episodes—Starring Chas. Hutchinson)
White Eagle
(Fifteen Episodes—Starring Ruth Roland)
The Sky Ranger
(Fifteen Episodes—Starring Geo. B. Seitz and June Caprice)

SHORT SUBJECTS

Vengeance Is Mine (Irene Castle)
The Eternal Triangle (Aesop's Fables).....2/3
Told at Twilight (Baby Marie Osborne).....3
The Boy and His Dog (Aesop's Fables).....2/3
More Trouble (Frank Keenan).....3
A Wolf in Sheep's Clothing (Aesop's Fables).....2/3
The Mark of Cain (Irene Castle).....3
The Opossum (Bill and Bob series).....1

COMEDIES

Days of Old (Snub Pollard)
Stand Pat (Paul Parrott).....1
The Anvil Chorus (Pollard).....1
Hot Off the Press (Pollard).....1
High Tide (Special Cast).....1
The Bow Wows (Pollard).....1
Pardon Me (Pollard).....1
Full of Pep (Pollard).....1
Call the Witness (Pollard).....1
Harold Lloyd Reissues

NEWS REELS

Sundays—Topics of the Day
Wednesdays—Pathe News.....1
Saturdays—Pathe News

PIONEER FILM CORP.

The Crimson Cross (Van Dyke Brooks)
Beyond the Crossroads (Ora Carew)
The Leech (Claire Whitney)

PRODUCERS SECURITY CORP.

The Great Alone (Monroe Salisbury)
The Wolf's Fang (Wilfred Lytell).....8
The Soul of Man.....7
Squire Phinn.....5
Mr. Bingle.....5
Mr. Potter of Texas.....6
Irving Cummings Series.....2
Cissy Fitzgerald Series.....2

PYRAMID PICTURES, INC.

Should Husbands Know (Betty Blythe)
The Queen of the Moulin Rouge

R-C PICTURES CORP.

Wreckage (House Peters)
The Fatal Marriage (Reissue)
The Woman Breed (Pauline Frederick)
Queen of the Turf (Special Cast)
Gay and Devilish (Doris May)
The Sheik of Arahy (H. B. Warner)
The Glory of Clementina (Pauline Frederick)
The Son of the Wolf (Special Cast)
The Midnight Call (Special Cast)

HY MAYER'S TRAVELAUGHS
(Issued weekly)

RUSSELL PRODUCTIONS

FRANK BRAIDWOOD SERIES
AL JENNINGS SERIES
HELEN GIBSON SERIES
FRITZI RIDGWAY SERIES
CAPITOL FILM COMPANY
NEAL HART SERIES
LESTER CUNEO SERIES

SECOND NATIONAL PICT. CORP.

Broken Shadows (Special Cast)
Her Story (Madge Titheradge)
Mr. Pim Passes By
The Night Riders
Brenda's Heritage
David and Jonathan (Madge Titheradge)

SELZNICK (LEWIS J.) ENT.

Reported Missing (Owen Moore)
Evidence (Elaine Hammerstein)
Reckless Youth (Elaine Hammerstein)
The Prophet's Paradise (Eugene O'Brien)
The Referee (Conway Tearle)
Channing of the Northwest (Eugene O'Brien)
A Wide Open Town (Conway Tearle)
Love's Masquerade (Conway Tearle)

SELECT PRODUCTIONS

WILLIAM J. FLYNN SERIES
CHAPLIN CLASSICS
SELZNICK NEWS

SERIALS

ERNEST SHIPMAN

The Chivalry of Keith Leicester (Special Cast)
The Rapids (Special Cast)
Glengarry School Days (Special Cast)
The Man From Glengarry (Special Cast)

WM. STEINER PRODUCTIONS

Tangled Trails (Neal Hart).....5
Rangeland (Neal Hart).....5
Lure of Gold (Neal Hart).....5
The Heart of a Texan (Neal Hart).....5
West of the Pecos (Neal Hart).....5
Table Top Ranch (Neal Hart).....5

UNITED ARTISTS CORP.

The Tailor Made Man (Chas. Ray)
The Three Musketeers (Douglas Fairbanks)
Little Lord Fauntleroy (Mary Pickford)
Way Down East (D. W. Griffith's)
The Ruling Passion (George Arliss)
Disraeli (George Arliss)
Fair Lady (Rex Beach)
The Iron Trail (Rex Beach)
A Doll's House (Nazimova)
Orphans of the Storm (D. W. Griffith)

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

That Lass o' Lowrie's (Priscilla Dean)
Under Two Flags (Priscilla Dean)
Human Hearts (House Peters)
The Storm (Special Cast)
Top o' the Morning (Gladys Walton)
Broken Chains (Frank Mayo)
Trimmed and Burning (Hoot Gibson)
The Trap (Lon Chaney)
Her Night of Nights (Marie Prevost)
The Black Bag (Herbert Rawlinson)
May 29—Step On It (Hoot Gibson)
A Wonderful Wife (Miss Du Pone)
May 8—Second Hand Rose (Gladys Walton)
May 1—The Man Who Married His Own Wife (Frank Mayo)
Apr. 20—The Man Under Cover (Herbert Rawlinson)
Apr. 3—The Bear Cat (Hoot Gibson)
Mar. 27—The Dangerous Little Demon (Marie Prevost)

SERIALS

The Adventures of Robinson Crusoe
(Eighteen Episodes—Starring Harry Myers)
With Stanley in Africa
(Eighteen Episodes—Starring Geo. Walsh and Louise Lorraine)

COMEDIES

Three Weeks Off (Century).....2
Easy to Cop (Star).....1
The Little Rascal (Century).....2
A Shaky Family Tree (Star).....1
His Prehistoric Blunder (Star).....1
Off His Beat (Century).....2
The Gay Deceiver (Star).....1
Sic 'Em Brownie (Century).....2

UNIVERSAL DRAMAS

It Is the Law (Tom Santschi).....2
Never Let Go (Reginald Denhy).....2
The Getaway (Neal Hart).....2
A Guilty Cause (Tom Santschi).....2
Squarin' It (Neal Hart).....2

NEWS AND MAGAZINE REELS

Tuesdays—International News.....1
Fridays—International News.....1
Fridays—New Screen Magazine (Universal).....1

VITAGRAPH EXCHANGES

FEATURES

Linda (Corinne Griffith)
Restless Souls (Earle Williams)
A Virgin's Sacrifice (Corinne Griffith)
Blue Blood (Alice Calhoun)
Too Much Business (Special Cast)
Angel of Crooked Street (Alice Calhoun)
My Wild Irish Rose (Pauline Starke)
The Silent Vow (Wm. Duncan)
Locked Out (Alice Calhoun)
The Sheik's Wife (Special Cast)
Gypsy Passion (Special Cast)
The Magnificent Ambersons (Jean Paige)
The Man From Downing Street (Earle Williams)
Island Wives (Corinne Griffith)
The Prodigal Judge (Jean Paige)

COMEDIES

The Show (Larry Semon)
A Charmed Life (Jimmy Aubrey)
The Sawmill (Larry Semon)

SERIALS

Breaking Through
(Starring Carmel Myers and Wallace MacDonald)

WARNER BROS.

Your Best Friend (Vera Gordon)
School Days (Wesley Barry)

SERIALS

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Miracles of the Jungle.....15 episodes

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ENTERTAINMENT SERIES

Dollar Devils (Special Cast)
Apr. 1—Alias Phil Kennedy (Bill Patton)
Apr. 1—The Blonde Vampire (De Sacia Mooers)
Mar. 25—The Madness of Love
Mar. 25—The Fire Bride (Ruth Renick)
Foolish Monte Carlo
The Bootleggers
The Love Nest
Don't Blame Your Children
Mrs. Dane's Confession
The Blue Mountain Mystery

SHORT SUBJECTS

The Good Things of Life
(Weekly Single Reel Release)

SHORT SUBJECTS

(Continued from page 2895)

Feature	Star	Distributed By	Length	Reviewed
Perilous Ascent of the Zinal-Rothorn (Scenic)		**Truart**		
Pony Boy (Drama), Shorty Hamilton		McGovern & Egler	2 reels	
Puppy Days		**Wid Gunning**	1 reel	
Pyrenees and Wooden Legs (Scenic)		**Educational**	1 reel	
Quaint Denizens of the Zoo (Novelty)		**Kineto Review**	**1 reel**	**Mar. 25**
Quaint Holland (Scenic)		**Universal**	2 reels	
Raid, The (Drama), Neal Hart		Universal	2 reels	
Ride 'em Cowboy (Drama), Shirty Hamilton		McGovern & Egler	2 reels	
Robinson Crusoe Hours		**Wid Gunning**	1 reel	
Ropin' Fool, A (Will Rogers, W. Dr.)			**2 reels**	**Nov. 26**
Seeing San Marino (Scenic)		**Paramount**	1 reel	
Seeing the Unseen (Novelty)		**Prizma**	1 reel	
Seven League Booters (Scenic)		**Educational**	1 reel	
Seville in Fair Time (Scenic)		**Paramount**	1 reel	
Silver Harvest, The (Scenic)		Educational	1 reel	Mar. 11
Sky Ranger, The (Serial)		**Pathe**	**15 episodes**	
Squarin' It (Drama), Neal Hart		Universal	2 reels	
Stamboul (Scenic)		**Paramount**	1 reel	
Striking Tires, The (Novelty)		**Bosworth, De Freves & Felton**	1 reel	
Such Is Life in Volendam (Scenic Cartoon)		R-C	1 reel	Apr. 29
Such is Life In London's West End (Cartoon)		R-C	1 reel	Apr. 29
Sunbeams (Study)		**Prizma**	1 reel	
Sweet Heart (Western Drama), Billy West		**Joan Film**	2 reels	
Terror Trail (Serial), Eileen Sedgwick		Universal	18 episodes	
Too Much Overhead (Educational)		**Educational**	1 reel	
Trail of the Wolf, The (Drama), Percy Pembroke		Universal	2 reels	Apr. 1
Treacherous Rival, A (Drama), La Plante-Pembroke		Universal	2 reels	
Trip of U. S. S. Idaho (Scenic)		**Kineto Review**	1 reel	
United States Naval Efficiency		Kineto	1 reel	
Vengeance Is Mine (Drama), Irene Castle		Pathe	3 reels	
Verdict, The (Drama), Eddie Polo		Universal	2 reels	
Village Life in Switzerland (Scenic)		Kineto Review	1 reel	
Wanderlust (Scenic)		Educational	1 reel	
Was Darwin Right? (Educational)		Kineto Review	1 reel	
Water Babies (Educational)		Kineto Review	1 reel	
Wedding Feast, Among Borneo Dayaks, A (Novelty)		Truart		
White Eagle (Serial)		**Pathe**	**15 episodes**	
Winter Pets (Sport Review)		Artclass	1 reel	
Winners of the West (Serial), Art Acord		**Universal**	**18 episodes**	**Oct.**
Young Painter, The		**Hodkinson**	**3 reels**	

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

CANADA

Leslie Lamb, formerly manager of the Lyceum theatre, Winnipeg, Man., has been appointed manager of the Osborne theatre, Winnipeg, which was recently thoroughly renovated. Mr. Lamb was recently with the Winnipeg branch of Specialty Film Import, Limited, but the latter firm has been taken over by Regal Films, Limited.

Charles Perry, manager of the Capitol theatre, Winnipeg, for some time has become manager of the Capitol theatre in St. Paul, Minn.

"Chuck" Moody, the popular manager of the Strand theatre, Kingston, Ontario, has been transferred to the management of a theatre in Western Canada on the chain of the Famous Players Canadian Corporation. Mr. Moody was an energetic member of the Kiwanis Club of Kingston and his departure was the occasion for much regret on the part of fellow members and others.

William Colvin has taken charge of various activities in connection with the production of "The Man From Glengarry" in Ottawa, Ontario, under the supervision of Henry Shipman. Announcement is made that the cast for this picture will include Pauline Garon, who recently finished "Reported Missing," Marion Swain, Ralph Falconer, Anders Randolph, Harlan Knight and others. The director is Henry McRae and the continuity writer is Kenneth O'Hara. Actual work on the picture started on May 4.

Thomas S. Daley has been appointed manager of the Casino theatre, Halifax, N. S., by R. J. McAdam, proprietor of the theatre. A unique feature of this appointment lies in the fact that Mr. Daley has been identified with the house ever since it was opened, starting as projection machine operator and later becoming advertising and assistant manager. Previous to going to the Casino, Mr. Daley was with the Gem theatre, St. John, N. B.

The moving picture theatre at Batburst, N. B., was recently destroyed by fire which started in an adjacent structure. The theatre, which had a seating capacity of 1,000, was owned and operated by Peter J. Leger, who places his loss at $35,000. Half of this loss is covered by insurance. A number of films were destroyed as the flames spread so rapidly that they could not be saved. The theatre was built in 1914.

Irwin Proctor of Toronto, president of Filmcraft Industries, Limited, recently visited Watterson R. Rothacker of the Rotbacker Film Mfg. Co., Chicago, for an important conference relative to the establisbment of a Canadian branch of the Rothacker enterprise at Toronto, it is understood.

WESTERN NEW YORK

The Academy theatre has closed in Buffalo. Sam Carver, manager, is now devoting all his time to the Empire. The policy of pictures and light musical comedy was not successful at the Academy. The house may open in August with dramatic stock.

The Lyric house and Hippodrome in Cohoes, N. Y., have closed. W. M. Wiggins has been managing both. Mr. Wiggins formerly managed a house in Buffalo.

Lloyd Grant has taken over the Premier in Buffalo. It was run for some weeks by Hen Brothers of Cleveland but there were some financial difficulties, it is understood. The Premier is a neighborhood house at Main and Leroy.

The Venus theatre at 261 Seneca street, Buffalo, has reopened under new management. "The Unfoldment" was the opening attraction. Two new Simplex machines have been installed by the Becker Theatre Supply Company.

Lee Shubert and Lew Fields were in Buffalo this week. They also visited Toronto. It is reported that the Shuberts will make some changes in their Buffalo holdings soon. Jacob J. Shubert has sold the Teck theatre to the Shubert Theatrical Company for $38,599.73, according to papers filed in the county clerk's office. The purchasing company assumes mortgages in excess of $200,000 and unpaid city taxes for 1922.

D. L. Martin was in charge of the special midnight show given Saturday, May 6 in the Palace theatre for the benefit of the Buffalo Motion Picture Operators' Union sick and disabled members. A large audience enjoyed the program of pictures.

Manager H. M. Addison of the Binghamton theatre, Binghamton, N. Y., had scenes for a motion picture called "Roaming Romeo," made on the stage of the house last week with local talent as the actors. The completed film will soon be shown at the same house. The audience was greatly interested in the technical part of picture making.

So successful was the world premiere of "The Heart of Africa," at the Shubert-Teck, Buffalo, last week that the picture was moved to the Criterion this week. The picture is a history of Lady Mackenzie's adventures in the African jungles. The Criterion has been closed for several weeks during which time the seating capacity was enlarged and a new stage installed.

Charlie Bowe, formerly manager of the Olympic and Lyric theatres in Buffalo, is now managing the Frontier theatre, a west side neighborhood house. William S. Bennett, business manager of the Buffalo Courier, is proprietor of the house.

E. O. Weinberg, who has been managing the Syracuse Strand during the illness of Edgar Weill, has returned to Buffalo and resumed his old job of managing the Strand. A burglar recently entered Eddie's Buffalo home and stole a bunch of clothing. Eddie may have to go around in a barrel for a few weeks.

THE SOUTHEAST

F. C. Munroe, vice-president of the Hodkinson organization, paid a visit to the Atlanta exchange, one of a tour that will take him to all Hodkinson offices, not infrequently.

Willard Patterson, the "wizard" of the Metropolitan theatre, Atlanta, Ga., returned last week after two weeks in Dallas, arranging the opening of the new Hope theatre, J. D. Williams home of First National in that city. The Colonel put over a real campaign that had the whole town talking. Hope Hampton in person and "Stardust" was the main attraction and a big orchestra from New York is being used.

Texas Guinan, "female Bill Hart," will release her forthcoming pictures through the Metro organization. The first will be "A Quiet Little Time on Mexico," which was especially written for Miss Guinan by James Oliver Curwood and which will start in production as soon as the new Metro luminary arrives on the coast from a tour of all Loew houses in the South. She appeared in person at Loew's Grand, Atlanta, last week and made a big hit.

W. G. Kaliska, one of the best known theatre managers in the Southeast and recently at the Strand, Atlanta, has resigned and joined the staff of an insurance company. Mr. Kaliska's many exploitation stunts have created quite a reputation for him in theatrical circles.

Steve Lambert, one of the really old timers in the amusement business, has joined the R-C force in Atlanta. Mr. Lambert has had professional experience in all parts of the country and theatres in many towns in the South.

J. S. Wadsworth, formerly with the Southern Theatre Equipment Co. of Atlanta has opened "The prettiest little theatre in South Carolina," the Republic, and is putting it over in great shape.

ST. LOUIS

Director of Public Safety James N. McKelvey and two engineers of the St. Louis Safety Department have just completed a rigid inspection of the Wildie theatre, Edwardsville, Ill., at the request of the mayor and city council of that city. McKelvey found that the structural condition of the theatre was very good, but made several recommendations as to the manner of handling crowds and keeping doors and aisles free from congestion.

C. D. Hill, new manager for W. W. Hodkinson, is back home again, as the Hodkinson office is located in the quarters opened by Hill several months ago for the Associated Producers. He has also signed up practically all his old organization. Jimmy Bradford, former Associated Producer contract hunter, is also on the road for Hill. Arthur L. La Plante is his office manager and Miss Helen Schumacher his cashier. Guy Bradford, former Hodkinson manager, is also on the road for Hill.

George Ware, Vitagraph manager, has announced the appointment of T. H. Gibbes of Milwaukee as assistant manager of the St. Louis office. He succeeds E. H. Brient, who has taken charge of the local Associated Exhibitors branch, which offices with Pathe. J. M. Duncan, Chicago, division manager for Vitagraph, was a caller during the week.

Harry Niemeyer, director of publicity for the Missouri theatre, Grand and Lucas avenues, will sail for Europe about May 12. He will spend several weeks in Paris, France, and plans to visit the famed battlefield of the late war and other points of interest. He will return the latter part of June.

The Independent Film Company of Missouri will hold a stockholders' meeting within the next few days to consider an offer said to have been made by two moving picture theatre owners here to take over the exchange. Other plans for a complete re-organization of the company are under consideration.

CLEVELAND

The Cleveland Press, through its motion picture editor, George Davis, is conducting an anti-censorship campaign. Every day Davis prints a list of eliminations ordered by the censor board. They are so numerous and so trivial that it is more than likely he will arouse the public sentiment to actively oppose motion picture censorship, instead of quietly acquiescing to it.

The Hoy Reporting Service of New York is opening a Cleveland office in the Film Exchange Building, Payne avenue and East 21st street. H. W. Christman has been appointed manager of the office. Christman is also secretary of the Cleveland Film Board of Trade. This is the sixth office of the Hoy Reporting Service to be operated in the country. Others are in New York, Chicago, San Francisco, Atlanta and Detroit. C. B. Hoy was in Cleveland last week and made an address before the members of the Cleveland Film Board of Trade.

This week Senator Day, candidate for governor, addressed the members of the board. Day expressed himself as amicable to the motion picture business and to the film interests.

The Cleveland Film Board of Trade has been in process of formation for the past month. One of its first acts was to establish a central shipping room on the main floor of the Film Exchange Building. Robert Paige is superintendent of the central shipping room. Now, all films from exchanges to messengers, and from messenger back again to the exchanges, must pass through this central shipping room and be properly accounted for.

CONNECTICUT

Edward Tracy Brown, 83, member of the board of trustees and treasurer of the Lyceum Theatre Corporation of New London, Conn., one of the best known of the old-time business men and manufacturers in that section of New England, died at his New London home May 3 from the effects of an operation performed during January, 1920. Since that time he had been an invalid. He was born at Macon, Ga., in 1839. With his father he founded the Brown Cotton Gin Company in 1867, the concern being developed into one of the substantial ones of New England and shipping its products throughout the South, South America, Russia, Asia, Greece, Java and other parts of the world. The business was sold to a syndicate in 1915, when the New London plant was closed.

The will of Mr. Brown, filed several days after his death, disposes of an estate with estimated value of $200,000, divided equally between his son and daughter.

The Midget theatre, the town's only motion picture house, was destroyed by fire of undetermined origin that swept through the heart of Brookfield, Mass., business center last week. The total loss is estimated at $30,000. Apparatus was sent from three surrounding towns.

INDIANAPOLIS

Gustav G. Schmidt, president of the Motion Picture Theatre Owners of Indiana and owner of a local string, was unsuccessful in his race for the Republican nomination for state senator from Marion county in the primary election last week. He was defeated by an attorney. Schmidt received the solid backing of manufacturers and other business men but was fought hard by labor unions because he obtained passage by the city council two years ago of an ordinance prohibiting picketing.

The Alhambra theatre, which has been one of the most successful movies in the city, will be closed when the new Apollo is opened, it was announced this week. The opening is expected about June 1. Charles M. Olson, president of the Central Amusement Company, lessee of the Alhambra, will be associated with Richard and Henry Stegemeier in formation of a new company to operate the Apollo. The Alhambra lease will be turned over to John R. Thompson & Company of Chicago which will convert the building into a "Thompson" restaurant. The transaction involves a $4,[illegible] consideration to be paid in annual instalments, it is said.

Loew's State observed Revival Week last week. A different old film success such as "Male and Female," "Old Wives For New" and "The Miracle Man" was presented each day as a [illegible] to the regular feature.

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TOONERVILLE COMEDIES
By Fontaine Fox
SHORT-REEL FEATURES
By Selig-Rork
WILDERNESS TALES
By Robert C. Bruce
SKETCHOGRAFS-CARTOONS
By Julian Ollendorff
FIRST NATIONAL KINOGRAMS
The Visual News of All the World
and specials like
THE BATTLE OF JUTLAND and
HOW TO GROW THIN

Educational Pictures

"THE SPICE OF THE PROGRAM"

REG U. S PAT. OFF.

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, President

A Pledge—from the Men Responsible

THE telegrams reproduced on the following three pages are personal messages to Mr. Jesse L. Lasky, First Vice-President of Famous Players-Lasky Corporation, from the directors of the forty-one Paramount Pictures announced for release in the six months beginning August 1922 and ending January 1923.

These directors are the men responsible to the exhibitors for quality of product; upon their work and enthusiasm and ability depends your success with Paramount. And they are, as you know, the greatest group of directors in the world. They have unlimited facilities, the world's greatest stories, stars and supporting casts, and unlimited time and money to produce the results required.

Will they do it? Read their telegrams!

In presenting the forty-one pictures for the new season, Mr. Lasky made a pledge to the exhibitors of America.

That pledge was not prepared in haste. It represented a sure knowledge, based on months and months of preliminary preparation, and on the unprecedented expenditure of money and brain power necessary to complete such an epoch-making step.

Before he made this pledge, he obtained from each of the directors represented, a personal message.

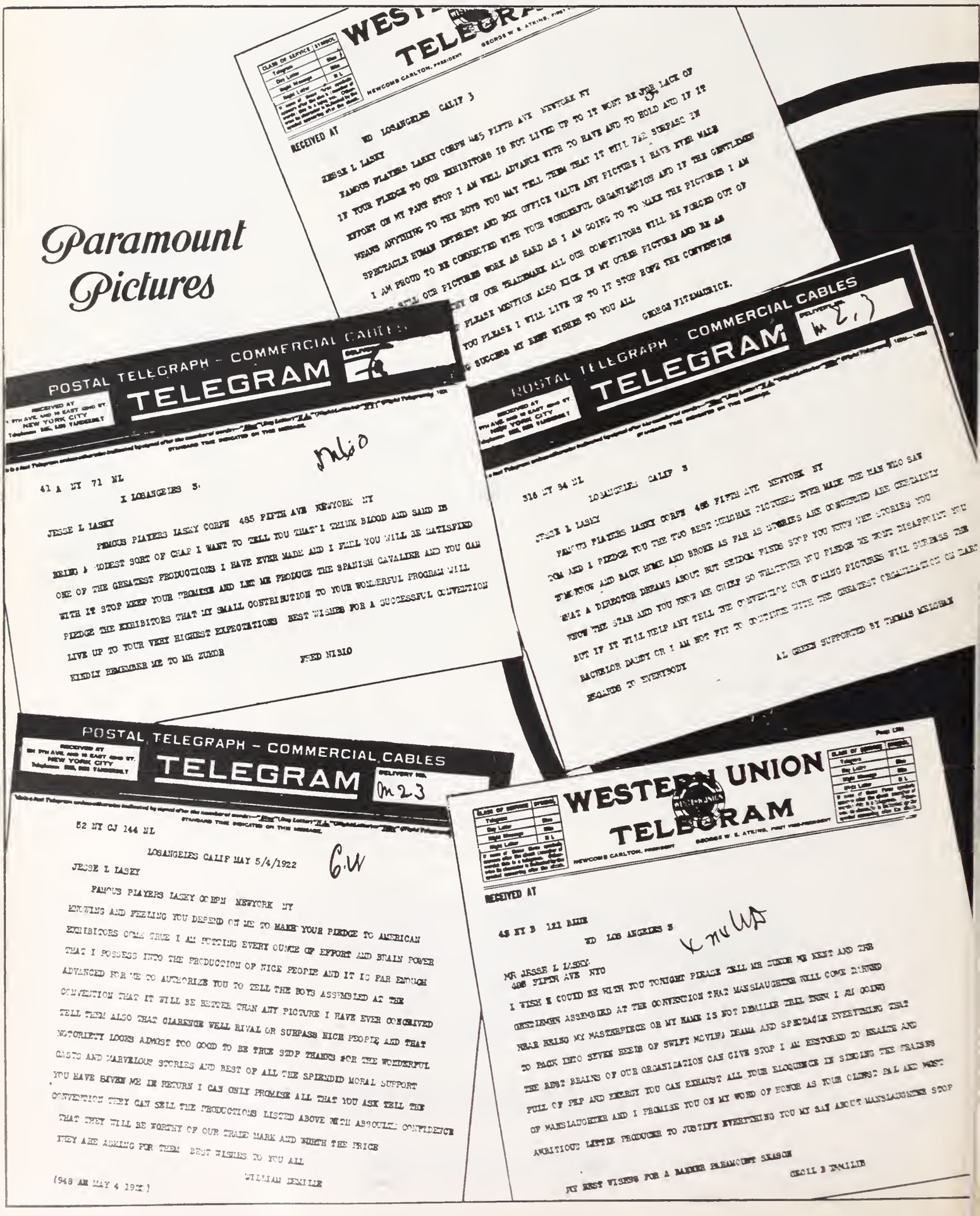
These are the messages reproduced on the following three pages.

They give to the exhibitors of America complete assurance that the forty-one pictures announced represent the very highest possible motion picture product in the world today.

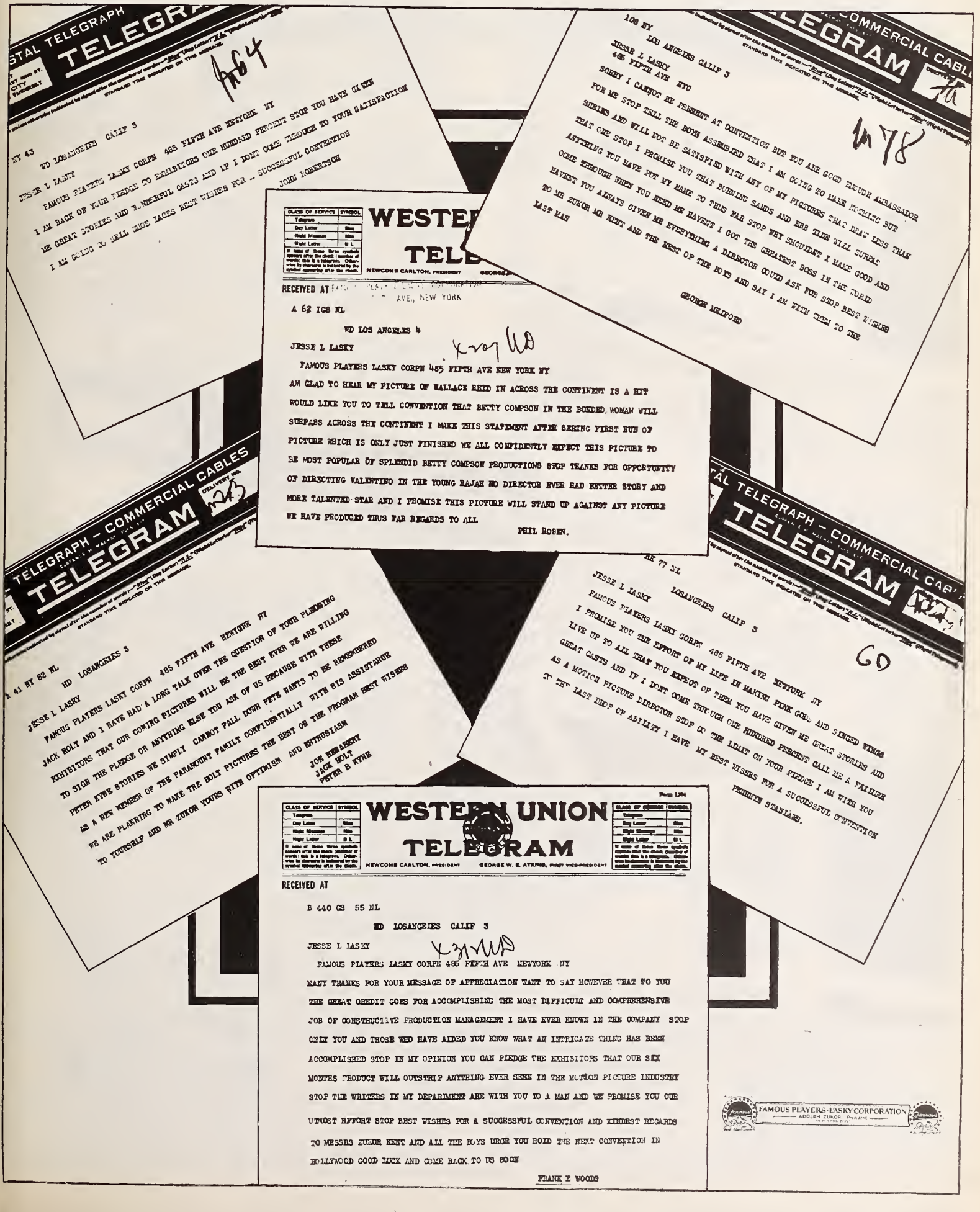
Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

Don't Skip a Word—



It's All Great News!



STAL TELEGRAPH TELEGRAM

NY 43

TD LOSANGELES CALIF 3

JESSE L LASKY

FAMOUS PLAYERS LASKY CORPN 485 FIFTH AVE NEWYORK NY

I AM BACK OF YOUR PLEDGE TO EXHIBITORS ONE HUNDRED PERCENT STOP YOU HAVE GIVEN ME GREAT STORIES AND WONDERFUL CASTS AND IF I DONT COME THROUGH TO YOUR SATISFACTION I AM GOING TO WELL RIDE LASKY BEST WISHES FOR -- SUCCESSFUL CONVENTION

JOHN ROBERTSON

TELEGRAM

100 NY

LOS ANGELES CALIF 3

JESSE L LASKY

485 FIFTH AVE NYC

SORRY I CANNOT BE PRESENT AT CONVENTION BUT YOU ARE GOOD ENOUGH AMBASSADOR FOR ME STOP TELL THE BOYS ASSURED THAT I AM GOING TO MAKE NOTHING BUT SERIES AND WILL NOT BE SATISFIED WITH ANY OF MY PICTURES THAT DRAW LESS THAN THAT ONE STOP I PROMISE YOU THAT BURNING SANDS AND EBB TIDE WILL SURPASS ANYTHING YOU HAVE PUT MY NAME TO THIS FAR STOP WHY SHOULDNT I MAKE GOOD AND COME THROUGH WHEN YOU NEED ME HAVENT I GOT THE GREATEST BOSS IN THE WORLD HAVENT YOU ALWAYS GIVEN ME EVERYTHING A DIRECTOR COULD ASK FOR STOP BEST WISHES TO MR ZUKOR MR KENT AND THE REST OF THE BOYS AND SAY I AM WITH THEM TO THE LAST MAN

GEORGE MELFORD

TELEGRAM

RECEIVED AT [illegible] AVE, NEW YORK

A 62 ICS NL

WD LOS ANGELES 4

JESSE L LASKY

FAMOUS PLAYERS LASKY CORPN 485 FIFTH AVE NEW YORK NY

AM GLAD TO HEAR MY PICTURE OF WALLACE REID IN ACROSS THE CONTINENT IS A HIT WOULD LIKE YOU TO TELL CONVENTION THAT BETTY COMPSON IN THE BONDED WOMAN WILL SURPASS ACROSS THE CONTINENT I MAKE THIS STATEMENT AFTER SEEING FIRST RUN OF PICTURE WHICH IS ONLY JUST FINISHED WE ALL CONFIDENTLY EXPECT THIS PICTURE TO BE MOST POPULAR OF SPLENDID BETTY COMPSON PRODUCTIONS STOP THANKS FOR OPPORTUNITY OF DIRECTING VALENTINO IN THE YOUNG RAJAH NO DIRECTOR EVER HAD BETTER STORY AND MORE TALENTED STAR AND I PROMISE THIS PICTURE WILL STAND UP AGAINST ANY PICTURE WE HAVE PRODUCED THUS FAR REGARDS TO ALL

PHIL ROSEN.

TELEGRAPH - COMMERCIAL CABLES TELEGRAM

A 41 NY 62 NL

HD LOSANGELES 3

JESSE L LASKY

FAMOUS PLAYERS LASKY CORPN 485 FIFTH AVE NEWYORK NY

JACK BOLT AND I HAVE HAD A LONG TALK OVER THE QUESTION OF YOUR PLEDGING EXHIBITORS THAT OUR COMING PICTURES WILL BE THE BEST EVER WE ARE WILLING TO SIGN THE PLEDGE OR ANYTHING ELSE YOU ASK OF US BECAUSE WITH THESE PETER PYNE STORIES WE SIMPLY CANNOT FALL DOWN PETE WANTS TO BE REMEMBERED AS A NEW MEMBER OF THE PARAMOUNT FAMILY CONFIDENTIALLY WITH HIS ASSISTANCE WE ARE PLANNING TO MAKE THE BOLT PICTURES THE BEST OR THE PROGRAM BEST WISHES TO YOURSELF AND MR ZUKOR YOURS WITH OPTIMISM AND ENTHUSIASM

JOE HEBAGENT
JACK BOLT
PETER B KYNE

TELEGRAM

AR 77 NL

LOSANGELES CALIF 3

JESSE L LASKY

FAMOUS PLAYERS LASKY CORPN 485 FIFTH AVE NEWYORK NY

I PROMISE YOU THE EFFORT OF MY LIFE IN MAKING PINK GODS AND CLIPPED WINGS LIVE UP TO ALL THAT YOU EXPECT OF THEM YOU HAVE GIVEN ME GREAT STORIES AND GREAT CASTS AND IF I DONT COME THROUGH ONE HUNDRED PERCENT CALL ME A FAILURE AS A MOTION PICTURE DIRECTOR STOP OF THE LOYALTY ON YOUR PLEDGE I AM WITH YOU TO THE LAST DROP OF ABILITY I HAVE MY BEST WISHES FOR A SUCCESSFUL CONVENTION

FREDERIC STANLAWS.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

B 440 GS 55 NL

WD LOSANGELES CALIF 3

JESSE L LASKY

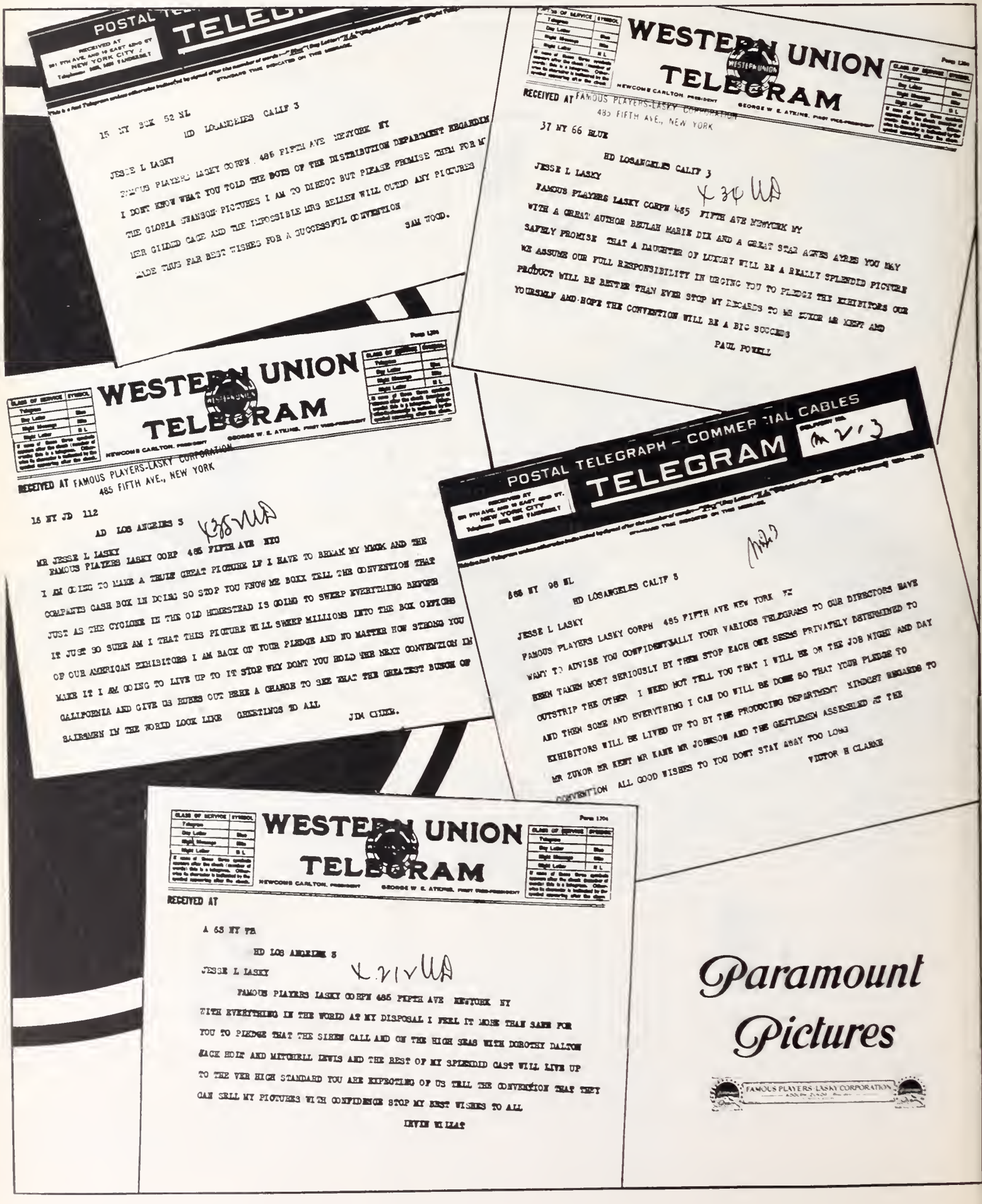
FAMOUS PLAYERS LASKY CORPN 485 FIFTH AVE NEWYORK NY

MANY THANKS FOR YOUR MESSAGE OF APPRECIATION WANT TO SAY HOWEVER THAT TO YOU THE GREAT CREDIT GOES FOR ACCOMPLISHING THE MOST DIFFICULT AND COMPREHENSIVE JOB OF CONSTRUCTIVE PRODUCTION MANAGEMENT I HAVE EVER KNOWN IN THE COMPANY STOP ONLY YOU AND THOSE WHO HAVE AIDED YOU KNOW WHAT AN INTRICATE THING HAS BEEN ACCOMPLISHED STOP IN MY OPINION YOU CAN PLEDGE THE EXHIBITORS THAT OUR SIX MONTHS PRODUCT WILL OUTSTRIP ANYTHING EVER SEEN IN THE MOTION PICTURE INDUSTRY STOP THE WRITERS IN MY DEPARTMENT ARE WITH YOU TO A MAN AND WE PROMISE YOU OUR UTMOST EFFORT STOP BEST WISHES FOR A SUCCESSFUL CONVENTION AND KINDEST REGARDS TO MESSRS ZUKOR KENT AND ALL THE BOYS URGE YOU HOLD THE NEXT CONVENTION IN HOLLYWOOD GOOD LUCK AND COME BACK TO US SOON

FRANK E WOODS

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President

Every Line Means Money!



POSTAL TELEGRAPH

15 NY BOK 52 NL

HD LOSANGELES CALIF 3

JESSE L LASKY

FAMOUS PLAYERS LASKY CORPN 485 FIFTH AVE NEWYORK NY

I DONT KNOW WHAT YOU TOLD THE BOYS OF THE DISTRIBUTION DEPARTMENT REGARDIN

THE GLORIA SWANSON PICTURES I AM TO DIRECT BUT PLEASE PROMISE THEM FOR M

HER GILDED CAGE AND THE IMPOSSIBLE MRS BELLEW WILL OUTDO ANY PICTURES

MADE THUS FAR BEST WISHES FOR A SUCCESSFUL CONVENTION

SAM WOOD.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT FAMOUS PLAYERS-LASKY CORPORATION
485 FIFTH AVE., NEW YORK

37 NY 66 BLUE

HD LOSANGELES CALIF 3

JESSE L LASKY

FAMOUS PLAYERS LASKY CORPN 485 FIFTH AVE NEWYORK NY

WITH A GREAT AUTHOR BEULAH MARIE DIX AND A GREAT STAR AGNES AYRES YOU MAY SAFELY PROMISE THAT A DAUGHTER OF LUXURY WILL BE A REALLY SPLENDID PICTURE WE ASSUME OUR FULL RESPONSIBILITY IN URGING YOU TO PLEDGE THE EXHIBITORS OUR PRODUCT WILL BE BETTER THAN EVER STOP MY REGARDS TO MR ZUKOR AS NEXT AS KEPT AND YOURSELF AND HOPE THE CONVENTION WILL BE A BIG SUCCESS

PAUL POWELL

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT FAMOUS PLAYERS-LASKY CORPORATION
485 FIFTH AVE., NEW YORK

16 NY JD 112

AD LOS ANGELES 5

MR JESSE L LASKY
FAMOUS PLAYERS LASKY CORP 485 FIFTH AVE NYC

I AM GOING TO MAKE A TRUE GREAT PICTURE IF I HAVE TO BREAK MY NECK AND THE COMPANYS CASH BOX IN DOING SO STOP YOU KNOW ME BOYS TELL THE CONVENTION THAT JUST AS THE CYCLONE IN THE OLD HOMESTEAD IS GOING TO SWEEP EVERYTHING BEFORE IT JUST SO SURE AM I THAT THIS PICTURE WILL SWEEP MILLIONS INTO THE BOX OFFICES OF OUR AMERICAN EXHIBITORS I AM BACK OF YOUR PLEDGE AND NO MATTER HOW STRONG YOU MAKE IT I AM GOING TO LIVE UP TO IT STOP WHY DONT YOU HOLD THE NEXT CONVENTION IN CALIFORNIA AND GIVE US BUYERS OUT HERE A CHANCE TO SEE THAT THE GREATEST BUNCH OF SALESMEN IN THE WORLD LOOK LIKE GREETINGS TO ALL

JIM CRUZE.

POSTAL TELEGRAPH – COMMERCIAL CABLES

TELEGRAM

866 NY 98 NL

HD LOSANGELES CALIF 5

JESSE L LASKY

FAMOUS PLAYERS LASKY CORPN 485 FIFTH AVE NEW YORK NY

WANT TO ADVISE YOU CONFIDENTIALLY YOUR VARIOUS TELEGRAMS TO OUR DIRECTORS HAVE BEEN TAKEN MOST SERIOUSLY BY THEM STOP EACH ONE SEEMS PRIVATELY DETERMINED TO OUTSTRIP THE OTHER I NEED NOT TELL YOU THAT I WILL BE ON THE JOB NIGHT AND DAY AND THEN SOME AND EVERYTHING I CAN DO WILL BE DONE SO THAT YOUR PLEDGE TO EXHIBITORS WILL BE LIVED UP TO BY THE PRODUCING DEPARTMENT KINDEST REGARDS TO MR ZUKOR AS NEXT MR KANE MR JOHNSON AND THE GENTLEMEN ASSEMBLED AT THE CONVENTION ALL GOOD WISHES TO YOU DONT STAY AWAY TOO LONG

VICTOR H CLARKE

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

A 65 NY FB

HD LOS ANGELES 5

JESSE L LASKY

FAMOUS PLAYERS LASKY CORPN 485 FIFTH AVE NEWYORK NY

WITH EVERYTHING IN THE WORLD AT MY DISPOSAL I FEEL IT MORE THAN SAFE FOR YOU TO PLEDGE THAT THE SIREN CALL AND ON THE HIGH SEAS WITH DOROTHY DALTON JACK HOLT AND MITCHELL LEWIS AND THE REST OF MY SPLENDID CAST WILL LIVE UP TO THE VER HIGH STANDARD YOU ARE EXPECTING OF US TELL THE CONVENTION THAT THEY CAN SELL MY PICTURES WITH CONFIDENCE STOP MY BEST WISHES TO ALL

IRVIN WILLAT

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

COMING Universal-Jewels

presented by CARL LAEMMLE

PRISCILLA
DEAN

in a magnificent picturization of Ouida's world-famous novel with a superb cast headed by Jas. Kirkwood. Directed by Tod Browning.....

"Under Two Flags"

Reginald Denny
and an All-Star Cast in

"The KENTUCKY DERBY"

made from Chas. T. Dazey's "The Suburban" one of the greatest successes in the history of the theatre. Directed by King Baggot. Cast includes Lillian Rich, Emmett King, Lionel Belmore, Walter McGrail and others.....

An All-Star Cast featuring
HOUSE PETERS
IN

"The Storm"

from Geo. Broadhurst's production of Langdon McCormick's Broadway sensation. Cast includes Matt Moore, Virginia Valli, and Josef Swickard. Directed by Reginald Barker.

HOUSE PETERS
and an All-Star Cast in

"HUMAN HEARTS"

Hal Reid's famous stage play made into a superb drama by King Baggot. Cast includes Edith Hallor, Russell Simpson, Geo. Hackathorne, Mary Philbin, Gertrude Claire and others.




BIG
NEWS
See it—read it— in
UNIVERSAL'S
MOVING PICTURE
WEEKLY— If you don't
receive your copy regularly write at
once to circulation manager, Universal
Film Mfg. Co. 1600 Broadway N.Y.C.

Have You a Baby Peggy In Your House ?

"Peggy Be Good"
"Little Miss Mischief"
"The Little Rascal"



JOHNNY FOX
"Speed 'Em Up"
"Hello, Mars"

LEE MORAN
"Ten Seconds"
"Apartment Wanted"

BROWNIE
The Wonder Dog
"Some Class"
"Live Wires"

QUEENIE
The Human Horse
"Horse Tears"
"Bath Day"

Century Comedies

Released thru
UNIVERSAL

Rupert Hughes' Latest!



Not only written by America's popular author but also directed by him ∾ A human story

YOU see her at every dance. She stands out—because the chairs on either side of her are generally empty.

"Ask Idalene to dance," whispers the hostess to her brother. And he answers "Oh, have a heart!"

Nobody wants her. The flappers and their college boy friends think she is a joke. And they don't hesitate about showing her how they feel, for youth is cruel.

So she sits by the wall, tears gathering in her eyes, her feet looking awkward and prominent, her clothes dowdy and ill-fitting.

And the saddest part of it all is that she needs only her share of sunshine and sympathy and kindness to blossom out like a rose.

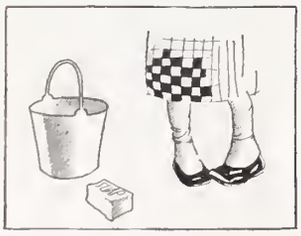
Rupert Hughes, who wrote "The Old Nest," has made another warm, human motion picture out of the universal story of the wall flower.

You will laugh over it—you will cry over it—and, oh, how you are going to take it to your heart!

GOLDWYN
Presents

The WALL FLOWER

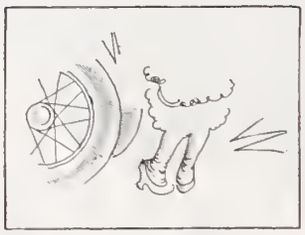
with COLLEEN MOORE
and Richard Dix, Laura La Plante,
Gertrude Astor, Rush Hughes,
Fanny Stockbridge, Tom Gallery



Idalene did most of her dancing at home, with a kitchen mop for a partner. No wonder her feet toed in and her elbows out.



When she danced at a party, every shoe was in danger. All her dreams of romance were punctured one by one.



And so, broken-hearted, she threw herself under the wheels of an automobile—and was bumped into a heaven on earth!



For the car was driven by the one man who could change the wall flower into a rose. The close-up tells the story of the happy feat.

Another Current Goldwyn Picture!

Betty Compson the Star!



Exhibitors will not question the box-office value of Miss Compson in her costliest production

MANY people believe that each of us has lived on earth before.

Here is an absorbing story of reincarnation in which a Broadway show girl learns about her amazing pre-historic existence.

A production with vast settings. A remarkable cast supports Miss Compson; Emory Johnson, Doris Pawn, Gerald Pring, Richard Rosson, Arthur Delmore and Macey Harlam.

Betty Compson

The Miracle Girl in

ALWAYS THE WOMAN

By Perley Poore Sheehan — *Directed by Arthur Rosson*

PERSONALLY PRODUCED BY BETTY COMPSON

A few window displays suggested by the stills


Lingerie


Riding Habits


Camel Cigarettes


Veils


Modiste Display


Hat Shop


Flowers


Costumes

One More Strong Goldwyn Release!



A Marion Fairfax Production

The LYING TRUTH

With an all-star cast including

NOAH BEERY - MARJORIE DAW - PAT O'MALLEY
TULLY MARSHALL

Written and directed by MARION FAIRFAX

John Jasper, Mgr. of Production



A dramatic romance by the able writer-director who built the sound picture fabric and box-office values into "River's End," "Bob Hampton of Placer," "Valley of the Giants," "Freckles," "Dinty" and a score more of the big ones.

A writer who has personally directed into this sound, sure, swift-moving story those audience certainties that she knows mean public patronage.

"The Lying Truth" is playing the best houses and the biggest circuits. Its cast and great title reenforce "a clean picture with a punch."



American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited



The World's Leading Moving Picture Magazine

PHOTOPLAY

VOL. XXII — *June, 1922* — No. 1

TOO MUCH MUSTARD

THE motion picture business has a pain in the box office.

It has not yet reached the acute stage where the agony forces it to seek a cure.

But the pain is growing every day and capable physicians must be found.

The public has the motion picture habit. If you producers and exhibitors continue to surfeit it with cheap pictures and insincere advertising the public will lose the habit and you deserve to lose your business.

The motion picture patrons are about "fed up" on the screen slop served under the guise of wholesome food.

The stomach revolts at too much mustard, red pepper or tabasco. The public is revolting against too much spice in pictures.

The world's greatest stories are simple ones, simply told. They have themes—not thrills.

The heart of the world is always young. It is this deathless youth of the world that the motion picture must serve. The art of the art must be its perennial freshness.

Too often the motion picture screams, when it would be heard with more effect if it would just talk.

Fortunately now and then a fresh mind breaks through the clannish cordons of the studios.

One of the best pictures of the year has been made by an artist with no motion picture traditions behind him, his first work for the screen.

More like him are to come.

Your exhibitor does not have to show tawdry pictures. Here are a few splendid ones, each a worthwhile entertainment, each built on a great theme, all released within the past few weeks: *Smilin' Through*, *Turn to the Right*, Sisters, *The Cradle*, *Hail the Woman*. These are not all, but they prove the case.

Throughout the whole history of mankind when evils have grown insufferable they have reached the point of cure. And the cure in this case will be a major operation in which the art and industry will be freed of its ulcers and obstructions.

This is *the editorial page* of "Photoplay" for June. It is being read now by 4,000,000 persons who are the nation's staunchest motion picture "fans."

Only five pictures, by title, came into the mind, of Mr. James R. Quirk, Photoplay's vigorous editor, when he sought to turn the spotlight on the clean, sincere, wholesome big pictures of this period that have even greater public appeal than the soiled pictures with their flashy "sex appeal."

There is unanimous national praise—sustained by direct exhibitor box-office verification—for the bigness of the International Film Service Co. production

S I S T E R S

featuring

Seena Owen, Gladys Leslie, Matt Moore

From the novel by Kathleen Norris

Directed by Capellani

We say: "Sisters" is one of the three big pictures released on the world's screens in the past 12 months

American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

FLORENCE

Brings Artistry and Box Office Power

"The Real

A powerful Dramatization of

The Player Supreme of "Lying Lips." The Central Figure of Hail the Woman." The Star Superb of "Woman, Wake Up!" The Idol of the Screen in "The Real Adventure."

Echoes of praise from a thousand theatres have risen to an insistent call for more Florence Vidor features.

Because Florence Vidor—the star of dazzling beauty, innate refinement, dramatc perfection—is a star by virtue of unchallenged box office value.



A King Vidor Production
presented by
Cameo Pictures

VIDOR

To Her Second Starring Production

Adventure"

Henry Kitchell Webster's Famous Novel....

To say "The Real Adventure" is a superb Florence Vidor attraction implies its worth. It's a story of a wife who had to quit her luxurious home and win success in the world before the husband would accept her as a real pal instead of a pretty pet.

Few productons rival its realism and mighty few can touch it as a vivid picture of actual life.

Exhibitors, it's not a question of HOW, it's a matter of WHEN.



ASSOCIATED EXHIBITORS
ARTHUR S. KANE *PRESIDENT*

Foreign Representative Sidney Garrett

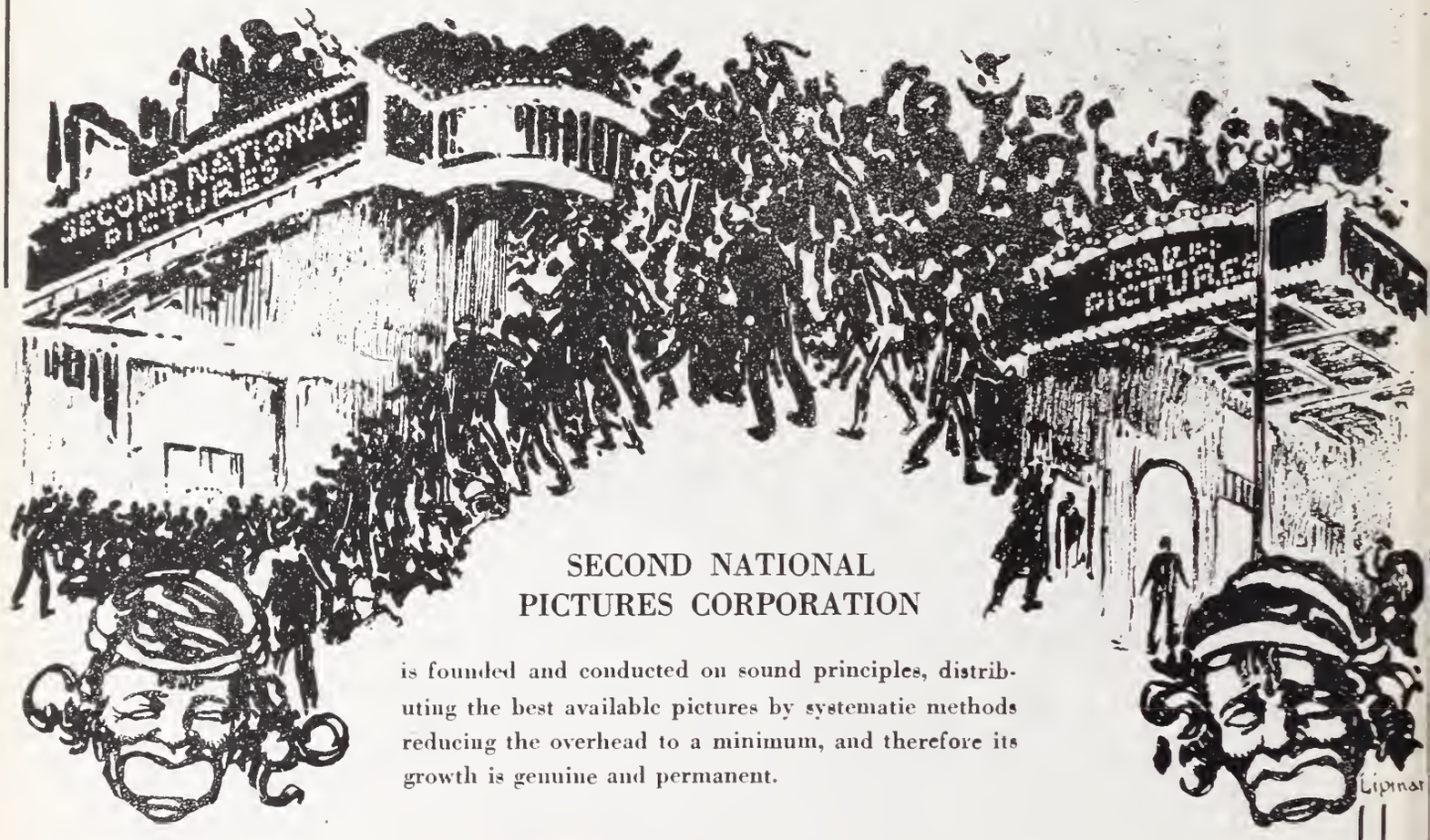
PHYSICAL DISTRIBUTORS
PATHE EXCHANGE
INC.

SHADOWS

grow large and confusing as the sun sinks. Many film corporations, seeking prosperity through the play of

SHADOWS

on the silver screen, producing what we call "motion pictures," have thought they were really growing big at the very time that they were about to go out of existence.



SECOND NATIONAL PICTURES CORPORATION

is founded and conducted on sound principles, distributing the best available pictures by systematic methods reducing the overhead to a minimum, and therefore its growth is genuine and permanent.

RELEASES:

"THE NIGHT RIDERS," in which Maudie Dunham, Albert Ray and Andre Beaulieu represent striking types in the visualization of Ridgewell Cullum's great story of the Northwest; "BROKEN SHADOWS," an Irish romance from the famous novel, "Nance," by Charles Garvice; "HER STORY," by Dion Titheradge, featuring Madge Titheradge; "DAVID AND JONATHAN," picturization of the popular novel, by E. Temple Thurston, with Madge Titheradge.

Second National Pictures Corp.

140 West 42nd Street New York City

A Positive KNOCKOUT!

"Queen O'the Turf"

GOING OVER EVERYWHERE LIKE A HOUSE AFIRE!

IT'S THE 1922 SPRING CLEAN-UP



Booked by the U.B.O. Circuit

Booked by the LOEW Circuit

Booked by the Fox Circuit

Booked by the Haring & Blumenthal Circuit

These Big Circuits KNOW Box-Office Pictures

READ WHAT THE CRITICS SAID:

Moving Picture World—
A thrill at the finish that will stir the most phlegmatic—The cast does excellent work at all times—AGAIN ATTENTION MUST BE CALLED TO THE RACING SCENE—IT ALONE IS WORTH THE PRICE OF ADMISSION.

Exhibitor's Herald—
The most exciting contest you have seen pictured—unusually beautiful shots—Book this—exploit it—and you'll profit—Humorous and happy ending.

Motion Picture News—
Rich in exploitation possibilities.

New York Telegraph—
Scenes are bears for size—GOOD FOR PROLONGED SHOUTING AND CHEERS FROM ANY AUDIENCE—AT THE BROADWAY THEATRE (New York) THE HOUSE CHEERED ITSELF HOARSE —scenes are as gigantic as any we have seen.

Film Daily—
Real live thrill that is unmistakable—exploitation should be easy—There is a genuine thrill in Queen O' the Turf.

R-C PICTURES
REG U S PAT OFF

Book Thru Your Nearest R-C Exchange

And— —Keep Your Eye on R-C

R-C PICTURES
REG U S PAT OFF

Sanford Productions

Presents

PETE MORRISON

In A New
Series
of Eight
5 Reel

SEMI-
WESTERN
FEATURES



Each Crammed Full of Action, Thrills,
Sensational Stunts and Human
Love Interest

Directed by
Marcel Perez



First Release

THE CANYON CALL

Now Ready

SANFORD PRODUCTIONS
6046-6048 Sunset Blvd. Hollywood, Cal.


Into The Millions—
"REPORTED MISSING"
Bonte

SELZNICK PICTURES
Distributed by Select

LEWIS J. SELZNICK
presents

"REPORTED MISSING"

Starring

OWEN MOORE

Directed by Henry Lehrman



DEFINITELY ESTABLISHED IN THE MILLION DOLLAR CLASS. ALREADY BOOKED BY —

Criterion, New York.
Century, Baltimore.
Olympia, Boston.
Hippodrome, Buffalo.
Rialto, Omaha.
Palace, Washington.
Gutterson's New Broadway, Los Angeles.
Randolph, Chicago.
Grand, Pittsburgh.
Howard, Atlanta.
Des Moines, Des Moines.
Valentine, Toledo.
Garrick, Wilmington.
Victory, Providence.
Broadway, Charlotte.
Loew Theatres, New York.
Walnut, Cincinnati.
Liberty, Kansas City.
Alamo, Louisville.
State, Cleveland.
Broadway, Richmond.
State, Jersey City.
Branford, Newark.

Independent Films Inc., Boston, Mass., write:
"Congratulations on 'The Broken Silence'! You have a smashing big Curwood story of the snow country---intensely thrilling ---awe-inspiring---magnificent."

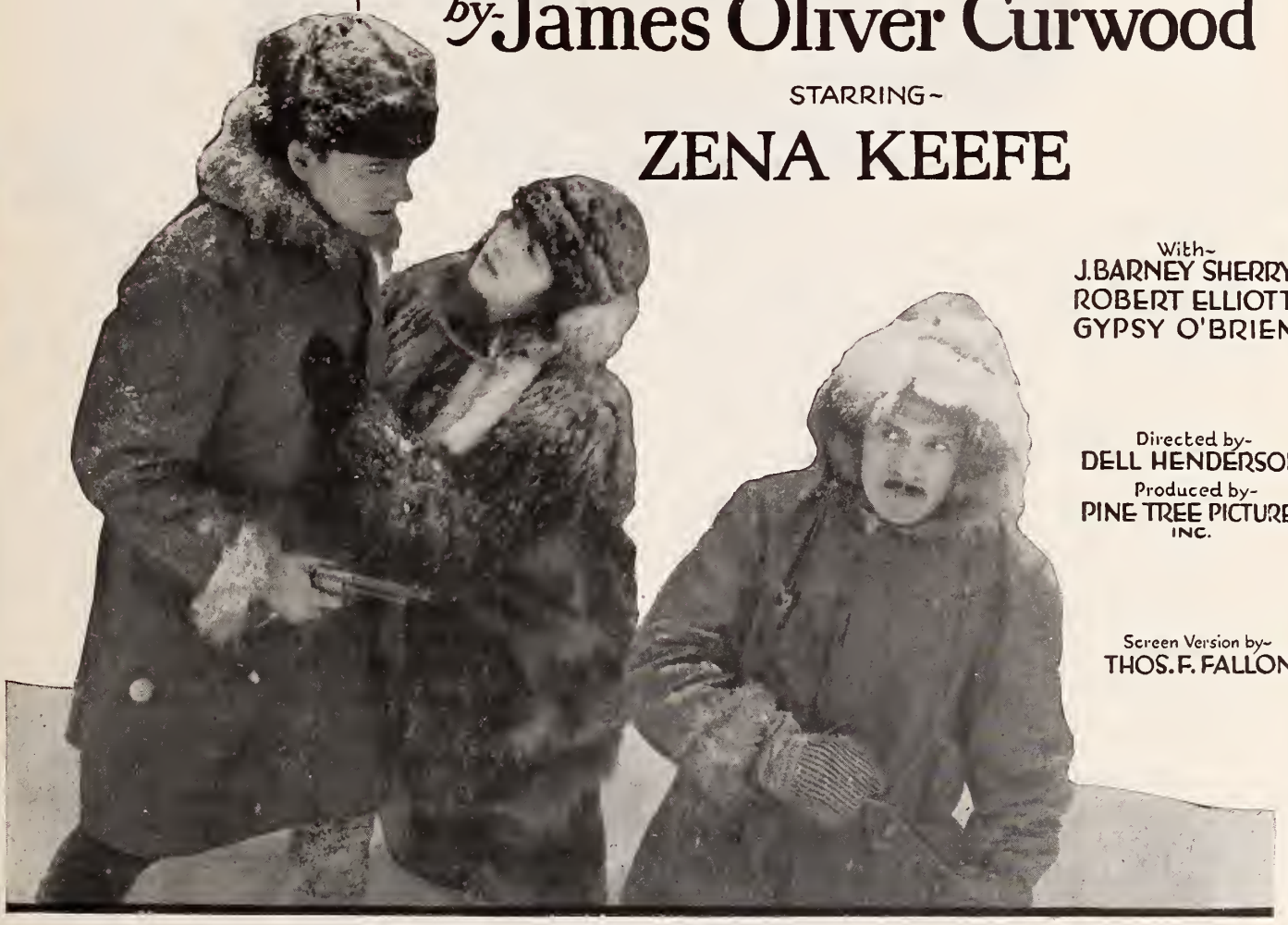
W. E. Shallenberger

ARROW PICTURES
INDEPENDENT

ARROW IS PROUD TO OFFER—
The greatest Curwood picture of the year!

The Broken Silence
by James Oliver Curwood

STARRING—
ZENA KEEFE



With—
J. BARNEY SHERRY
ROBERT ELLIOTT
GYPSY O'BRIEN

Directed by—
DELL HENDERSON
Produced by—
PINE TREE PICTURES INC.

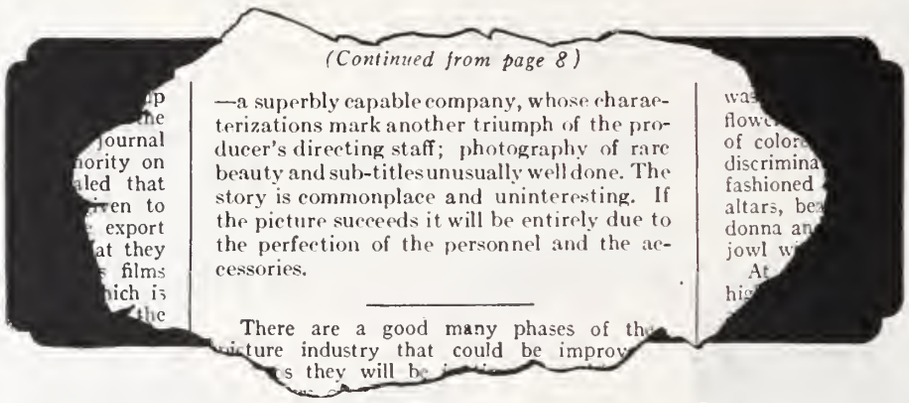
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THOS. F. FALLON

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ARROW FILM CORPORATION—220 WEST 42ND STREET—NEW YORK

Distributors for United Kingdom
Inter-Ocean Photoplays, Ltd., 162 Wardour St., London

What will the press say about your next picture?

DOES THE STORY MATCH YOUR COMPANY DIRECTOR, AND EQUIPMENT?



—From any motion picture review column

EVERY PRODUCER knows that a qualified success is a shaky success from the treasurer's point of view. And in these days of fine companies, able directing genius, and perfected mechanical apparatus, the producer's chief problem is screen stories.

More and more, as its unique usefulness to the industry is being realized, the Palmer Photoplay Corporation is solving the story problem of the producers. On more than one occasion the Corporation has saved the day for producers.

Its outstanding service to the industry is its policy of *judging stories strictly upon their merits for screen purposes.* No story will be submitted to you by the Palmer Photoplay Corporation until it has passed the test of expert judgment upon its dramatic force, its appeal to public taste, the genuineness of its action, and its adaptability for screen translation.

You, the producer, have only to decide whether you like the story and whether it wil fit your company and stars.

No other source of stories offers you quite the same character of service. Nowhere else, outside the scenario department of the studios, is this expert appraisal service to be found.

From all parts of the world material is constantly flowing into the Palmer offices. The cream of the world's stories—originals, magazine fiction, novels, stage plays—is at your disposal at this convenient screen story clearing house.

There is no cost to you for the service—the author pays 10 per cent commission (never any more, never any less). There is no obligation incurred when you ask the Palmer Photoplay Corporation to submit stories.

Will you let this organization of 100 willing people help you?

PALMER PHOTOPLAY CORPORATION

I. W. Hellman Building **Los Angeles, California**



The Barton Console in the
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JOHN HERZIGER, Owner

The High Cost of *Not Owning* a Barton

Many exhibitors look at the question of cost in the matter of music from the wrong angle. If they get it for little cost, they look wise and think they are excellent showmen—yet cheap music is *the most expensive in the world.*

It is not what music costs that counts; it is what profits on the investment it brings you. Your audiences are the deciding factors—if they like it you add to your profits, if they don't, *you don't.*

When it comes to pleasing audiences the Barton Orchestral Organ uses no halfway measures—it pleases because it is the most beautiful organ music. It pleases because it produces wonderful orchestral music. It pleases because it has infinite variety in both organ and orchestral music. The Barton is built for theatre use—every feature in tone and action is designed to be the most effective for you, to give you the most profitable music for the least cost—*and it does.*

The Barton is not a costly proposition—it merely looks like one. Barton prices and terms are on a level with you, within reach. Write today and add to your profits.

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A. B. C.

The Audit Bureau of Circulations' (A.B.C.) report and analysis of Motion Picture News will be mailed to every advertiser in a few days.

It is important that you read this analysis carefully and compare it with the reports of other trade papers having this service.

It is the only means you have of getting a certified analysis.

It takes the "bunk" out of circulation figures quoted you by the solicitor and enables you to spend your advertising money to the fullest advantage.

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A. B. C. Audit!



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"A newspaper story that is fascinating. The public likes to see the 'wheels go round' and peek behind the scenes where the big dailies are printed. This will interest the majority. The newspaper stuff is exceptionally well done and every detail of getting out a big morning paper is shown. The story deals with editors, politicians and a threatened family scandal. Miss MacDonald is decidedly charming. The cast is very capable. A pleasing story, good acting and the naturalness of the characters will put this over. The light, humorous touches are sure to appeal and the denouement comes as a good surprise."

That's what the Exhibitors Herald says of B. P. Schulberg's presentation of

KATHERINE MacDONALD in "The Woman's Side"

Story and Direction by J. A. Barry

A FIRST NATIONAL ATTRACTION

FIRST NATIONAL PICTURES

There'll be a Franchise everywhere



Here is a picture we are proud to offer exhibitors because we feel certain it will prove a big money-maker. Marshall Neilan, who gave you "Penrod," "The River's End," "Dinty" and other successes, made



That in itself is a guarantee of its box office value, for you know that he has never yet made a fliver. Five million persons have read and thrilled to this fascinating story in The Saturday Evening Post and every one of them will want to see it on the screen.



was written by an internationally famous author, Hugh MacNair Kahler, whose every story is a slice from real life.

"FOOLS FIRST" has a splendid cast headed by Claire Windsor, Richard Dix and Claude Gillingwater. The picture is unique and most unusual, depicting characters strange, fascinating, compelling. The plot is developed with a force and virile intensity such as only a Neilan can give. "FOOLS FIRST" has an underlying romance with a heart appeal and beauty of sentiment that makes it a great audience picture. Above all it carries a big surprise punch that no one will ever forget. It's a winner! Don't take any one's dust on your way to book "FOOLS FIRST"

Photographed by David Kesson
and Karl Strauss

MARSHALL NEILAN PRODUCTIONS

A FIRST NATIONAL ATTRACTION

FIRST NATIONAL PICTURES

There'll be a Franchise everywhere

"Oceans of Fun in 'The Boat' And In Every Drop A *Kick*"

That's what the Los Angeles Herald says. But read it all. You'll also note that Keaton is played above the feature which again shows that Keaton heads the bill!



LOS ANGELES HERALD

THERE may be a few instances where water has been used to better advantage, for example, by protesting small boys on Saturday night, though at the moment I cannot recall any productive of greater general results, insofar as motion picture entertainment is concerned, than Buster Keaton's newest comedy, "The Boat," which shares with other attractive features the attention of Kinema patrons this week.

Almost the entire action takes ace on the water, in the water under the water. The film is veral splashes in length, Keaton sorbing most of the wetness as ll as your interest. Carrying e simile further, if you are not enched in laughter at the finish the first reel you are drowned the giggles and guffaws of others before Reel two is poured out. The only thing that isn't dampened is your spirit, for once the picture's humor—call it slapstick or what you like!—gets its tentacles on you, all worry about the impending income tax and your last golf score and the everimminent cares of the family fireside evaporate.

Naturally, the amusing antics and capers of the star are responsible largely for this. It is the best work Keaton has done in a long time, probably ever done.

The locale of the plot, which, by the way, is no less flimsy than one usually expects in a film dependant upon "gags" or "business," opens a channel for many heretofore unused laugh-getters and the ingenuity of the star and director (Eddie Cline) is revealed in more than one happy incident in the film. Cline plays a part—the wireless operator—in addition to rocking the boat, which in turn rocks the theatre with laughter. Of the sure-fire comedy stunts, one that is bound to register, is the "shot" showing the ocean running uphill of a marked angle and down again, and the yacht "Damfino" negotiating same full speed ahead. The impossible is always ludicrous.

The program fails to give the name of the cast, outside of Keaton, so the credit for the portrayal of the wife and the two clever juvenile roles will have to go anonymous. Sailor and landlubber alike will enjoy "The Boat" with its oceans of fun. It has a "kick" that you never would suspect of water.

Joseph M. Schenck presents

BUSTER KEATON

in 2 reel comedies that always play as features

"MY WIFE'S RELATIONS"

"THE PLAYHOUSE"

"THE PALEFACE"

"THE BOAT"

"THE COPS"

Written and directed by
Buster Keaton and Eddie Cline

A First National Attraction

Released on the Open Market

FIRST NATIONAL PICTURES

Every Show Is a Good Show When Keaton Heads The Bill!

Motion Picture News

What of the M. P. T. O. A?

WHEN, on Thursday afternoon, the political machine at the Washington Convention was electing a President of the M. P. T. O. A. —in the face of frantic outbursts of opposition—a prominent upstate exhibitor exclaimed to the writer:

"Isn't this rotten?"

And his face evidenced that he meant all he said.

"It is," we replied, "*but*—you must remember this: when your children have the measles you don't give up all patience, all hope of their future. You know they must go through these growing ills. You can't do away with them, or short-cut the process.

"Well, it's just the same way with exhibitor organization. It will outgrow these spasms in its own time. A better organization will surely in some form or other come out of the present turmoil."

* * * * * *

For those members of the New York and other state delegations—steam roller-ridden as they were—we have a lot of sympathy.

We, ourselves, have eaten crow—many times; and we know how it tastes. We stomached it for the sake of exhibitor organization. And you'll have to do the same thing—if you're going to be true to organization and true to your industry.

You'll have to admit, too, that, in this business at least, a machine is necessary to the running of a convention.

Fight for your rights, and fight hard. But fight *constructively* and stick to the ship. Which means: stick to *organization* and that in turn means: to the best *principles* of organization.

* * * * * *

What will come out of the Washington Convention?

* * * * * *

It seems to us that two main objectives face exhibitor organization today.

One is to attract and hold the membership of the leading exhibitors of the country—all of them.

The other is to secure immediately a working contact with the producer and distributor organization so that the industry itself may be advanced and protected in all its public relations.

* * * * * *

These two considerations arise above all others. Simply because they concern directly the character and the very existence of the M. P. T. O. A.

They can be accomplished.

If they are not, the M. P. T. O. A. can never be truly and honestly representative either of the exhibitor interests or of this industry.

* * * * * *

If we understand correctly the statement made by Sydney S. Cohen the M. P. T. O. A. is forbidden, by its new constitution, from entering the fields of production and distribution.

This, of course, is the very first consideration of its future growth and character.

If the M. P. T. O. A. is to become a booking circuit is takes the same place in the industry as any other such commercial organization. It completely leaves its original purpose and principle.

All exhibitors affiliated with competing concerns would be automatically eliminated from membership.

The M. P. T. O. A., if it is to be a national organization, representative of the exhibitor body irrespective of the members' own trade connections, will have to guard very zealously against any commercial tie-up whatsoever.

We understand well enough that a large treasury is needed to finance the operations of an exhibitor organization national in scope.

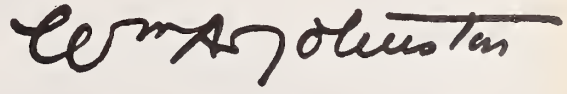
But such a treasury will be forthcoming in dues when the organization is truly national in membership.

* * * * * *

The next consideration is the elimination of petty politics.

It simply won't do.

The right kind of organization will seek its own leader and find its true place in the industry. And the right kind of leader will be the servant of the organization. An institution that can be manipulated isn't and never will be of any force whatsoever.



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Fox Film Holds Its Ninth Annual Convention

Executives and District Branch-Managers in Business Gathering in New York

SIXTY-NINE officials, executives, district and branch-managers and special representatives of Fox Film Corporation were present at the ninth annual convention of the company which opened for a five-day session, Monday, May 15th. William Fox presided, with the assistance of Winfield R. Sheehan, general-manager, and R. A. White, general sales manager.

The convention body met both at the New York studios, Tenth avenue at Fifty-fifth street and at the Hotel Pennsylvania. The first three days of the meeting were consumed with screening of the nine super special productions on the Fox program for 1922-23, among which are "Monte Cristo," "The Town That Forgot God," "Silver Wings," "Nero," "The Fast Mail," "A Little Child Shall Lead Them," another Harry Millarde special, "Lights of New York," and "A Fool There Was."

Thursday and Friday of the convention were taken up with a discussion of sales and production policies for the immediate future.

Among those present were William Fox, president; Winfield R. Sheehan, general manager; Jack G. Leo, vice-president; John C. Eisele, treasurer; S. E. Rogers, general counsel; R. A. White, general sales manager; Sam Dembow, Jr., assistant general sales manager; Jacob Sichelman and James A. McCarthy, contract department; Vivian M. Moses and C. J. Post, advertising and publicity department; Emanuel P. Preiss and Maurice Goodman, auditing department; William E. Sennett, requisition department; Isidore Krotsky and William Freedman, purchasing department; Harry Reinhardt, disbursement department; Don Hancock, Philip Shorey and G. K. Rudolph, Fox News; Sydney E. Abel, Edward Auger, and Seymour Lang, foreign department; Herbert E. Hancock, Frank E. Tierney, and E. J. O'Donnell, educational and industrial department; E. H. Collins, E. B. McCaffrey, and T. M. Crisp, general manager's office.

The United States District Managers attending were George R. Allison, Atlanta; Harry P. Campbell, Boston; Howard J. Sheehan, San Francisco; and Clayton P. Sheehan, Buffalo.

The United States Branch Managers at the convention were W. J. Kupper, Albany; Charles N. Johnston, Buffalo; J. J. Sullivan, Butte; C. W. Eckhardt, Chicago; Rudolph Knoepfle, Cincinnati; Robert Cotton, Cleveland; P. K. Johnston, Dallas; Ward Scott, Denver; W. D. Ward, Detroit; Harry Bailey, Indianapolis; B. E. Edwards, Kansas City; Robert M. Yost, Los Angeles; E. F. Tarbell, Minneapolis; B. L. Dudenhefer, New Orleans; Louis Rosenbluh, New York; A. C. Buchanan, Oklahoma City; Sidney Meyer, Omaha; George F. Dembow, Philadelphia; W. D. Shapiro, Pittsburgh; George E. McKean, St. Louis; Clyde A. Walker, Salt Lake City; Guy Navarre, Seattle; and Joseph S. S. Hebrew, Washington, D. C.

The special representatives were Joe DePissa and E. B. Connelly, Boston; David M. Rosengarth and J. J. Schmertz, New York; Max Pincus, Philadelphia; Leon Leopold, Washington; and Joseph Ford, Rube Jackter, Harry Gibbs, Ira Cohen and Arthur Silverman.

From Canada there were William F. Barrett, district manager, and L. H. Watrous, L. M. Devaney and J. A. Wilson, branch managers and special men.



Attendance was good at the National Convention of the M. P. T. O. A. held in Washington last week. Here are shown some of the delegates and others connected with the industry, together with members of their families

PICTURES AND PEOPLE

LAST week Famous Players-Lasky announced, in MOTION PICTURE NEWS, thirty-seven of its forthcoming features covering a release period of from August 7th this year to January 29th, 1923.

Each production is given a page of detailed information, by text and illustration, of the character and appeal of the picture. There is excellent newspaper and other advertising material here so that the pages have an added usefulness to the exhibitor.

But the big point is that here is an announcement of half a year of production.

We don't hesitate to say that this is one of the most forward steps taken in the marketing annals of this business.

Ever since the exhibitor's investment began to assume serious proportions, his main worry has been the assurance, well into the future, of a volume of suitable pictures. That, naturally, has been his marketing problem. Many a board of directors of theatre properties, where a million or more has been involved, has looked with satisfaction upon present earnings but at the same time asked anxiously: "What of the future? What kind of pictures are you going to get; how many; and where?"

And the producing market right along has never definitely answered the question.

Many an exhibitor has made a distributing investment, generally an unfortunate one, because of the same uncertainty.

We have often editorialized before on this very subject and in practically the same words. And it is a gratification to see a condition we have appealed for come true.

This new announcement is a stabilizer.

And we heartily ratify the words of Adolph Zukor when he says:

"And we furthermore firmly believe that by submitting this program to exhibitors for six months product beginning August 1st, we are rendering in our humble way the greatest aid to exhibitors of America that can be given by any organization in the motion picture business today."

* * *

The exact number of releases for the six months' period from September 1st to March 1st, 1922 are given in the last issue, just out, of Motion Picture News Booking Guide.

The total is:

323 *Feature Subjects*
241 *Short Length Comedies*
60 *Short Length (one and two-part) Dramas*
73 *Miscellaneous Pictures*
20 *Scenics (Series)*
15 *Split Reels*
9 *Serials*
5 *Series of News Reels*

The Booking Guide gives full reference data on each of these subjects, for booking and advertising purposes. The pictures are listed alphabetically by titles and cross-indexed under distributing companies.

* * *

MOTION PICTURES NEWS will publish exclusively next week a valuable chart of business conditions over the United States, compiled by one of the largest industries with exceptional facilities for gathering the most definite information. Look for it.

* * *

Harry Reichenbach writes from the Savoy Hotel, London: "I have just bought the American rights to a machine which cuts, scrapes, clips the corners and joins a film—all in one operation. Particulars by next boat." L

The Savoy, he adds, looks as film-like as the Hotel Astor.

* * *

THE movement to devote greater attention to providing motion picture entertainment for children has assumed such proportions at Watertown, N. Y., that the Nova Operating Company, controlling several houses in Northern New York, has decided to use the Strand, one of its string, exclusively for children patrons.

Only children will be admitted, except that parents and guardians will be permitted to accompany their charges. The programs will be made up entirely of features adaptable to the minds and tastes of children. Each program will consist of children's stories, comedies, educational and scenic reels and novelty pictures with an educational basis.

The programs are to be chosen in cooperation with various agencies in the city which have the welfare of the children at heart, such as the orphanages the parent-teacher associations and similar bodies. It is the intention to submit each week's program a full six days in advance of its showing to the children.

The performances are to be regulated so that the children may return to their homes in the early hours of the evening. In all probability afternoon shows will open shortly after the closing hour of the schools. On Saturday mornings, free performances are to be given for the poor children of the city, the tickets to be distributed to the orphanages, the Salvation Army and the Parent-Teacher Association.

Music suited to children will be played at each performance. The price of admission will be placed at ten cents. Only the exact capacity of the house will be allowed admission at any performance. Care is to be taken to see that all children admitted are cleanly dressed as a still further precaution for the welfare of the children attending.

Watertown is the home of George H. Cobb, chairman of the New York State Motion Picture Commission.

* * *

HERR DOKTORS NATHAN AND MENCKEN have sharpened their pencils again. The supreme scoffers of the screen have become vitriolic in their newest indictment which is found on page 46 of their Repetition Generale for the June *Smart Set*. We quote: *"The Art of the Movies, XXII—From the Bulletin of the Author's League of America I cull the name of the head scenario editors of twenty-six of the leading motion picture companies. They follow: E. Wigginton, David M. Townsend, A. F. Dobson, Ida Harrison, L. Case Russell, Marguerite Gove, C. S. Harrison, A. K. Weinberg, Rose Loewinger, Lois Bain, Lotta Woods, Alfred Saunders, Hamilton Thompson, H. D. Ward, Joe Brandt, Charles Miller, Clyde Elliott, H. J. Reynolds, C. Seymour Clark, G. Maxwell, W. H. Leahy, M. Tournent, J. C. Brownell, Lucien Hubbard, C. Graham Baker and R. E. Shanahan. These, it appears, are the persons who exercise chief manuscript supervision over the cinema drama. Who has ever heard of any of them? What have they ever done? What have they written? What is their qualification for the positions they occupy? Where did they come from? What has*

To Senator Walker—

FOR all the time we have been connected with this industry we cannot recall one mistake so deplorable as the affront to Senator James J. Walker.

We take this occasion to say to him, and for the industry, that he is universally liked and respected; that the industry is deeply grateful for the many valuable services he has rendered; that it protests gravely against any loss whatever of his good will.

We are deeply sensible of the injury done him, and that it may to some extent be irreparable. But we hope not; and we hope too, and earnestly, that in some way his close and genuinely sympathetic relations with the industry may be completely revived.

W. A. JOHNSTON.

been the nature of their former experience? What do they know of literature and drama? Who found them—and where?

We have an idea that the learned doktors were immensely gratified at not finding the ghosts of Goethe, Nietzsche, Dante, Milton, Shakespeare, Flaubert, Balzac, Maupassant and the living Wells, Conrad, Galsworthy, Tarkington, Dreiser, et al., stalking through the pages. Are they not confusing editors with masters? What are the functions of an editor? Isn't it to edit—to pass on manuscripts, to supervise them—to doctor them up—in short—to make them presentable for their beloved morons who compose our play and picture audiences? Who has ever heard of any of the play-readers or the manuscript readers? Yet they must have some qualification which entitles them to sit in the seats of the high and mighty—to give us our literature and plays.

Why indict the professors of the screen and remain strangely silent where fiction and drama are concerned? The creators of some of our finest word pictures have heard the click of the camera—and obeyed the impulse. Yet with few exceptions none have shown the necessary qualifications to pass as office boys to the indicted assembly listed in the Bulletin and whose names are mentioned above. Which is proof positive that mighty words and moving action are as widely separated as the poles.

The majority of these editors have served an apprenticeship at long, arduous work in newspaper offices. A few have written (names on request) as many as two hundred individual photoplays. Who knows what they know of literature and drama? They may have as carefully selected libraries as are found in all of Baltimore. They heard the call of the camera and responded while the master weavers of words were scoffing at this so-called illegitimate child of the drama. Now they are enlisted for screen service. Some have even been drafted. And because some cannot or will not take the time or confess an inability to adapt themselves—they are forced to salaam to lesser lights—men and women who have had the patience to master the technique—the mechanics of the profession. A triumvirate of former colleagues, contemporaries of Drs. Nathan and Mencken, have performed some editorial duties of their own toward the screen. Surely the authors of Repetition Generale have heard of Louis Sherwin, Clayton Hamilton and Burns Mantle.

You can't tell by the looks of the man in the street what he possesses in his library.

* * *

From South America there comes an idea that may well be copied by exhibitors of North America whenever an Old Home Week, Festival or other civic parade is presented in their bailiwick.

In Buenos Ayres they have a carnival in late February or early in March. During this Argentine holiday, the streets are filled with dense throngs all bent on enjoying themselves in a fashion not unlike that known to those who have witnessed a New Orleans Mardi Gras.

At a recent carnival, a Buenos Ayres exhibitor, made up a group of boys and girls to impersonate popular film players.

Those represented were William Farnum, Tom Mix, Charles Jones, Dustin Farnum, Eileen Percy and Barbara Bedford.

* * *

The notable address made by Will H. Hays at the large dinner given him on April 26th by the publishers of the United States is being mailed to every newspaper editor in the country by the National Publishers' Association.

To Joseph M. Schenck—

SOME newspaper editors were discussing recently with the writer the ban placed upon the Arbuckle films by Will H. Hays as head of the producing and distributing interests. They were particularly interested in the producer of these pictures, the man who had to pocket so serious a loss. Who was he? What did he say about it? What action did he take? Did he have to stand the entire loss of what was obviously done in the interests of all the exhibitors, distributors and producers—in fact for the entire industry?

And when they heard the simple facts in the case: that the producer is Joseph M. Schenck; that he alone took the entire loss; that he accepted the verdict cheerfully, without one bit of argument or temporizing; that not a word came from him; and that even this doesn't tell the whole story of his loyalty and squareness, they marveled considerably.

"This is the best sermon we ever heard on the motion picture industry. You needn't tell us more about its ideals, and the principles of the men at the head of it. You needn't compare it with any other industry. This one incident is enough."

And they said the truth.

And as they took off their hats to the motion picture industry, so do we take off our hats to Joseph M. Schenck.

W. A. JOHNSTON.

Marshall Ballard, managing editor of the New Orleans *Item* and one of the most influential editors in the South is in New York with E. V. Richards, Jr., manager of the Saenger Amusement Company.

* * *

W. R. Rothacker returned to Chicago Thursday. Sol Lesser also left for the West Coast after tendering some associates a luncheon at the Knickerbocker Grill

* * *

Tom Soriero of Lowell, Mass., is in town.

* * *

F. W. Kilner, managing director of Kilner's Exclusive Films, Ltd., of London, arrived in New York this week on the Majestic. He returns to London June 3rd on the Olympic. He will look over the American market while here and if he finds suitable product arrange for its distribution in the United Kingdom. He explained to the Motion Picture News representative that he wants only a limited supply of pictures to which intense exploitation can be given. Commenting on the British situation, Mr. Kilner said that the German invasion had begun and that American pictures might look for competition. British renters can easily take care of the home product.

* * *

J. K. McDonald will arrive in New York about June 1st bringing with him the first of a series of twelve two-reel productions with all-star casts of screen children and featuring Johnny Jones, well known as the likeable youngster in Goldwyn's Booth Tarkington series.

* * *

In the celebration of the twentieth anniversary of Tally's Theatre, Los Angeles, May 6-15, it is interesting to note that L. J. Tally brought the first motion picture film into Los Angeles.

Mr. Tally arrived in Los Angeles after a trip across the continent with a black top tent, projection machine and a few reels of film. En tour, he gave motion picture shows in the small town. Arriving in Los Angeles, he decided to open a theatre there, and later found it necessary to open a film exchange.

* * *

Mae Murray has accepted the presidency of the Motion Picture Baseball League for the year's second season. According to a letter received by President Paul Perez, Miss Murray is not only keenly interested in the progress of the league but is an ardent fan herself. So intensely is she concerned for the development of athletics in the motion picture industry that she has volunteered to donate a cup to the winning team this year. A further award will be made by A. G. Spaulding and Bros., who has offered to give the members of the winning team gold medals.

* * *

Now we have the interview by radio.

Norma Talmadge, has the distinction of being the first actress to be interviewed by a newspaperman via the popular air-line.

George C. Warren, dramatic editor of the San Francisco Chronicle was the interviewer.

Miss Talmadge spoke from the monster broadcasting station on Catalina Island, and Mr. Warren shot his questions from the Chronicle station in San Francisco.

The next thing we know "fillum" salesmen will be selling pictures by wireless.

Aftermath of Washington Convention Opens Many Discussions

Statement of New York Delegation Declares Elections Are Illegal

AS an aftermath of the annual convention of the Motion Picture Theatre Owners of America, held in Washington last week, the ranks of the organization appear considerably agitated, but are far from being so disrupted as to be irreparable.

After a somewhat stormy session, the last day of which was marked by a decided lack of attendance, it was voted to hold the next convention in Chicago next year. Under the constitution it must be held some time during the month of May.

The New York State Theatre Owners Delegation has issued a statement in which they refuse to accept the officers elected at the Washington convention because they allege that steam roller tactics were employed and that the entire method of conducting the session at which the election was held, was illegal.

The New York delegation entered protest on the floor of the convention and refused to vote on any officers for the organization with the exception of recording by a vote of 39 to 4 the fact that the state organization was opposed to the election of Sydney Cohen for the office of President.

The attitude that the New York State delegates took in the matter was that there was no constitution for the organization that had been passed on by the convention, therefore the entire proceedings that took place and the election that followed the adoption of a stampeded rule to elect officers was entirely illegal, because of the fact that the constitution under which the proceedings were conducted was adopted only five days previously by a minority of the executive board of the organization at a meeting without it having been submitted to the convention of delegates assembled. They also held the import of the proposed constitution is in reality one of the great mysteries of the convention and the fact that if the delegates to the convention were fully conversant with its import and scope there would have been no election is the contention upon which the members of the New York State delegation base the action that they proceeded on, on the floor of the convention.

Following a meeting after the session of the New York State delegation, issued the following statement over the signatures of Charles L. O'Reilly, State President and Chairman of the delegation, and S. A. Moross, secretary of the delegation:

"The New York delegation by a vote of 40 to 3 protests against the proceedings of the Convention today and the election of officers for the national body of the M. P. T. O. A. because the proceedings were improperly conducted under an alleged constitution which was never submitted to the delegates to the convention.

"The Constitution under which the proceedings were held was jammed through in a committee meeting by 19 men out of a board of 48, without even the benefit of a discussion by those men.

"The constitution of any unincorporated organization places certain obligations on every member of the organization to the extent of even making him responsible for any debts or contractural obligations incurred by the organization. It is our opinion that no one can afford to subscribe to a document that places such obligations on him without knowing fully and in detail what such document contains.

"It is the contention of the Motion Picture Theatre Owners of New York State that if this alleged constitution had been submitted to the delegations it would have caused a riot of protest against the men who proposed to jam through this iniquitous and intolerable document as the fundamental law under which the organization of the Motion Picture Theatre Owners Association is to operate and be conducted in future.

"New York State Theatre Owners feel that they cannot subscribe to this illegitimate and ill-begotten document and that some day the motion picture exhibitors of the entire country will thank them for the protestations which they voiced in open convention on this occasion.

"We maintain that this alleged constitution is full of contradictions and inconsistencies, unworkable and in fact ridiculous and was evidently promulgated by its sponsors at this time to tie the hands of the delegates to this convention and rob it of its force as a deliberative body. For instance it provides that three months notice must be given of any proposed amendment; this obviously makes it impossible for this convention to make any amendment.

"Again it provides that delegates must be elected by the State units thirty days prior to the convention itself. No state complied with this provision and therefore if this alleged constitution is now in effect (and it was under its terms that today's proceedings were conducted) it is obvious on the face of things that it is not a legally constituted convention.

"We did not propose a candidate in today's convention session because we could not give even such a mark of approval to the improper and illegal proceedings and the intolerable steam roller tactics that were employed by those in control of the convention machinery."

(Signed) CHARLES L. O'REILLY,
President, N. Y. State M. P. T. O. A.,
Chairman of Delegation.
S. L. MOROSS,
Secretary of N. Y. Delegation.
May 10, 1922.

In the closing days of the session matters of considerable importance were brought up. The M. P. D. A. of California, having a membership of 151, represented by David M. Hartford, submitted an offer to the M. P. T. O., which was turned over to the Business Relations Committee together with some fifteen or twenty other production and distributing plans. Hartford said the members of his organization could each make five or six features a year.

(*Continued on page* 2936)

T. O. C. C. Withdraws From M. P. T. O. of A.

AT its regular weekly session held on Tuesday of this week, the Theatre Owners Chamber of Commerce of Greater New York decided to withdraw at once from the Motion Picture Theatre Owners of America. Following the meeting it was announced that Senator James J. Walker had been retained by the T. O. C. C. as its counsel and that the Senator would immediately institute steps to secure the adoption of a standard form of contract through co-operation with Will H. Hays, head of the Producers and Distributors organization. The inauguration of an insurance system and the cessation of renting film for non-theatrical performances are two other plans that the organization is contemplating, it was declared.

In conjunction with the T. O. C. C., it was also announced that arrangements are being made for the holding of a meeting of the M. P. T. O. of New York State at Rochester within the next month. Charles O'Reilly, president of the M. P. T. O. of New York State, following the T. O. C. C. meeting on Tuesday declared that while the withdrawal of the State organization from the M. P. T. O. of A. would be brought up for action at the Rochester gathering, there are other matters that would also be submitted for discussion.

A number of exhibitors from outstide of New York were present at the T. O. C. C. meeting, including E. T. Peter, of Dallas, Tex.; Glenn Harper, of Los Angeles; Sam Bullock, of Cleveland, and C. C. Griffin, of California.

The Theatre Owners Chamber of Commerce is one of the strongest exhibitor organizations in the country in point of treasury and membership, and is an active body operating effectively on a mutual benefit program. Its membership includes exhibitors in Greater New York, northern New Jersey and southern Connecticut. Plans are being laid to increase the scope of the organization and add to the enrollment of the body.

Southern Finance Corporation Elects Officers

Officers of the Southern Motion Picture Finance Corporation and the Atlanta Studio Corporation have been elected as follows: R. B. Small (Macon, Ga.), president; U. M. Dailey (Atlanta), vice-president and general manager; G. E. Furley (Atlanta), secretary and treasurer.

The following will be directors: Geo. J. Calloway (Albany, Ga.), J. G. Inman (Albany, Ga.), Raymond D. Pauley (New York), Frederick Munroe (New York), and H. B. Troutman (Atlanta). Troutman and Freeman of Atlanta will act as counsel.

As previously announced, Southern M. P. Finance and the Atlanta Studio Corporation will function as two different concerns but will be associated in the financing of independent pictures and the furnishing of studio facilities for their production.

Two Exhibitors Fined for Sunday Showing

Louis Isreal, manager, and Joseph Makoff, assistant manager of the Heights theatre, were each fined $100 and costs for running a show on Sunday. The Heights theatre is located in Cleveland Heights, a residence suburb of Cleveland. Cleveland Heights enforces the blue laws, even though the motion picture shows in Cleveland, not two miles distant from the Heights theatre, are in full swing. In April Isreal and Makoff ran a free movie show on Sunday, to test out the attitude of the Heights residents. The jury before whom they were arraigned, were strong for Sunday closing.

Judge David J. Miller, in announcing the judgment, said that any further infringement of the Blue Law would be met with a judgment entailing the full penalty of the law, which under the state law is a six months jail sentence in addition to a $100 fine.

Brandt Named Federated Exchange Head

AT the meeting of the Board of Directors of the Federated Film Exchanges of America held at the William Penn Hotel at Pittsburgh on May 10th, 11th and 12th, Joe Brandt was elected executive director of the Federated.

Brandt on his return to New York stated, in a brief interview, that the plans outlined by the Board of Directors of the Federated at the meeting held at Pittsburgh convinced him that the Federated offers possibilities so great as a national distributing organization that he was willing to ultimately divorce his other activities.

Brandt's association with the Federated means, as explained by him, that the Federated has completed plans for its future development that without doubt put the Federated in the front ranks as a distributing organization, and that the scope of their operations will make them one of the biggest independent distributing organizations in this country.



Lewis J. Selznick, celebrating the tenth anniversary of his entry into the Motion Picture Industry

New Organization for Clean Pictures

Workers of three branches of the production field of the film industry are organizing the Federation of Art, the slogan of which will be "clean pictures by clean people."

Affiliated with this Federation for the purpose of combating any unjust criticism of film people will be the Motion Picture Directors' Association, American Society of Cinematographers.The Screen Writers' Guild of Authors' League of America and Motion Picture Actors' Association.

All of the above associations with the exception of the last named have been permanently organized for the past several years and the actors' association is now being perfected.

De Mille Given Master of Arts Degree

The honorary degree of Master of Arts will be conferred in absentia on Cecil B. De Mille by his alma mater, the Pennsylvania Military College, Chester, Pa., in June, according to a message received by the producer from Col. Charles E. Hyatt, president of the college. The degree was awarded by the trustees of the college "in recognition of the producers' distinguished services in the field of dramatic art," to quote from the president's message.

Former Picture Man Up for Lt. Governor

L. L. Leith, formerly special representative for Essanay and Mutual, and later editor British-Canadian Pathe News and Pathe Publicity Director in Canada, has been nominated for Lt. Governor of Minnesota by the Farmer-Labor party.

Paramount's Western Exchange Chiefs Meet

A two-day convention of representatives of the Famous Players-Lasky Corporation comprising districts of Omaha, Minneapolis and Des Moines was held on May 8 and 9 in Omaha.

Seventy-five sales representatives and branch managers attended. G. E. Akers of the home office, head of district No. 3, covering all Middle Western and Western exchanges; Herman C. Wobber; Louis Marcus; H. C. Li Beau, and Phil Reisman, district managers, were also present.

Talks delivered by Harry Hunter, R. D. Thomson and Frederick Streif, branch managers of Des Moines, Omaha and Minneapolis, respectively, indicated that the coming year would be a boom to the film industry.

At a banquet served in the Palm Room of the Hotel Fontenelle, Mr. Reisman was toastmaster.

Will Hays to Address Pittsburgh Students

Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., will speak before the students of Carnegie Institute of Technology, Pittsburgh, on Friday, May 26th. The address by Mr. Hays will be one of the features celebrating Campus Week at Carnegie, scheduled for May 24th, 25th, 26th and 27th.

Prizma Representative on Coast Trip

Carroll H. Dunning, Vice-President of Prisma, Inc., left Monday for the coast, where he will initiate the work of producing Prizma color portions for two important productions about to be started there.

Dunning is taking with him a complete new outfit for Prizma color negative production and it is expected he will remain on the Coast for about two months.

Lasky, Off for Europe, Dined by Zukor

ADOLPH ZUKOR, president of Famous Players-Lasky Corporation, gave a luncheon Friday at Delmonico's in honor of Jesse L. Lasky, first vice-president of the corporation, who sailed Saturday on the Olympic for a five-week sojourn in Europe. Covers were laid for twenty-six, including Felix Kahn, Hugo Riesenfeld, Gilbert Miller, general manager of Charles Frohman, Inc., and officials and executives of Famous Players.

During his stay in Europe Lasky will visit England, France, Spain, Italy, Austria and Germany, where he will be accompanied by Mrs. Lasky and Mr. Miller.

Lasky has an appointment to meet Vicente Blasco Ibanez, author of "The Four Horsemen of the Apocalypse," in Madrid for the purpose of discussing with him the details of the Paramount picture, "Blood and Sand," starring Rodolph Valentino, which is now being made from Ibanez's book and play of the same name.

Associated First National Survey Shows Business Improvement

Marked Betterment of Conditions in Picture Industry by September

AN encouraging improvement in general business and industrial conditions and a practically universal conviction that there will be a marked betterment everywhere by September, with a correspondingly bright outlook for a good motion picture season, are the fundamental facts disclosed by the second annual survey of motion picture industrial conditions, which has just been completed by Associated First National Pictures, Inc., through its exchange managers in every territory in the United States and Canada.

The first national survey of this kind was made a year ago by First National, during the exchange managers' convention in New York City. The results obtained were so gratifying that a second panoramic survey was decided upon this year, not only to get an accurate forecast for the coming season, but to arrive at an approximately accurate measure of the changes that had taken place during the past twelve months. For 1922 a questionnaire was sent to all exchange managers, and the returns on these have been carefully compiled and collated. They form a comprehensive and significant review of the year, as well as opening an outlook upon the future that is definitely stimulating.

The questionnaire was divided into eight questions, the whole forming a concise summary of theatrical and general conditions in each territory.

1. General Business Conditions—Better or Worse Than Six Months Ago?

Seventeen territories out of thirty-two report that general conditions are better, or are slowly but steadily improving. In seven of the remainder there has been no appreciable change, and the other eight declare that conditions, if anything, are slightly worse. The improvement is most marked in the East and the Middle West—that is to say, in the territories between the Rocky Mountains and the Alleghenies. The South and the Far West are behind the rest of the country in this respect, though the condition of the Southeast and Northwest is better than that of the Southwest and the mountain regions.

2. What Is the Outlook for Next Season?

The confidence that the coming season, beginning with September, will bring a marked improvement in business is unanimous. Every territory shares in this belief. Omaha, a representative center in the agricultural districts, reports that the farmer is getting more money for his produce, and that the anticipated crops make the outlook exceptionally bright. Minneapolis, Kansas City, Oklahoma City and St. Louis concur. Philadelphia promises marked gains in textile, steel and iron activities with the settlement of the coal strike. Denver, one of the hardest hit districts of the country, looks for no relief before autumn, but is confident of it at that time. Butte reports resumption of service by the mines after eleven months of inactivity, with a corresponding stimulation to all business. Cleveland sees a necessity for further adjustment to meet post-war requirements, but counts on much better business as this is done.

3. Will Rentals Go Higher, Remain Firm or Go Lower?

A considerable number of territories—fourteen, to be exact—express the belief that rentals will remain firm during the coming season. Twelve others look for a declining tendency in prices. Four territories think that in some instances rentals will advance. This is qualified, however, by the proviso that only real box-office attractions of unusual merit will bring any more money, with program rentals remaining the same as now. There is a strong conviction in many territories that the ordinary picture will continue to go down in price, while the real special will profit by commanding a higher figure.

4. Admission Prices — Higher or Lower?

There is an almost equal division of opinion among the territories on this point, sixteen contending that admissions will remain at the level they have reached today, which in many instances is substantially below the level of two years ago, while fifteen others take the position that they should and probably will go still lower. The East and Middle West are equally divided on the matter.

The South seems to be hovering in indecision as to whether present admission prices can be maintained, or whether further cut is necessary. In the Far West, Denver, Seattle, Salt Lake City and San Francisco do not anticipate a lowering of prices, while Butte, Los Angeles and Portland (Oregon) claim that a reduction is inevitable. Canada is uncertain, but the Maritime Provinces report that prices will remain firm at the box-office.

5. What Is the Attitude of the Exhibitors Toward Longer Runs?

Here there is a wide divergence of opinion, ranging from absolute antipathy against extended runs on the part of the exhibitor, to an eagerness for them when they are justified, first as an economy measure, second, because an extended run on a proven box-office attraction is safer than withdrawing it to make way for an unknown quantity.

In the San Francisco territory, for instance, the small-town exhibitor in general hesitates to increase the run of a picture, while the city exhibitors are convinced that longer runs, with pictures that will warrant them, are the order of tomorrow. The Middle West is rather sharply divided on the point. Indianapolis, Milwaukee, Minneapolis, Omaha and St. Louis are, as a whole, against extended runs. Cleveland, Cincinnati, Kansas City, Des Moines, Detroit, Louisville and Chicago favor them, wherever possible and practicable. The Far West strongly favors them, Denver being the single exception. The East is also divided on the question, New England opposing it, together with Eastern Pennsylvania, while New York State and Pittsburgh are eager for them. In the South, it is the Southwest that believes in long runs, while the Southeast is conservative in this respect.

6. Are New Theatres Being Planned in Your Territory?

As compared with the volume of theatre construction which was going on three or four years ago, building in the industry has almost reached the vanishing point. There is considerably less planned or under way than there was a year ago at this time. Fifteen territories report that "a few" new theatres are in sight next year. Thirteen others announce that no theatre construction of any description

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Schenck Predicts Boom Times for Pictures

JOSEPH M. SCHENK, producer of the Norma Talmadge, Constance Talmadge and Buster Keaton photoplays for Associated First National release, in an interview this week predicted boom times for the motion picture industry.

Schenck, one of the most astute men in the business, declared that the Fall will witness a great increase in production, but he added that only good pictures will participate in the prosperity which lies before us.

"By August we shall see greater production of photoplays under way in Los Angeles than ever before in the history of the industry. There is already a great shortage of pictures in sight for next year's theatre demand," he said. "To meet the needs of the near future it will be necessary to greatly increase the volume of output.

"To illustrate the point, take the requirements of the first-run theatres in Los Angeles. How many are there? Say twelve. Each one will need fifty-two feature pictures in 1923. Where are they to get them? The supply has now dwindled until there are not more than 400 all told, good, bad and indifferent, remaining. The logic of the situation justifies the prediction I have made."

Aftermath of Washington Convention

(*Continued from page 2935*)

An important announcement at the concluding session of the convention was that of the Business Relations Committee, that Will H. Hays, representing the producers and distributors, as well as other producers, would be asked to meet with a committee of the M. P. T. O. A. at some central point within thirty days, for the purpose of considering such matters as might be beneficial to the entire industry.

A resolution to protest against the distribution of films in churches and schools was adopted and referred to the Committee on Business Relations for immediate action. Work of the various committees was reported by the chairmen.

The members of the M. P. T. O. A. were asked to withhold joining in any work with the Hoy Reporting Service until action could be taken later.

Among the resolutions adopted were those disaproving the special sales weeks of distributors and the suggestion that the exhibitors issue their own magazine; the report of the Insurance Committee which was to the effect that the matter be left to a special committee to report later to the Board of Directors.

The question of finance developed and various states made pledges to make good their quotas. W. A. True, chairman of the Finance Committee, said that the method of raising the various state quotas was not altogether successful. In this connection Marcus Loew addressed those present and again charged them with the need of supporting their organization financially. The newly elected officers were then installed and a rising vote of confidence in Sydney Cohen followed. Then after the delegates sang "America" the convention came to a close.

David Hartford who represented the M. P. T. A. of California in outlining his plan the closing day of the convention declared that each of the directors he represented would make one picture or more and that all of them were ready to turn over their pictures without one dollar advance to the exhibitor organization.

In the course of his remarks he strongly urged the elimination of the middleman. He declared a good five-reeler could be made on the coast at a cost of between $50,000 and $60,000. He pointed out discrepancies in costs of distribution though the product be distributed through the same distributing plant.

Hartford pledged the complete co-operation of his organization with that of the M. P. T. O. A. and declared that by his arrangement exhibitors would be enabled to save from thirty per cent. to forty per cent. of distribution and other charges.

Some question arose as to whether or not stars could be procured for pictures handled in the manner suggested by Hartford and he declared that the organization could get anything it desired if it went about it in the right manner.

President Cohen informed Hartford that under the constitution the exhibitor organization could not be interested in either production or distribution, but added that it was his belief that the members of the exhibitor organization must encourage independent production to the very utmost, and in some other way than by mere talk.

Among the resolutions adopted were the following:

Commending the work of the Public Service branch, with the suggestion for its extension next year.

Condemning pictures to be made by Peggy Joyce.

Protesting against "centralized control" of the industry, which was referred back to the committee.

Against the selling of fake stock, which was referred back to the committee.

Against the method of censorship sought against the industry.

Directors Named

President Cohen announced a committee to be headed by Mrs. A. R. Pramer, of Nebraska, to place a wreath on the grave of the unknown soldier in Arlington Cemetery on behalf of the organization. President Cohen then announced the selection of the Board of Directors by vote. W. A. Steffes, Minneapolis, who is talked of conspicuously as a probable candidate for the presidency in 1923, was elected chairman of the board. His associates will include:

W. A. True, Connecticut.
W. D. Burford, Illinois.
Julian Brylawski, Washington.
Gus C. Schmidt, Indiana.
Mike E. Comerford, Pennsylvania.
Claude E. Cady, Michigan.
I. W. McMahon, Ohio.
H. B. Varner, North Carolina.
R. F. Woodhull, New Jersey.
A. R. Pramer, Nebraska.
Edward A. Fay, Rhode Island.

C. C. Griffin of San Francisco urged that the next convention be held in that city, but he withdrew his plea in favor of Chicago, with the early request that San Francisco be awarded the 1924 convention.

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First National Survey

(*Continued from page 2935*)

is going on within their borders, one or two of them adding that some remodeling here and there is being done or projected.

7. What Is the Volume of Business at the Theatres as Compared With Last Year?

There has been a marked decline in the volume of business at the theatres this year, as compared with a year ago. Estimates range all the way from 20 per cent to 50 per cent in a few instances. The average appears to be about one-third, but the very sharpness of the decline is an omen of an upward turn in theatre attendance between now and the first of the year. Some of the territories, in fact, report an improvement in attendance during the past three months, although it is admitted that this may be temporarily lost during the hot weather.

8. Has the Big Special Affected the Regular Program Picture in Bookings?

More than half of the territories agree that the big special has cut into the bookings of the regular program releases in a decided manner, and has not only made fewer bookings for the ordinary picture, but has forced down rental prices on them. About a dozen territories insist that the big special has not interfered seriously with program pictures, among these being New York, Philadelphia, Washington, Des Moines, Louisville, Denver and the Pacific Coast.

Managers Meet Public to Discuss Business

What is probably the first business conference to be held jointly between theatre managers and the public was called in Orlando, Florida, on May 9th and 10th, by E. J. Sparks, District Supervisor, for the Southern Enterprises, Inc., in Florida.

The purpose of the conference was two-fold—to permit an exchange of business ideas between the Enterprise's managers and to take the local public and state press into the confidence of the organization, that a better understanding and more sympathetic attitude might be promoted.

An audience of about three hundred, specially invited, was in attendance at the open sessions, and those in charge feel that excellent results were accomplished.

Exhibitors Beat Censor by Simple Plan

Green Bay, Wisconsin, with five exhibitors, has practically overcome the bugbear of censorship by the simple process of eliminating censorship possibilities by giving pre-run private showings to which representatives of the city commission council, reform organizations, civic advancement associations, and police department are invited. This plan has worked successfully with a number of pictures which otherwise might have given rise to unfavorable criticism.

News Censorship Decision Due About July

Appellate Court Verdict Awaited in Pathe Case Against Motion Picture Commission

NO decision is expected before July 1 from the Appellate Division of the Supreme Court of New York State in connection with the pending suit brought by Pathe against the New York State Motion Picture Commission as to the right of the latter to censor news reels and charge a license fee.

The action is in the nature of a test case, the outcome of which is being watched with interest throughout the entire United States by censorship boards, by motion picture producing companies and by the legal departments of the states themselves. Already many states have written to the Attorney General's office at Albany, N. Y., asking for a copy of the arguments presented last week before the Appellate Division.

The logical stand which has been taken by the Pathe company through its attorney, Frederick Coudert, in declaring that no censorship board has any more right to censor news reels than has some similarly constituted body to censor newspapers, is shown in the synopsis of arguments presented by Coudert, taken verbatim as they were given to the several judges constituting the third department of the Appellate Division of New York State. These follow:

"The presentation of news items in a bi-weekly motion picture news reel differs in no respect from the presentation of such items in a newspaper so far as the constitutional immunity is involved.

"A law which compels the publishers of newspapers to submit their news items to a board of censorship prior to publication would be unconstitutional and void.

"Since the bi-weekly motion picture news reel is in the same legal category as a newspaper, and the liberty of the press protects newspapers from previous restraint, the legislature can not lawfully compel the publishers of news reels to submit such reels to previous censorship.

"The statute under consideration violates the constitution of the United States in that it denies to plaintiff the equal protection of the laws, and further that it operates to deprive plaintiff of property without due process of law."

Summing up his arguments, Attorney Coudert presented the same as follows:

"There is no doubt that a motion picture news reel containing photographs of actual events of public interest with explanatory reading matter is in principle the same as an ordinary newspaper. No logical or reasonable distinction can be made between the two media of expression. The fact that in the one case paper and ink are employed and in the other case that the celluloid ribbon is utilized should not afford any basis for distinguishing between the two methods of conveying facts or ideas.

"It would be inadmissible to hold that freedom of speech and of the press was confined exclusively to the spoken and written word, for this would give no meaning to the word 'publish,' which is found in section 8 of the New York state constitution. The circumstance that matters of news interest are conveyed to the public through the instrumentality of writing and pictures is immaterial. It is the news that is privileged, not the method of its publication.

"It is indisputable that the publishers of newspapers can not lawfully be compelled to submit their news items to censorship before releasing said news items to the public.

"If the publishers of newspapers or news reels present matter which is unfit for public consumption, the legislature has power to, and should punish the offending newspapers or news reels, as the case may be.

"The state of New York can not lawfully discriminate between different classes of newspapers or between different physical methods of publishing sentiments or news. To subject certain types of newspapers or certain methods of publication to restrictions, from which other kinds are exempt, violates the 14th amendment of the constitution of the United States by denying the equal protection of the laws. There is no difference so far as constitutional law is concerned between a current event film and a newspaper."

Expect 100 Entries in the Spring Golf Tournament

THERE is every indication that the Spring Golf Tournament to be held under the auspices of the Film Daily at the Oak Ridge Golf Club, Tuckahoe, on Thursday, May 25th, will prove successful with the help of the weather man.

During last week there have been interesting developments. Pres. Wm. A. Landau of the T. O. C. C. has notified members of that organization of the tournament and informed them that they are welcome. Special invitations have been forwarded to the Lambs and Friars to have their members who are interested in pictures also attend. Senator James J. Walker and his law partner, Joe Warren, have promised to be present. Perhaps a foursome may be arranged between Walker, Warren, Will Hays and Courtlandt Smith. To date there are approximately seventy entries, and in view of the large number of last year's players who have not yet forwarded their entries it is a safe conclusion that there will be very close to if not more than 100 on hand when play starts, it is announced.

Jules E. Mastbaum, president of the Stanley Company of America, has forwarded a check for a special prize; in addition to which, Warner Bros. will again offer a prize. Several other cups have been promised. These prizes will of course have nothing to do with the foursome prizes before and the special kickers' handicap prizes to be allotted.



This cut shows the Florida managers and some of the executives of the Southern Enterprises, Inc., who met recently at Orlando, Fla., to discuss plans for increasing business during the summer. Lem Stewart in charge of exploitation for the circuit is seated at the extreme left

Jessen's Studio News by Wire

LASKY

Joseph Henaberry goes to New York on the twentieth to direct Alice Brady. He will be accompanied by A. S. Levino, scenario writer, now completing "The Man Unconquerable," starring Jack Holt.

Clara Beringer will arrive here shortly to write the continuity for "Clarence," Booth Tarkington's play to be produced by William De Mille, with Wallace Reid, Agnes Ayres, May McAvoy and Kathlyn Williams in the cast.

General Manager Charles Eyton and Mrs. Eyton will arrive from their Oriental tour June 18.

Irving Willat, Dorothy Dalton, David Powell and others are in the Yosemite for exteriors of the Alaskan story, "The Siren Call."

Walter Hiers has returned from a personal appearance tour of the Central West. He will play the colored servant in "The Ghost Breaker," starring Wallace Reid.

Philip Rosen has completed direction of "The Bonded Woman," starring Betty Compson.

June Mathis is completing continuity for "The Young Rajah," adapted from the John Ames Mitchell story, "Amos Judd," as the next vehicle for Rodolph Valentino. Production begins June 1.

"The Cowboy and the Lady," the Clyde Fitch drama, is the next vehicle for Mary Miles Minter. Tom Moore will play opposite her.

SELZNICK

Elaine Hammerstein's "Under Oath," by Edward Montagne, was completed this week by George Archinbaud. An untitled story will begin Monday. It is laid in the West and Mexico.

Victor Heerman is completing "A Previous Engagement," starring Owen Moore. He will start a new original story the first of the week.

When the two new productions are started Selznick will organize two all-star production units.

FIRST NATIONAL

J. G. Hawks and John Stahl are preparing the script for an original photoplay, "The Dangerous Age," a domestic drama with the central characters people of middle age.

Reginald Barker and J. G. Hawks are preparing a story which is still untitled.

Fred Niblo will begin at Mayers upon the completion of the editing of "Blood and Sand."

Jackie Coogan's "Oliver Twist" has been completely edited.

J. L. Frothingham has retitled "The Man Who Smiled" to "The Woman He Loved."

Douglas MacLean's "Sunshine Trail" has been completed and "Someone to Love" is now being edited.

Mack Sennett has completed "Suzanna," and Ben Turpin has started "The Frozen Trail," with Dick Jones directing.

Edward Burns is cast for the lead opposite Constance Talmadge in "East Is West," with Syd Franklin directing, at United.

Allan Holubar has completed "Hurricane's Gal."

Buster Keaton has completed "The Electric House."

J. L. Frothingham and William V. Mong have prepared the continuity for "Vengeance of the Deep" at United Studios.

R. C. STUDIO

Director William Seiter and Film Editor Lewis Milestone have written an original story titled "For Art's Sake" as the next vehicle for Doris May. Casting of the production starts tomorrow.

A change in cast of the first Robert Thornby production gives Wallace Beery the role House Peters originally was engaged to play. Noah Beery and Virginia Brown Faire are other players engaged to date. The company is at San Francisco for exteriors.

ROACH

Herman Raymaker has been engaged as director for Snub Pollard. The company is starting an untitled theatrical life comedy.

Paul Parrott is starting a baseball comedy under direction of James Davis. In the cast are Jobyna Ralston, Eddie Baker and others.

Director Bob McGowan is starting a children and animal comedy written by Tom McNamara titled "Lady Bountiful." Sunshine Sammy, Jackie Condon and others are in the cast.

GOLDWYN

The first R. A. Walsh production will be "Captain Blackbird" from the original photoplay by Carey Wilson, adapted by J. G. Hawks.

Rupert Hughes has signed a new contract which provides that he will write, direct, title and edit his own productions.

Elinor Glyn's story title has been changed from "Six Days" to "Five Days" to avoid confusion with another production titled "After Six Days."

Ralph Block has been assigned to editing "Brothers Under Their Skin," directed by E. Mason Hopper from the Peter B. Kyne story.

Clayton Hamilton is editing "A Daughter of Paris."

VITAGRAPH

Director David Smith is starting "The Gamin Girl" from the story by Gene Wright, continuity by Bradley Smollen, starring Alice Calhoun.

William Duncan has completed filming the Northwest dual role in which he appears as a scout and an English nobleman.

Director Robert Engminger is using a great number of extras in a Central American episode of O. Henry's story temporarily titled "Dicky." Earle Williams is starred with Patsy Ruth Miller opposite.

UNIVERSAL

Lambert Hillyer has been engaged to direct Frank Mayo in "Broken Chains," which he is now casting.

Stuart Paton has completed "They're Off," starring Marie Prevost.

A sandstorm at Oxnard made it possible for Tod Browning to secure in a half-day scenes necessary for "Under Two Flags." It was anticipated the work would require months by the aid of wind machines to create the sandstorm. Seven twenty-foot tents, twelve Winfield Kerner lamps, three wind machines and other equipment were buried beyond recovery.

INDEPENDENT

The second Jess Robbins production from Edgar Franklin's story, "The Ladder Jinx," has been completed and retitled "The Jinx." It features Edward Horton, with Tully Marshall, Margaret Landis, Otis Harlan, Will Walling, Ernest Shields, Wilbur Higby and others.

Ward Lascelle is beginning production of "Affinities," by Mary Roberts Rinehart, at the Ince Studio for W. W. Hodkinson, with Coleen Moore playing the lead.

Hamilton White is to renew production at United Studios June 1.

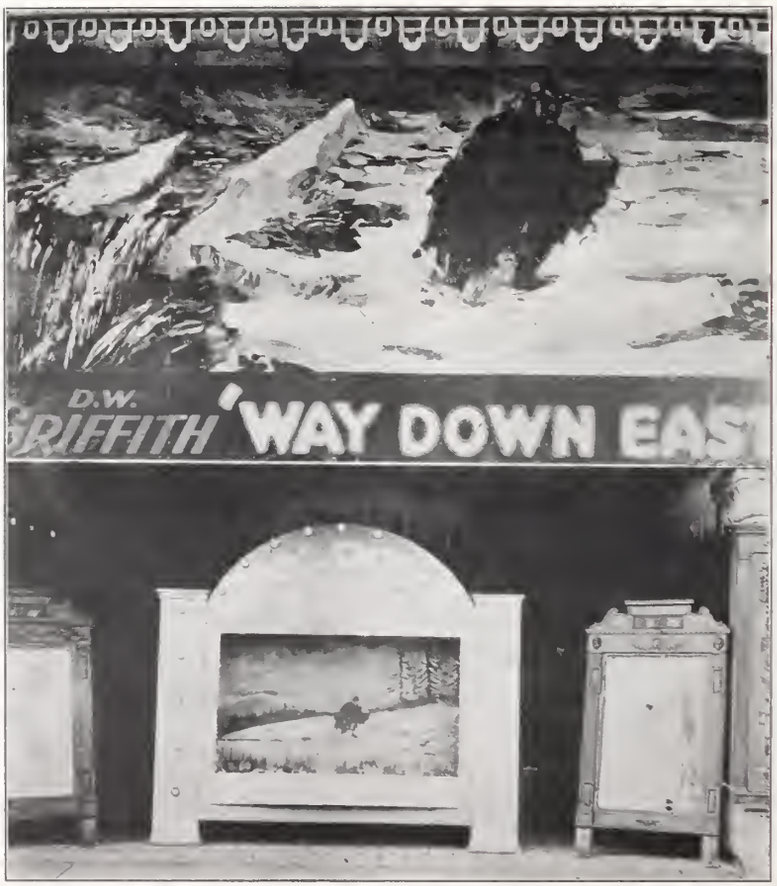
Ruth Roland's serial, "The Riddle of the Range," troupe has gone to Mount Wilson for two weeks.

The cast for Phil Goldstone's production "Lucky Thirteen," starring Richard Talmadge, under the direction of Grover Jones, includes Doris Pawn, Thomas Ricketts, Harry Vanmeter, Andrew Waldron and Henry Barrows.

Director William Bertram is making the last scene for "Texas," starring Franklyn Farnum in a Goldstone production. The cast includes Violet Schram, Leonard Clapham, William Whitson and Dorothy Dare.

Phil Goldstone has engaged W. K. Howard, formerly of Fox, to direct a special all-star cast in the production of "Deserted at the Altar."

Harry Rapf's production for Warner Brothers, "From Rags to Riches," starring Wesley Barry, is in production under the direction of Wallace Worsley. The continuity is by Charles Kenyon. In the cast are Niles Welch, Ruth Renick, Russell Simpson and Linnie Redman. Rapf is now arranging for the next production, "Little Heroes of the Street." Mildred Considine is writing the continuity



This "Way Down East" lobby front is by the Rialto theatre, Columbus, Ga.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE.

H. L. Nathanson of Winnipeg, Manitoba, Western Canadian manager of Regal Films, Limited, for a number of years, is slated for an important post at the Toronto headquarters of the Regal, it is announced. H. L. Nathanson, who is a brother of N. L. Nathanson, managing director of Regal, Famous Players Canadian Corporation, and allied interests, recently visited Toronto for an important conference after which he returned to the West for a tour of inspection right through to the Pacific Coast.

Fred J. Elkins of Vancouver, B. C., former local manager for the Specialty Film Import, Limited, has joined the Vancouver staff of Regal Films, Limited, the latter having absorbed the Specialty Film Import, Limited.

The proposed amalgamation of the Famous Players Canadian Corporation and Allen Theatres, Limited, is now said to be definitely called off. Tremendous changes among the film distribution companies in Canada were intimated last fall when business seemed to be on its uppers but a splendid improvement in the business situation since that time has led to a strong feeling of optimism and independence. Now that the various interests have pulled through, it is believed that the two big corporations will carry on. The one definite absorption has been the taking over of the Specialty Film Import, Limited, of Montreal, Canadian Pathe distributors, by Regal Films, Limited, for a sum in the neighborhood of $200,000.

A COMPLETE reorganization of Universal's Chicago exchange has been effected not only with the determination to increase the efficiency of the sales department, but in every department in the entire exchange. I. R. Lesserman, who for nine years has successfully conducted the exchange as manager, will be relieved of part of the heavy burden that he has been compelled for so many years to carry alone, and which has threatened, lately, to undermine his health. Under the reorganization Mr. Lesserman becomes business manager of the exchange and Herman Stern, district manager, has assumed entire charge of all sales work with L. W. Alexander as associate manager. J. J. Sampson has been promoted from the sales ranks to the position of short products sales manager, succeeding Mr. Alexander, promoted. The direction of all sales work, hereafter, will be under Mr. Stern, who is completely reorganizing the entire sales staff of the exchange. On Saturday, the 13th, officials of the sales organization will give a banquet to the sales staff and all heads of departments in the East Room of the La Salle Hotel.

Eddie Herz has joined the sales staff of Superior Screen Service and will cover Illinois territory for the Harry Weiss organization.

M. N. Bernstein and Jake L. Wallerstein, of the Wallerstein Brothers organization, were in the city this week and report that their fifteen hundred seat Tivoli theatre at Michigan City is being constructed rapidly, and that they hope to have it opened about September 1st. This house, which was designed by Architect Harry Newhouse, will be one of the finest theatres in the state of Indiana and include all the latest equipment and devices.

C. E. Hoy, of the Hoy Reporting Service, has been in Chicago for several days and before the end of the week expects to have secured an office and established a branch of his service in Chicago. The Hoy Reporting Service will work in conjunction with the Film Board of Trade, and enforce decisions of the arbitration board, composed of three members of the film board and three members of the Illinois Motion Picture Theatre Owners. Mr. Hoy praised the work being done by the arbitration board and stated it would be his endeavor to carry out its orders in an impartial and prompt manner. It is reported that M. Abrams, now secretary of the Film Board, will be appointed Chicago manager for the Hoy Service.

Carl Laemmle, president of Universal, has spent a week in Chicago, en route to Louisville, where he will attend the derby at Churchill Downs. Mr. Laemmle was taking the first vacation which he has had in a long time and was enjoying the rest from the cares incidental to the great business which he heads.

Si Griever has taken over "Young America," the new Essanay feature, for release in Illinois and Indiana. He has also added twelve Leo Maloney two reel western comedies, to his list of releases.

Mantia & Lamantea have purchased the Model theatre at West 69th Street and Halsted and are planning to run it on a high-class basis. They already have booked in many feature pictures of merit.

W. C. Brimmer, recently resigned as manaker of Vitagraph's Chicago exchange, has gone to St. Louis where he has been appointed manager for the American Releasing Corporation. Salesman Martin, of Vitagraph, who has been special representative covering the Illinois key cities, has been transferred to Wisconsin territory and will, hereafter, make his headquarters in Milwaukee.

H. C. Phillips, veteran cashier of Vitagraph, is on the highway to recovery after undergoing a severe operation, and has left the hospital for his home. It is expected he will be able to be on the job again within two weeks. His improvement will be good news to hundreds of Chicago exhibitors who have become his friends, and respect him for his square dealing and like his genial ways.

Jake Cooper, of the Twentieth Century theatre, on West Roosevelt Road, who suffered a second stroke on May 6th, is reported much better and it is expected that he will be able to be taken from the hospital to his home within a few days. Mr. Cooper is one of the veteran exhibitors of this territory and has a wide circle of friends in the industry.



The Granada of San Francisco displayed this effective Betty Compson ad for "The Green Temptation."

Adolph Linick, of Jones, Linick & Schaefer, punched another ride from his commutation ticket on the Twentieth Century, and was in New York this week.

Margaret Marsh, who is making personal appearances in Chicago, has received a letter from her sister, Mae Marsh, saying that she is coming to Chicago in order to be present at the American Theatrical Hospital Benefit, Sunday afternoon, May 21st, at the Colonial theatre. This will be Mae Marsh's first personal appearance anywhere.

Maurice Hellman is now sole proprietor of the Reelcraft Film Exchanges, distributing pictures in Indiana, Illinois, and Wisconsin, having purchased the part interest held by Sam Spitzer. Mr. Hellman is making plans for a large increase in the number of releases handled by his exchanges and promises exhibitors a number of fine feature pictures for the Summer and Fall.

Barbee's Loop theatre booked in "The Safety Curtain," one of the best of the Norma Talmadge revivals for the week starting May 14th. This picture will then have another week's run at the Castle theatre. Eugene O'Brien played opposite Miss Talmadge in this photoplay, which has a very successful past record.

Sam Gold Advertising Company is now established in their new offices, at 736 S. Wabash Avenue, having moved over to "film row" from the Hearst Building on West Madison Street, in order to be near a number of exchanges for which they are handling advertising and publicity.

President Tisdale, of the Tisdale Industrial Film Corporation, spent the week in Pittsburgh, where he went to complete arrangements for opening a branch office in that city.

Charlie Stark, of the Cusack organization, and who for many years was general manager of Essanay, will leave for New York shortly, where he will make his headquarters in the future. His many Chicago friends in the motion picture business regret to see him go east to live as his genial personality will be greatly missed.

James Steele, of Pittsburgh, Pa., has taken over the New Columbus theatre at South Bay City, Michigan. The house will be managed by W. C. Watson, who also is in charge of the Regent and Wenonah theatres.

PROGRAMS FOR THE WEEK OF MAY 20TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—

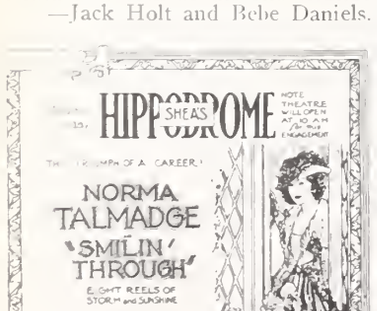
Overture—"Fourth Symphony"—Tchaikovsky.
Scenic—Missing Men—Bruce Wilderness Tales Series.
Specialty—"Cassandra." Grecian Folk Dance, Thalia Zanou. "Moon of My Delight," from "The Persian Garden," Lehmann; Ralph Soule, tenor, assisted by Doris Niles, dancer.
Current Events—Capitol News.
Added Specialty—"Caprice Viennois," Kreisler—Mlle. Gambrelli and Alexander Oumansky dancing during violin solo by Fredric Fradkin.
Feature—Watch Your Step—Goldwyn.
Musical—"Solo for Flute Waltz," B. Godard, Andre Marquarre of Capitol Orchestra.
Novelty—Latest Hy Mayer Travelaugh—Such is Life in Munich.

Rivoli Theatre—

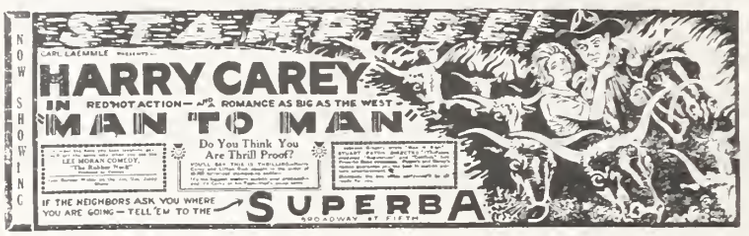
Overture—Alessandro Stradella, Friedrich von Flotow.
Current Events—Rivoli Pictorial.
Vocal—"Sweetheart" from "Maytime," Romberg; sung by Mary Fabian.
Feature—Beyond the Rocks—Rodolph Valentino.
Novelty—Russian Dance—Victorina Krigher.
Comedy—The Paleface—Buster Keaton.

Rialto Theatre—

Overture—"Mignon"—Ambroise Thomas.
Current Events—Rialto Magazine.
Novelty—"Arabian Duet." Martha Graham and Charles Weidman, a Music Film.
Musical—The Ampico Reproducing Piano, rendering Concerto, first movement, played by Henry Souvain.
Feature—North of the Rio Grande—Jack Holt and Bebe Daniels.



This ad illustrates how Shea's Hippodrome, Buffalo, used an appropriate cut of Norma Talmadge when advertising "Smilin' Through"



Here's a unique ad used by the Los Angeles Superba in connection with Harry Carey's "Man to Man"

Vocal—Aria from Benvenuto Cellini—Charles Denier, baritone.
Added Attraction—Sawing a Lady in Half.
Musical—"In a Clock Store," Charles J. Orth, with effects by Raymond C. Ellis and August Schmehl.
Comedy—Light Showers — Snub Pollard.

Strand Theatre—

Overture — Selections from "La Gioconda," Ponchielli.
Novelty — The Trapping of the Weasel—Adventures of Bill and Bob series.
Vocal—"The Spirit Flower," Campbell-Tipton, sung by Cora Tracy, contralto.
Current Events — Mark Strand Topical Review.
Musical—First appearance of Alex Chernynoff, pianist, rendering "Rigoletto Paraphrase"—Verdi-Liszt.
Feature—The Primitive Lover—Constance Talmadge.
Comedy—Why Pick on Me.
Organ solo.

Criterion Theatre—

Overture—"Orpheus in the Lower World," Jacques Offenbach.
Current Events—Criterion Magazine.
Novelty—"Danse Arabe," Martha Graham and Charles Weidman, a Music Film.
Feature—Missing Husbands.
Musical—"'Twas in the Month of May," from Nikita Balieff's "Chauve-Souris," orchestra.
Comedy—Battling Torchy.

CHICAGO

Tivoli Theatre—

Overture—"In a Clock Shop."
Prologue—Featuring Mr. Landsman.
Feature—The Four Horsemen of the Apocalypse.
Coming Feature — Beyond the Rocks.

Roosevelt Theatre—

Overture—"Serenade," followed by violin solo by George Bass.
Current Events — International News.
Organ Solo—"They Call It Dancing."
Feature—Yellow Men and Gold.
Added Attraction—A Ropin' Fool—Will Rogers.
Specialty—Will Rogers in person
Comedy—The Modern Dairy.
Coming Feature—His Matrimonial Failure.

Woodlawn Theatre—

Organ Solo—Selected.
Current Events—Pathe Review: Woodlawn Pictorial News.
Comedy—Toonerville — The Skippers Boozem Friend.
Overture—"Gems from the Manhattan Opera House."
Feature—Ten Nights in a Barroom.
Coming Feature—Sisters

Randolph Theatre—

Organ Selections.
Comedy—How to Grow Thin.
Feature—Reported Missing.
Coming Feature—Your Best Friend—Vera Gordon.

Ziegfeld Theatre—

Feature—The Right Way.
Current Events—Topics of the Day.
Comedy—Bits from Life

Barbee's Theatre—

Comedy—Charlie Chaplin in Shanghai.
Novelty—Movie Chats.
Feature—Norma Talmadge in The Safety Curtain.
Coming Feature—Mabel Ballin in "Other Women's Clothes."

Pantheon Theatre—

Overture—"The Fortune Teller."
Current Events—Pantheon Topics and Travel, Topics of the Day.
Specialty—Piano and violin duet by Ferdinand Steindel and Ralph Ginsburg.
Comedy—Step Forward, Ben Turpin.
Specialty—Howard Anderson singing the prologue from "Pagliacci."
Feature—Sisters.
Coming feature — Where Is My Wandering Boy Tonight?

Chicago Theatre—

Overture—"Light Cavalry."
Comic Cartoon.
Specialty—Lombardi.
Current Events — News Weekly, Topics of the Day.
Organ Solo—"Birdie," Jesse Crawford at the organ.
Scenic.
Specialty—Swanee River.
Feature—One Clear Call

LOS ANGELES

Clune's Theatre—

Current Events—Kinograms.
Scenic—Belles of Borneo.
Comedy—Pets by Proxy.
Vocal—"All for Nothing at All."
Feature—Belle of Alaska.
Next Week—A Truthful Liar.

Superba Theatre—

Current Events — International News.
Comedy—Cheerful Credit—Century.
Vocal — "You Won't Be Sorry," tenor.
Feature—The Man Who Married His Wife.

Symphony—

Current Events—Fox News.
Novelty—Pathecolor Yosemite Valley; Wids Good Things of Life.
Orchestra—"Grandma's Boy," by Jean Havez, with slides.
Feature—Grandma's Boy—Lloyd.

Tally's—

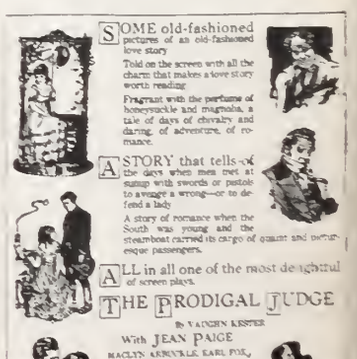
Opening Overture—"Star Spangled Banner."
Addresses — Governor Stephens, California, Judges Craig and Craig.
Overture—"Orpheus," violin obligato, violinist in make-up of Mephisto on dark stage in spot.
Current Events—Kinograms.
Scenic—Prizma Ruins of Angkor.
Feature—Reported Missing.
Added Attraction — Personal appearance of Tom Wilson in black face with patter song.

Miller's Theatre—

Current Events — International News, also Fox News Weekly.
Comedy—Special Delivery—Al St. John.
Feature—Footfalls.

Mission Theatre—

Sixth week Orphans of the Storm.
Next Week—Monte Cristo.

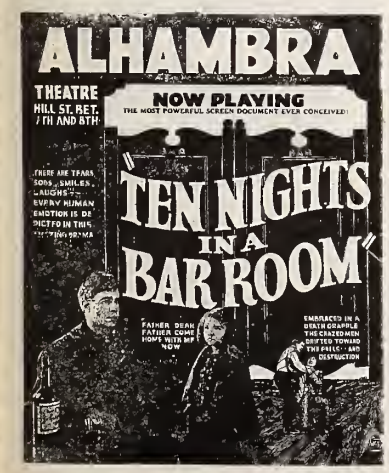


The Allen, Cleveland, Ohio, surrounds type with cuts and obtains attractive results in offering "The Prodigal Judge"

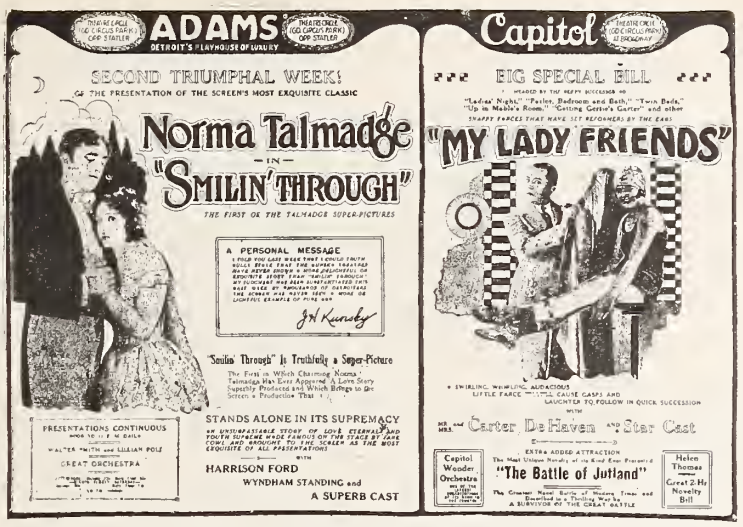
Rialto Theatre—
Third Week—Beyond the Rocks.
Kinema Theatre—
Third Week—Smilin' Through.
Loew's State—
Current Events — International News.
Feature—Turn to the Right.
Seven acts vaudeville.
California—
Overture — Symphony Orchestra, "Madame Butterfly," "Serenade Buddha Zuma."
Current Events — International News and Fox Weekly; Topics of the Day.
Comedy—All Wet.
Feature—Fair Lady—Betty Blythe.
Next Week—Yellow Men and Gold.
Hill Street Theatre—
Scenic—Borneo, Venice.
Comedy—Polly Moran in "Nell's Busted Romance."
Feature—The Prophet's Paradise.
Six acts vaudeville.
Grauman's Theatre—
Overture — Symphony Orchestra, "Second Hungarian Rhapsody;" "You Won't Be Sorry."
Current Events—Pathe Weekly.
Vocal—"Don't Leave Me Mammy," organ with voice.
Novelty—How to Grow Thin.
Musical—Screen song with old fashioned slides "Will You Love Me in December as You Do in May."
Added Attraction—Mary Pickford and King Baggott in film made twelve years ago — "Going Straight."
Prologue—Spanish Mission Scene, six cowboys, two Spanish dancers, cowgirl on horseback.
Feature—North of the Rio Grande.
Personal appearance of Alec Francis, in role of Missionary Father.

SEATTLE

Coliseum Theatre—
Overture—"Ghost of Wojewoge."
Current Events—Pathe and Kinograms.
Cartoon—School Days.
Novelty—Betty Anderson singing "Sweetest Story Ever Told."
Feature—The Good Provider.
Next Week—Fools First.
Columbia Theatre—
Overture—"Orpheus" and "Dreaming of Mother and Home."
Current Events — International News Weekly.
Novelty—Gloomchasers.



How the Alhambra, Los Angeles, advertised "Ten Nights in a Bar Room"



How the Adams and Capitol of Detroit advertised "My Lady Friends" and Norma Talmadge in "Smilin' Through."

Comedy—The Little Rascal.
Feature—The Bearcat.
Next Week—Second Hand Rose.
Strand Theatre—
Overture—"Little Bit of Heaven."
Current Events—Kinograms.
Comedy—Any Old Port.
Vocal — Elizabeth Nason singing "Where My Caravan Has Rested."
Feature—Beyond the Rocks.
Next Week—Same.
Blue Mouse Theatre—
Overture—"When Shall We Meet Again?"
Current Events—Fox Weekly.
Comedy—Excuse Me Sheriff.
Feature—Perjury.
Next Week—Fascination.
Liberty Theatre—
Overture—Popular Medley.
Current Events—Liberty and Selznick News Weekly.
Comedy—Duck Hunters.
Prologue—School Room Scene with quartet costumed as professor and pupils representing short dialogue and singing "Good Old Summer Time," "Swanee River Moon," "Ohio," and "School Days."
Feature—School Days.
Next Week—His Back Against the Wall.
Winter Garden Theatre—
Current Events — International News.
Novelties—Fable "The Hunter and the Dog"; "When Young Birds Feed."
Comedy—Shaky Family Tree.
Feature—Queen of the Turf.

PHILADELPHIA

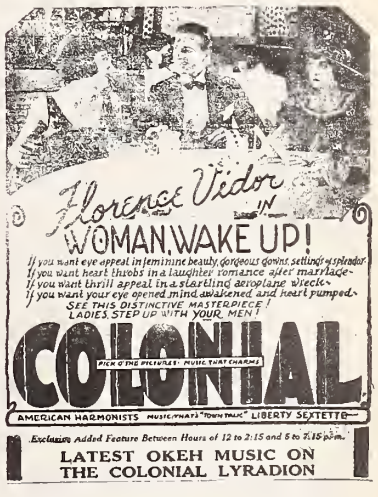
Stanley—
Feature — Beyond the Rocks — Paramount.
Entire program of May 8 retained this week.
Next Week — Smilin' Through — First National.
Stanton—
Feature—Orphans of the Storm—D. W. Griffith—Indefinite.
Karlton—
Current Events—Pathe News.
Cartoon—Felix all at Sea— Masterpiece.
Scenic—Western Ways—Electric.
Educational — Boy Scout Reel — Pathe.
Next Week—Too Much Business—Vitagraph.
Aldine—
Comedy—On Patrol—Sennett.
Starland Revue.
Current Events—Pathe and Universal.
Feature—The Silent Call.
Next Week—Sisters.
Arcadia—
Current Events—Pathe.
Novelty—Movie Chats—Hodkinson.
Comedy—Any Old Port.
Feature—Find the Woman—Paramount.
Next Week—Why Announce Your Marriage?
Regent—
Cartoon—Modern Fishing—Fox.
Comedy—Laughing Gas—Fox.
Feature—Conceit—Select.
Next Week—Pardon My French—Goldwyn.
Palace—
Current Events—News and Topics of the Day—Pathe.
Comedy—Felix all at Sea.
Feature—The Good Provider—Paramount.
Next Week—Across the Continent—Paramount.
Victoria—
Current Events—Pathe.
Comedy—Step Forward.
Screen Snapshots—Masterpiece.
Movie Chats—No. 15—Hodkinson.
Feature—The Broadway Peacock—Fox.
Next Week—The Last Trail—Fox.
Capitol—
Current Events — Kinograms — Electric.
Scenic — Cataracting Niagara — Consolidated.
Comedy—His New Job—De Luxe.
Feature—Glass Houses—Metro.
Next Week—The Sheik — Paramount.

DETROIT

Broadway-Strand Theatre—
Current Events—Screen Snapshots—Live and Let Live.
Prologue to Feature—Arranged by Francis A. Mangan, stage setting set to conform with original title to feature in a manner that makes the fade out from stage to screen unnoticed, within a huge gold frame Gasper Santo renders "Eli Eli," on the finale the title of feature is projected in this frame completing the illusion.
Feature—Your Best Friend—Vera Gordon.
Epilogue—Scene arranged in duplicate of the final scene in picture with Miss Gordon enacting the part in reality, at the conclusion of which she steps before the curtain as a more personal introduction.
Comedy — Johnnie Adams in "Spooks."
Organ Number—A. S. Shaney.

CLEVELAND

State—
Overture — "Southern Rhapsody," by Hosmer. Angelo Vitale, director.
Current Events — Pathe News — Timely Topics.
Cartoon—Mutt and Jeff in "Modern Fishing."
Prologue—"A Trip to Dixieland," a one-act musical comedy entertainment, featuring the Sherwoods and their Band, assisted by the State theatre chorus, arranged and presented by Managing Director George H. Dumond.
Added Attraction — Expose of "Sawing a Woman in Half," in film.
Feature—Reported Missing—Owen Moore.
Next Week—Wallace Reid in "Across the Continent."
Allen—
Overture—"Il Trovatore," directed by Philip Spitalny. With Allen chorus featuring the popular arias of the opera.
Current Events — Allenette — Selected news reels.
Comedy — Light Showers — Snub Pollard comedy.
Specialty — Loose Brothers, song and comedy entertainers.
Feature—Wild Honey.
Next Week—Too Much Business.
Stillman—
Overture—Selections from Victor Herbert Operas, Homer Walters, director.
Current Events—Fox News.
Prizma—Away Dull Care.
Feature—Smilin' Through—Norma Talmadge—Third consecutive week.
Next Week—Beyond the Rocks—Gloria Swanson and Rodolph Valentino.
Park—
Overture—"Oberon," by Weber. Maurice J. Spitalny, musical director.



The way the Colonial of Indianapolis advertised Florence Vidor in "Woman, Wake Up!"



One of Howard Jameyson's displays on "Tol'able David," when this picture played the Isis of Kansas City.

Current Events—Fox News.
Comedy—Torchy's Ghost—Johnny Hines.
Feature—The Beautiful Liar—Katherine MacDonald.
Next Week—The Woman He Married—Anita Stewart.

Standard—
Current Events — International News.
Comedy—Sic 'Em Brownie—Featuring Brownie the Dog in Century comedy.
Feature — Second Hand Rose — Gladys Walton.
Added Attraction—A Guilty Cause Tom Santschi.
Next Week—Step On It—Hoot Gibson.

KANSAS CITY

Liberty Theatre—
Overture—"Stradelia" (Flotow).
Current Events—Pathe.
Comedy—Æsop's Fables—Pathe.
Organ Selections.
Feature—The Good Provider, Vera Gordon and Dore Davidson.
Next Week—The Good Provider (second week).

Dorie Theatre—
Current Events — International News.
Comedy—In the Movies, Snub Pollard.
Organ Selections.
Feature—Pardon My French, Vivian Martin.
Next Week—The Sea Lion.

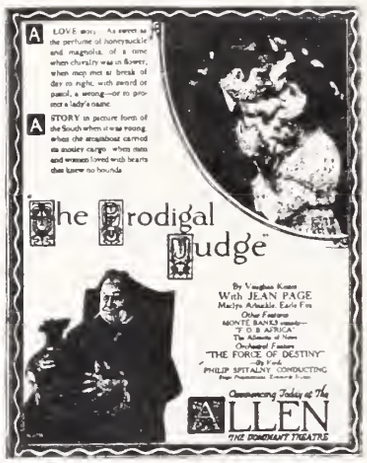
Newman Theatre—
Overture — "The Village Orchestra."
Current Events — Newman News and Views.
Organ Selections.
Special Number — Bendix Male Quartette with atmospheric prologue in conjunction with the feature.
Feature—Turn to the Right, special cast.
Next Week — Queen of Sheba, Betty Blythe.

Royal Theatre—
Overture—Selections.
Current Events — Royal Screen Magazine.
Organ Selections.
Special Number — Lloyd Garrett, tenor.
Feature—Smilin' Through, Norma Talmadge.
Next Week — North of the Rio Grande, Holt-Daniels.

Twelfth Street Theatre—
Overture—Popular selections.
Current Events—Screen magazine.
Comedy—Torchy comedy.
Organ selections.
Feature—Footfalls, special cast.
Next Week—A Doll's House, Nazimova.

ST. LOUIS

Missouri Theatre—
Overture—Royal Garden Jazz Orchestra.
Current Events — Missouri News and Views, Morvich winning the Derby.



Attractive ad used by the Allen, Cleveland, O., when offering "The Prodigal Judge"

Novelty — A Tribute to Motherhood, a presentation.
Added attraction—Radio concert.
Comedy—Lyman H. Howe's Kittenish Cubs.
Feature — The Bachelor Daddy, Thomas Meighan.

New Grand Central and West End Lyric—
Current Events—News and views; topics of the day.
Novelty—Æsop Fable, Pathe.
Comedy—The Show, Larry Semon.
Added attraction—Radio concert.
Feature — School Days, Wesley Barry.

Capitol Theatre—
Current Events—News and views; topics of the day.
Novelty—Æsop Fable, Pathe.
Comedy — My Lady Friends, the DeHavens.
Feature—Pay Day, Charles Chaplin.

Delmar-Criterion-Congress—
Current Events—News and views.
Novelty—Act in one.
Comedy—One reel.
Feature—Gypsy Passion.

Fox Liberty—
Current Events—Fox News.
Cartoon—Mutt and Jeff.
Comedy—Special Delivery, Al St. John.
Novelty — The Leather Pushers, Round One.
Prologue — Atmospheric presentation by Foley sisters.
Feature—Where Is My Wandering Boy Tonight.

ATLANTA

Howard Theatre—
Current Events — Howard News and Views—Culled from various news reels.
Overture—"Woodland" (melodies from the famous musical comedies).
Extra—Arthur Murray and Margaret Bryan in the New Tango, the latest Waltz and They Call It Dancing, "take off" on college set dancing.
Feature—The Prodigal Judge.

Metropolitan Theatre—
Overture—Metropolitan Orchestra.
Current Events—Kinograms.
Comedy—Monkey Shines, Educational.
Feature—Fair Lady, Betty Blythe.

Rialto Theatre—
Overture—Rialto Orchestra.
Current Events — International News.
Novelty—The Leather Pushers—Round Five.
Feature—The Cradle Ethel Clayton.

Criterion Theatre—
Special musical score.
Feature—Orphans of the Storm.

BALTIMORE

Rivoli Theatre—
Overture — "Morning, Noon and Night," Iula Symphony Orchestra.
Current Events — Rivoli News



Unique idea. Note strip of film through center of ad for the Western with Harry Carey at Superba, Los Angeles.

Weekly, Pathe Review, screen magazine.
Feature — Anita Stewart in The Woman He Married.
Novelty—Reginald Denny in Round Two, The Leather Pushers.
Organ Duet — Ernie Cooper and Henry Boehme.

Century Theatre—
Overture — "Mlle. Modiste," Farson's Century Orchestra.
Current Events — Century News Pictorial.
Special—Recital by Justin Lawrie, tenor; Fernando Guarneri, baritone.
Feature — The Green Temptation, Betty Compson.
Organ Solo.

New Theatre—
Overture—New Theatre Orchestra.
Current Events—Pathe Weekly.
Novelty—Urban Movie Chat.
Comedy — Picanninies, Snub Pollard.
Feature—There Are No Villains, Viola Dana.

Parkway Theatre—
Overture—Parkway Orchestra
Current Events—News Weekly.
Vocal—Elizabeth and Amos Sudman in operatic selections
Feature—Beyond the Rocks, Gloria Swanson, Rodolph Valentino.
Saturday Recital — Mary Muller Fink, harpist.

PITTSBURG

Liberty Theatre—
Current Events — International News.
Feature—Beyond the Rocks.
Comedy—On Patrol.
Next Week—Hail the Woman.

Regent Theatre—
Current Events—Kinograms.
Feature—Bachelor Daddy.
Comedy—Meet the Wife.
Next Week—The Ordeal.

Blackstone Theatre—
Current Events—Kinograms.
Feature—Bachelor Daddy.
Comedy—Meet the Wife.
Next Week—The Ordeal.

State Theatre—
Current Events—Fox News.
Feature—Last week of Four Horsemen.
Next Week—Hail the Woman.

Savoy Theatre—
Current Events — International News.
Feature—Western Speed—and Very Yours Truly.
Next Week—Not announced.

Grand Theatre—
Current Events — Grand News Weekly.
Feature—Foolish Wives.
Novelty—Topics of the Day.
Next Week—Not announced.

Olympic Theatre—
Current Events—Pathe News.
Feature—Beyond the Rocks.
Comedy—Beware of Blondes.
Next Week—Beauty's Worth.



A glimpse of an important scene used by Loew's State in an ad offering "Love Never Dies" Los Angeles.



This ad was set in full page space, for "Foolish Wives," playing recently at the Rialto, Tacoma, Wash.

Cameraphone Theatre—
Current Events—Selznick News.
Feature—The Worldly Madonna.
Comedy—Nick of Time Hero.
Next Week—One Glorious Day and The Sleep Walker.

Loew's Lyceum Theatre—
Current Events — Loew's News Weekly.
Feature—The Sleep Walker.
Comedy—Step this Way.
Next Week—Not announced.

Aldine Theatre—
Current Events—Selznick News.
Feature—Shame.
Next Week—Not announced.

Olympic Theatre—
Current Events—Pathe News.
Specialty—Smiles.
Feature—Beauty's Worth.
Comedy—The Piper.
Next Week—Is Matrimony a Failure.

Grand Theatre—
Second Week of Foolish Wives.
Special Attraction — Miss Maud George in person.
Next Week—Reported Missing.

Savoy Theatre—
Current Events — International News.
Feature—Up and Going.
Comedy—The Studio Rube.
Next Week—Not announced.

Liberty Theatre—
Current Events — International News.
Feature—Hail the Woman.
Comedy—Light Showers.
Next Week—Fascination.

State Theatre—
Current Events—Kinograms.
Feature—Hail the Woman.
Comedy—Light Showers.
Next Week—I am the Law.

Blackstone Theatre—
Current Events—Fox News.
Feature—The Ordeal.
Comedy—Monkey Shines.
Next Week—Fascination.

Regent Theatre—
Current Events—Kinograms.
Feature—The Ordeal.
Comedy—Monkey Shines.
Next Week—I am the Law.

Garden and Alhambra Theatres—
Current Events — International News.
Feature—Way Down East.
Next Week—Not announced.

Cameraphone Theatre—
Current Events—Selznick News.
Feature—One Glorious Day—The Sleep Walker.
Next Week—Reported Missing.

Aldine Theatre—
Current Events—Selznick News.
Feature—Sky High.
Comedy—After the Dough.
Next Week—Not announced.

WASHINGTON

Metropolitan—
Feature—Smilin' Through — Continued.
Next Week—I Am the Law—First National.

Palace—
Overture—"Poet and Peasant."
Current News — Pathe News — Topics of the Day.
Comedy—Any Old Port—Christie.
Feature — Why Announce Your Marriage—Selznick.
Next Week—Beyond the Rainbow.

Columbia—
Overture—"June Love."
Current Events—Universal News.
Comedy—The Chauffeur — Clyde Cook.
Feature—Is Matrimony a Failure—Paramount.
Next Week—Missing Husbands—Metro.

Rialto—
Overture—"Onti"—Ora.
Current Events—Fox News.
Comedy—Toonerville Trials.
Feature — Beyond the Rocks — Paramount—Continued.

INDIANAPOLIS

Circle Theatre—
Overture—Selections from "The Fortune Teller."
Current Events—Kinograms.
Novelty—Topics of the Day with "Yoo Hoo," special musical accompaniment.
Stage Specialty—"Miserere," from "Il Trovatore."
Comedy—Battling Torchy—Johnny Hines.
Musical Act—Miami Lucky Seven—Second week.
Feature—The Primitive Lover.
Next Week—Sonny.

Loew's State Theatre—
Current Events—Pathe News.
Feature—Spanish Jade.
Revival Week Features—Seven successful films of the past, changed daily.
Next Week—The Man from Home.

Ohio Theatre—
Feature—Orphans of the Storm, second week.
Special Music—Interpretative score for feature.
Next Week—Same.

Colonial Theatre—
Current Events—Selznick News.
Novelty—Movie Chats.
Comedy—Æsop Fable, current release.
Comedy—Current Snub Pollard release.
Feature—Channing of the Northwest.
Next Week—The Vermilion Pencil.

DES MOINES

Des Moines Theatre—
Feature — Orphans of the Storm, Lillian and Dorothy Gish.
Overture—"Overture Robespierre," after first act, played by Des Moines Theatre Orchestra.
Next Week—Sonny, Richard Barthelmess.

Strand Theatre—
News—Educational Kinograms.
Comedy—One Stormy Knight.
Special Music—"By the Sapphire Sea."
Feature — The Primitive Lover, Constance Talmadge.
Next Week — School Days, with Wesley Barry.

Rialto Theatre—
Overture—Medley with organ and piano.
Special Music — "Over the Hill," sung before the picture and during last reel, by Rudie Baie.
Feature—Over the Hill, Mary Carr.
Next Week—The Great Moment, with Gloria Swanson.

Garden Theatre—
Comedy — Stolen Glory, Educational.
Feature — Yellow Men and Gold, with Richard Dix and Helene Chadwick.
Next Week—Same.

BUFFALO

Shea's Hippodrome—
Overture—"Phedre"—Massenet.
Dance Number — "The Bubble Dance"—Louise Boslet.
Feature — The Wall Flower — Colleen Moore.
Comedy—Pay Day—Chaplin.
Current Events—Hippodrome Review.
Special—Kittenish Cubs — Lyman Howe.
Next Week — Penrod — Wesley Barry.

Loew's State—
Overture—Musical Comedy Hits.
Feature—Fascination — Mae Murray.
Comedy—Step This Way — Lige Conley.
Current Events —Pathe News.
Next Week—The World's Champion—Wallace Reid.

Lafayette Square—
Overture—Organ selections by C. Sharpe-Minor.
Current Events—Fox News.
Feature—Gas, Oil and Water—Charles Ray.
Comedy—"Snub" Pollard funfilm.

Mark-Strand—
Overture—"The Spring Maid."
Current Events—Kinograms.
Feature — The Seventh Day — Barthelmess.
Comedy—Taking Chances — Hallroom Boys.
Next Week—Star Dust — Hope Hampton.

Palace—
Feature—Gypsy Passion.

Keith's—
Feature—Sky High—Tom Mix.

Shea's North Park—
Feature — The Wall Flower — Colleen Moore.

CINCINNATI

Walnut—
Current Events—Pathe News.
Special Feature—Kentucky Derby pictures—Pathe.
Topics of the Day—Literary Digest.
Cartoon—Aesop's Fables—Pathe.
Feature—Beyond the Rocks—Second week.
Next Week—The Good Provider.

Strand—
Current Events—Pathe News.
Special—Kentucky Derby pictures—Pathe.
Topics of the Day.
Cartoon—Aesop's Fables—Pathe.
Comedy — One Stormy Night — Christie.
Feature—The Primitive Lover.
Next Week—Turn to the Right.

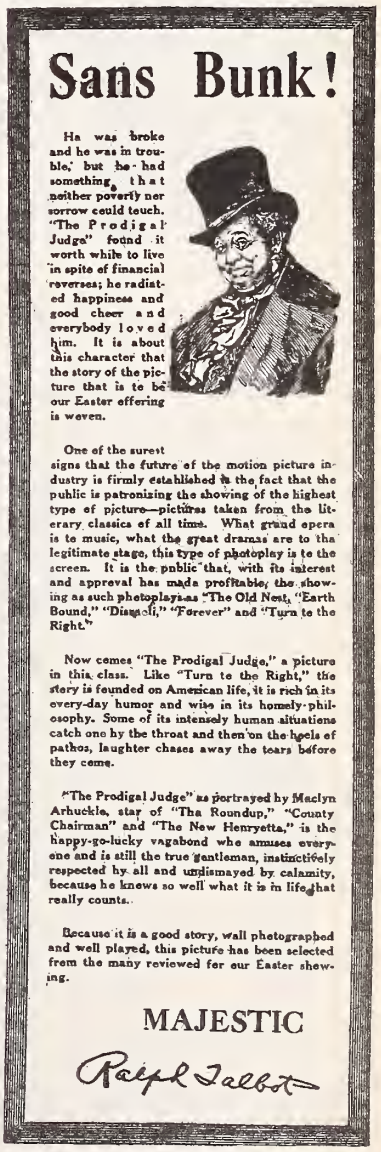
Lyric—
Current Events—Fox News.
Movie Chats—Urban.
Feature—Footfalls.
Next Week—The Last Trail.

Keith's—
Current Events—Keith Pictorial Review.
Cartoon—Aesop's Fables—Pathe.
Comedy—A Rustie Cinderella—Educational.
Feature—The Woman's Side.
Next Week — A Question of Honor.

Capitol—
Current Events—Capitol News.
Feature—The Aee of Hearts.
Added Feature—Head Over Heels.
Next Week—Not decided.

OMAHA

Strand Theatre—
Overture—"The Magic Flute."
Current Events—Selznick News.



The Majestic of Tulsa got results with this ad in connection with "The Prodigal Judge."

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

Beyond the Rocks—
Big stuff. Pulled capacity houses for ten days. (Middle West.)

Opinions divided somewhat. Very well acted and a good programme picture. Satisfactory attendance. (Middle West.)

Good box office attraction. Drew a large attendance for a week's run. (Middle West.)

Did such good business that it was held all week. Great attractions for our modern flappers. (East.)

Story rather weak, but with combination of stars and spectacular element was successful enough to hold over one week. (East.)

A fine picture and a big attraction. Held for a second week. (Middle West.)

Average business with this picture. Audience seemed to fairly like it. (West.)

The Green Temptation—
Only an average feature, although Betty Compson's popularity helped it somewhat. Business fair. (Middle West.)

Betty Compson's popularity here always assures a good attendance. This picture, which met with unanimous approval of patrons, proved to be no exception. (Middle West.)

Boomerang Bill—
Audiences liked this one and recorded their pleasure at the box office.. Business fine. (East.)

Inside the Cup—
On second run did little business. People seem to want to be shocked or to laugh. Did not draw. Good Sunday. (Middle West.)



A unique way in which ten theatres in Omaha advertised the premier of "The Prodigal Judge"

After the Show—
Did fair business on second showing. Snows Lila Lee at her best. Jack Holt seems to be growing in favor. (Middle West.)

Across the Continent—
Fair picture and fair business. (East.)

Midnight—
Picture only fair and business same. (East.)

Back Pay—
Mediocre picture and business not so good. (East.)

Spanish Jude—
Not so very good. (Middle West.)

Travelin' On—
A good come-back for Hart. Played to big houses for week. (Middle West.)

Lane That Had No Turning—
Excellent story. Heart interest and melodrama in just the right proportions. Agnes Ayres and Theo. Kosloff divide acting honors equally. Better than average business. (Middle West.)



A William Fox house, The Terminal, Newark, N. J., combines advertising for three attractions in one space

Bought and Paid For—
A faithful conversion into picture form of the well-known drama. Good picture and box office value. (Middle West.)

The Good Provider—
Considered fair production by patrons. Average business. (West.)

FIRST NATIONAL

The Primitive Lover—
Well received. With proper exploitation should prove winner anywhere. Nice receipts. (Middle West.)

Very well liked. (Middle West.)

Smilin' Through—
Came near to equalling all house records in spite of fine weather which kept most folks outside theatres. Picture received a wonderful welcome from press and patrons. (East.)

One of the great pictures. Critics, film men and patrons agree that it has unparalled entertaining properties. Second week even bigger than the first. (Middle West.)

One Arabian Night—
Best foreign picture shown here. Hitherto censor rejection made the engagement go over like wildfire. Real entertainment from all angles. Opened very big but fell down the end of the week. (Middle West.)

Gas, Oil and Water—
Went across with a bang. Charles Ray a prime favorite. Excellent attendance. (Middle West.)

My Boy—
Young and old they all liked it. Jackie Coogan has host of friends among my patrons. (Middle West.)



How a Fox house, The Terminal, Newark, N. J., advertises a special, "Shackles of Gold"

The Beautiful Liar—
Katherine MacDonald has a lot of fans who are loath to give her up—but this picture is not up to the standard they set for her. Average program picture. Business fair.

The Rosary—
Good picture. Played to big houses for one week. (Middle West.)

FOX

Queen of Sheba—
Successful picture, and played to good houses. Will stand a lot of exploitation.

Perjury—
A powerful and exciting picture, well acted. Average box office attraction. (Middle West.)

Fairly good entertainment and fair box office value. (West.)

Footfalls—
Very poor production. Business was bad. Picture flopped. (Middle West.)

A Stage Romance—
Comment of a patron was that "this is fine for a change and what we need occasionally." Too heavy for the masses. Business fair. (Middle West.)

Without Fear—
Pearl White, being a favorite, this one drew well. (East.)

GOLDWYN

The Man With Two Mothers—
An entertaining and wholesome picture which attracted average business. (East.)

When Romance Rides—
Interesting and well put on little feature but business was poor largely owing to the weather. (Middle West.)

Head Over Heels—
Mabel Normand not at her best in this one. Business poor. (Middle West.)



Attractive Display by the Washington Theatre, Detroit, for "A Stage Romance," Starring William Farnum.

First Run Theatres

(Continued from page 2943)

Comedy—Cold Feet.
Feature—The Bachelor Daddy.

Rialto Theatre—
Overture—Selected.
Current Events—Kinograms.
Special—Prince Lei Lani.
Comedy—How to Grow Thin.
Feature—Fascination.

Moon Theatre—
Overture—Selected.
Current Events — International Weekly.
Feature—Up and Going.

Sun Theatre—
Overture—Selected.
Current Events—Pathe News.
Feature—Ten Nights in a Barroom.

MILWAUKEE

Alhambra Theatre—
Second Week — Orphans of the Storm.

Garden Theatre—
Weekly Topics and Short Subjects.
Two Act Comedy.
Stage Novelties—"Dreaming Alone in the Twilight," Lillian Crossman, soprano; Frank Ridge, tenor. "Out in the Deep," Willard Andelin, basso.
Feature—Her Own Money, Ethel Clayton.

Butterfly Theatre—
Overture—Butterfly Orchestra.
Organ Recital.
Two Act Comedy — School Day Love.
John Greenleaf Whittier and his famous poems portrayed on the screen.
Feature—Fair Lady, Betty Blythe.

Strand Theatre—
Weekly—Kinograms.
Sketchographs.
Feature—The Seventh Day, Richard Barthelmess.
Two Act Comedy—Buster Keaton in Cops.

Merrill Theatre—
Weekly—International News.
Feature—Our Mutual Friend.
Added Feature—The Creation.

Example of How Cut-outs May Be Made Attractive



"Molly O" lobby decorations and picture of the girl who imitated Mabel Normand for the showing of the above named picture while playing at the Strand theatre, Lexington, Ky.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

Thomas D. Sorlero, Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandnsky.
M. C. Horator, Alhambra theatre, Toledo.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rnbin, Minneapolis.
Leo A. Landau, Alhambra theatre, Milwankee.
Jack Kuhn, Loew theatres, Cleveland.
S. Barret McCormick, Managing Director, Allen theatre, Cleveland.
E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.
G. E. Brown, Managing Director, Loew's Palace theatre, Memphis, Tenn.
Stanley Chambers, Palace theatre, Wichita, Kan.
Willard C. Patterson, Criterion theatre, Atlanta.
E. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amnsement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
Lowell W. Calvert, Managing Director, Capitol theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
J. A. Partington, Imperial theatre, San Francisco.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Eugene H. Roth, California theatre, San Francisco.

Do You Know That—

323 Feature Subjects.
241 Short Length Comedies.
60 Short Length (one and two-part) Dramas.
73 Miscellaneous Pictures.
29 Scenics (Series).
15 Split Reels.
9 Serials.
5 Series of New Reels.

Were released between Sept. 1, 1920 and March 1, 1921.

Full data is obtainable on all these subjects. They are listed alphabetically according to titles and cross-indexed under distributing companies in the

Motion Picture News Booking Guide Now Ready For Distribution

Sidney Grauman, Granman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Herbert J. Thatcher, Strand theatre, Salina, Kan.
Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.
L. W. Barclay, Managing Director, Nemo theatre, Johnstown, Pa.
Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.
William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.
Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.
C. C. Perry, Manager, Astor, Strand and Liberty theatres, St. Paul, Minn.
L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.
Joseph Plunkett, Managing Director, Mark Strand theatre, New York.
Samnel Sivitz, Director of Publicity, Rowland and Clark theatres, Pittsburgh.
Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.
Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.
George Tooker, Manager, Regent theatre, Elmira, N. Y.
Ernest G. Stellings, Manager, Grand theatre, Wilmington, N. C.
Phil Gersdorf, Supervisor, Southern Enterprises theatres, Macon, Ga.
W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.
W. Griffith Mitchell, Managing Director, Majestic and Family theatres, Port Huron, Mich.
A. J. Cobe, Managing Director, Central Theatre, New York.



Lobby display and prologue for "The Trap" used by Managing Director A. J. Cobe of the Central theatre, New York

Autograph Photo Stunt Keeps 'Em Comin' for Weeks

J. L. Tidwell of the Cozy theatre, Moroni, Utah, unloosed a corker for "Bought and Paid For" which is pulling the crowds for the next two or three weeks.

He tied up with Rick Ricketson, Paramount exploiteer, to furnish an unlimited number of autographed photographs from Paramount stars. He then advertised that anybody could obtain one autographed portrait of his or her favorite if they attended the next ten Paramount programs at the theatre. That included all the subsequent bills but one.

When the patron bought a ticket for "Bought and Paid For" he received a little card with ten numbers on it. Every time the patron attended, one of the numbers was cancelled. When all ten had been punched, the patron wrote his name and address on the back of the card with the name of his star.

The cards were then forwarded to the Salt Lake City Paramount exchange where Ricketson made the necessary orders from Hollywood.

Mr. Tidwell sold the stunt to his public through a regular mailing campaign and newspaper ads. It is still the talk of the town, and Mr. Tidwell is contemplating making it a permanent feature if the necessary co-operation can be secured from the distributors. He intends to make it possible for anybody to start a new card at any time.

The news of the stunt drifted to other exhibitors and it is being worked now in Manti, Spring City, Lyceum theatre, Murray, Nephi, Sugar House, Hyland theatre, Milford, and American Fork, all in Utah.



Prologue number for "Moran of the Lady Letty" presented by the Capitol theatre, Regina, Canada

Kattman Makes Extra Effort on "Beyond the Rainbow"

MANAGER WALTER KATTMAN of Loew's Crescent theatre, New Orleans, made an extra effort in exploiting "Beyond the Rainbow" because he had Billie Dove booked for personal appearances during the run of the picture.

Mr. Kattman lined the long lobby of the Crescent with large panels of the star in different poses and special "rainbow" mats were used to advantage. Heavy newspaper advertising, post cards, and catch lines on "what people thought was beyond the rainbow" was a part of Mr. Kattman's campaign.



Scene from the "Smilin' Through" prologue presented by the Brooklyn Mark Strand theatre.

Patterson's "Smilin' Through" Lobby Replica of Scene in Picture

Manager W. C. Patterson, of the Metropolitan theatre, Atlanta, had very little exploitation to do in order to put over "Smilin' Through" but this he did in a most attractive manner. The front of the theatre was made to look like a garden gate as represented in the picture. The tall brick posts and the overhead wrought iron work with the little lamp hanging from the center, all made for almost an exact dublicate of the gate in the picture. Then he had all the girl ushers dressed in the period of the story. The girls had on tight black silky looking waists with large flowing white skirts, somewhat as worn by Norma in her Moonyeen scenes.

Appeals to Newly-Weds and Starts Lots of Talk

George Carpenter of the Faramount-Empress theatre, Salt Lake City, got behind "Is Matrimony a Failure" in a four-cornered tie-up that made it impossible for anybody to overlook the picture.

The court-house records in Salt Lake City, Farmington, and Bountiful—adjoining county seats—showed that Cupid had been busy these last few months, so the Paramount-Empress came across with a newspaper ad offering a pair of seats to every couple married in April.

Instead of making the recipients call at the theatre for their tickets, Mr. Carpenter brought the Desert News, one of the town's largest newspapers, in on the stunt to give free publicity and distribute the passes.

If a couple had not been married in any of the three counties they could still have the tickets if they presented their marriage licenses.

"So these newly-weds could not go wrong," Mr. Carpenter tied up fourteen merchants for co-operative ads presenting their wares to the couples under the captions, "Buy From Us So Matrimony Will Not Be a Failure."

Mr. Carpenter didn't stop here either. He went to the local advertising club and got them to offer a silver loving cup to the firm arranging the best co-operative window display for the picture. The winning window was photographed for the Desert News and the stunt stimulated the same fourteen merchants to give their most important display to the theatre.

Mr. Carpenter said there was only one way to decide it. It was a "clean-up."



Lobby display on "The Sheik's Wife" used by the Tower theatre, St. Paul, Minn.



Lobby front for "Theodora" arranged by Oscar White, manager of the Rex theatre, Sumter, S. C.

Metzger Adds Some Thrills to Contest Idea

Manager E. Metzger of the Strand theatre, Creston, Ia., who usually puts an exploitation campaign behind any big picture he gets, outdid himself with his campaign on "My Boy," by handling the star impersonation contest from an entirely new angle, one certain to bring organized interest to the theatre.

In the first place he offered passes to those who drew the best pictures of the star and some 200 drawings were turned in at the theatre; but that was only a sideline. He offered awards to the best impersonators of the star; but worked the contest from a new angle allowing each school to select one candidate as its representative. Immediately the children at every school were interested in backing their candidate and seeing the picture and they interested their parents also.

The contest was run with a freak angle on the opening Sunday night when, after the feature picture had been shown, all the contestants from the schools strolled across the stage to be judged by the amount of applause their make-ups received.

The climax came, however, with the appearance of Manager Metzger's dark horse—"Freddie," a little colored boy who has assisted in exploitation in the past. He came on, dressed up to a reasonable Jackie Coogan, quite unannounced. Asked what school he came from he replied that "S.O.A.G." and defined it as "The School of African Golf." The young Ethiopian's stunt won the crowd and he galloped off with first place, refusing to be led off by the manager, however, until he had been assured he wasn't going to receive any more applause. Each protest he made, of course, was the signal for a renewed outburst.



Lobby decorations on "Get Rich Quick Wallingford" used recently to exploit this picture at the Temple theatre, Branford, Ontario

Pretzels Used to Sell "Ten Nights in a Bar-room"

IT has remained for Manager E. E. Collins of the Rialto theatre, Denison, Texas, to originate a brand new idea in exploiting "Ten Nights in a Bar-room." Instead of rigging up a pre-Volstead bar Mr. Collins went to the other end of the string for his idea.

He sold a local cracker company with the plan of furnishing a quantity of pretzels to which he attached a card which read: Just a reminder—Don't miss "Ten Nights in a Bar-room."

Several thousand pretzels were given away in advance and during the showing. It caused more talk in Denison than any stunt Mr. Collins has tried in a long time.



Window display on "Smilin' Through" secured in a Brooklyn music store during the run of the picture at the Mark Strand theatre

W. K. Donkey Stunt Used for "Over the Hill"

Ray Stennitt, manager of the American theatre, Mexia, Texas, used to advantage the old donkey stunt in connection with the recent exploitation of "Over the Hill."

With a circus clown in white suit and polka dots and rouged face to lead the animal, Stennitt sent the ballyhoo into the streets of the city. On the sides of the donkey were signs with the "I AM A JACK ASS BECAUSE I HAVEN'T SEEN 'OVER THE HILL' YET."

With the clown to lead the sign-bearing donkey, large crowds were attracted by the old but still effective exploitation stunt.

"Connecticut Yankee" Arrives in State at Peoria, Ill.

Strikingly effective was one publicity stunt pulled by the New Madison theatre, Peoria, Ill., in connection with showing "A Connecticut Yankee in King Arthur's Court."

The Union Depot at Peoria is in the center of the city's busiest commercial section; and capital was made of the situation.

Attired in the grotesque garments of a "Sir Boss," which included the exposed garters, the rolled trousers, the fancy array of lace and frills, the high silk hat, the big shining badge of authority, and above all the slender staff with its "Yankee" banner, an employe of the theatre boarded an incoming train about ten miles out of Peoria an hour or so before noon.

There were many Peoria-bound passengers on the train, and the "Sir Boss" attracted general attention.

When the train pulled into the Peoria station a brass band which had paraded up the street with a large banner stating. "We're Going to Meet the 'Connecticut Yankee' Who is Coming to the New Madison This Week," marched up to the train and with a grand flare greeted Sir Boss as he alighted.

Outside the station several autos awaited the "hero." These had been borrowed for the occasion from a local dealer, whose compensation was in the form of a large sign attached to the machines and a slide at the theatre.

The assemblage then proceeded about the streets of Peoria.

The result of the campaign, which was elaborated by the extensive use of a mailing list, the distribution of throwaways, and liberal newspaper advertising, was such as to create a new house record for attendance and receipts.



Ballyhoo for "A Connecticut Yankee" by the New Garrick theatre, Duluth



Manager Charles E. Sassen of the Fremont theatre, Galveston, Texas, is sponsor for this lobby display on "Ten Nights in a Barroom"

Whitefield Kills Two Birds With One Stone

MANAGER RAY WHITEFIELD the Queen theatre, Abiline, Texas, tied up two ideas in one when he exploited Harold Lloyd and Will Rogers in "A Poor Relation."

On one side of his lobby he had a cut-out of Lloyd laughing at the cut-out of Will Rogers on the opposite side of the lobby. The apparent reason for the mirth of Lloyd was because Rogers appeared to be washing clothes. And a clothes line hung across the front of the display only added realism to the whole picture.

In the center of the lobby was an up-to-date electric washer, this was connected to the house current and actually washed all the time the display was in effect. The electric washer was furnished by the local Gas & Electric Co., with signs and demonstrator. Special mention was made in the Electric Company's advertising as to the display and picture—so the benefit derived from this co-operative ad was two fold as all displays of this type should be. Manager Whitefield gained the good will of the local power company and also increased his own business.



The lobby display for "A Poor Relation" and Harold Lloyd comedy by the Queen theatre, Abilene, Texas, and explained by the accompanying story

Schmidt Exhibits Another Effective Lobby Front

Manager Geo. Schmidt of the Strand, Atlanta, built a very effective lobby for the showing of "Two Kinds of Women" and "The Sawmill."

Over the large entrance to the Strand Lobby he built a beaver board arch and painted it in bright colors. Over the center was hand printed "Pauline Frederick in Two Kinds of Women." Then on each side of the arch he had a life size cut of Pauline Frederick dressed to resemble two kinds of women. On one side was the western ranch women, lariat in hand, guns on hips, etc., while on the other side she was dressed as an ultra modern society woman.

Inside the lobby proper Manager Schmidt had a cut-out of Larry Semon sitting on a huge log (both compo board). About a hairs breadth from the end on which Larry is seated a regular saw wheel is placed. This is connected with a battery and runs, and although, the log remains still, it gives a good impression of Larry being slowly carried into the saw. Strewn on the floor were an assortment of blocks and piles of sawdust, which added realism.

Mechanical Lobby Display Exploits "The Wall Flower"

IN exploiting "The Wall Flower" Manager J. P. Harrison of the Hippodrome, Waco, Texas, used as a lobby front an imitation room with the walls covered with a fancy wall paper.

The room was built to represent a dance hall. Chairs were placed around the sides of the display and in one a cut-out of Colleen Moore was arranged.

Directly in front of the Moore cut-out was another cutout showing a couple dancing. By means of an electric motor and a mechanical device the figures were made to look as if they were actually dancing.

The dancing figures moved to and fro while the Wall Flower cut-out looked on. The cost of the whole display is reported as $5.

Novelty Lobby Display Sells "The Sawmill" to Strand Fans

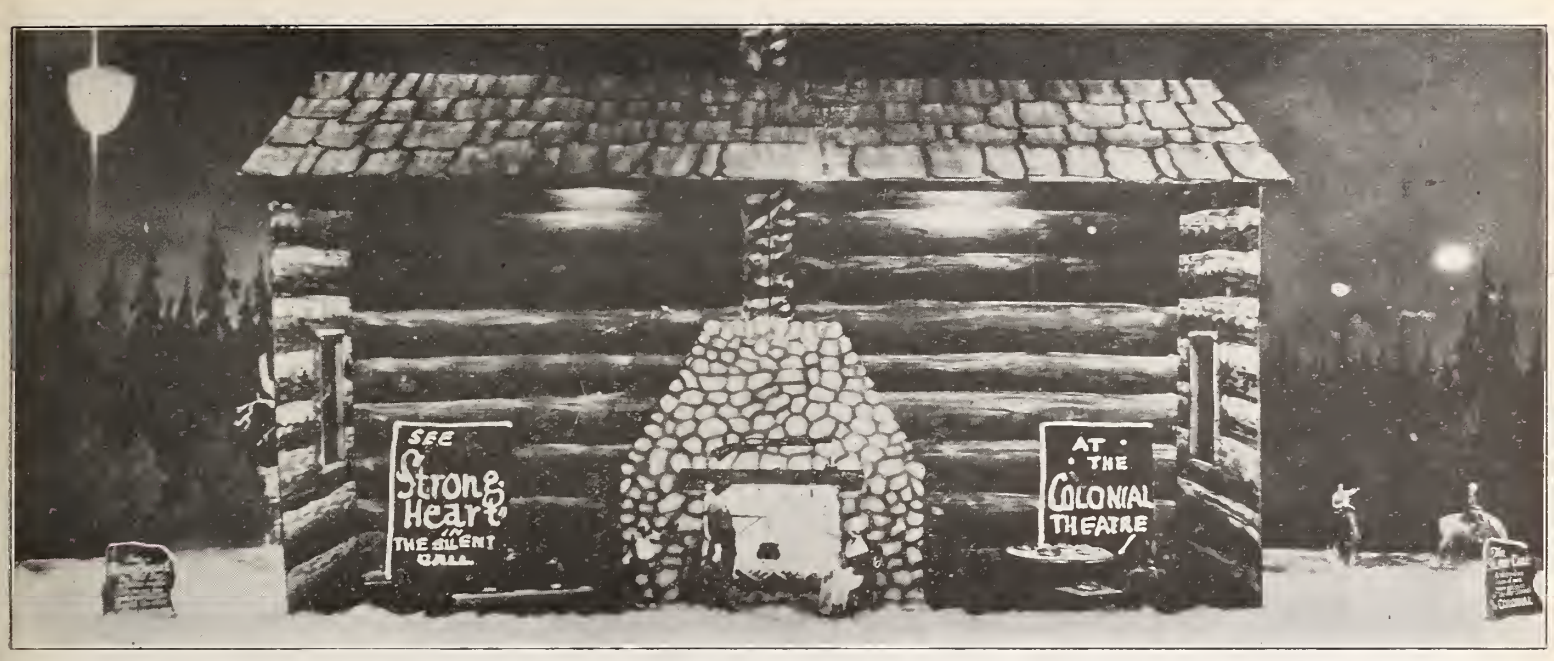
MANAGER DOSTER of the Strand theatre, Montgomery, Ala., recently played "The Sawmill" on a bill that had a weak feature and in consequence gave his exploitation attention to the comedy with profitable results.

He arranged a novelty lobby display that attracted a lot of attention. He built a large circular saw of compoboard and mounted it on a base or frame that resembled a regular saw mounting. In the center he placed a cut-out head of Semon and girl. Photos were arranged on the base and frame work.

The picture was given advance exploitation by the use of slides that advised that there was a good laugh in store for the patrons of the Strand.



Novelty lobby stunt for "Thunderclap" put over by the Isis theatre, Cedar Rapids, Ia.



Window display on "The Silent Call" by the Colonial theatre, Tacoma, Wash.

"Deestrict" School Sells "School Days" to San Diego Fans

For the week's showing of "School Days" House Manager William E. Jones of the Superba theatre in San Diego, Cal., built up a miniature "deestrict" school as a lobby display, equipped with door, windows, black-board and other necessary adjuncts, and used cut-outs of the youthful comedian as "inside atmosphere." Grass matting, of green tint, added to the aspect of the school front scene. Surmounting the school was an American flag, flying to the breeze. The model filled the space between two of the large pillars of the Superba lobby and attracted much attention.



This lobby display on "School Days" was conceived by William E. Jones of the Superba theatre, San Diego, Cal.

Gallagher Gets Cooperation of Local Merchants

MANAGER GERALD GALLAGHER secured a full page tie-up with the local newspapers in connection with his changing of policy of the Palace theatre, Ft. Smith, Arkansas.

The entire page's advertising was devoted to "Her Husband's Trademark." Ads told of the reopening of the Palace theatre and abou tthe class of productions to be shown at the New Palace.



"Smilin' Through" lobby decorations by Harold Franklin, managing director of Shea's Hippodrome, Buffalo

Business Women of Syracuse Basis of Successful Double Truck

Because Syracuse women have been successful in business the Empire theatre, Syracuse, N. Y., was able to run a double truck in the Syracuse Post-Standard to advertise "Hail the Woman." The seven column streamer at the top of the two pages blazed forth the caption, "Syracuse Women Successful in Business," and every advertisement on the two pages came from a store or business enterprise financed or managed by women.

Even insurance was represented, and the wide array of business into which women had forged their way was the signal for a feature news story by which the Empire theatre also profited.

Atmospheric Lobby Front Used for "Three Musketeers"

Manager Richard Dorman of the Imperial theatre, Jacksonville, Fla., brought "The Three Musketeers" back for a second showing and then went about letting the fans know about it in the most logical way, a lobby display that they couldn't get by without it registering.

From compo board he built an elaborate castle front, covering the box office, the front of the lobby, and the marquee, with columns and a balustrade coming down on the outer edge of the sidewalk. The castle was painted to represent rough stone construction. On a wide cornice running around the marquee the name of the star and picture was featured in big, bold letters.

On top of the marquee he used a cut-out of the 24-sheet group. This was illuminated at night by a powerful searchlight located in a window across the street. Just under the marquee hung a big, old fashioned lantern with "window openings." Inside was a 100-watt red lamp.

Tickets were sold through a grating set in that part of the castle which covered the box office.



Cut-out of Norma Talmadge advertising "The Wonderful Thing" at the Saenger theatre, Monroe, La. Richard Manning is manager of the Saenger



Lobby display on "Hail the Woman" used at the Trianon theatre, Birmingham, Ala.

Wright Presents Elaborate Prologue

"Her Husband's Trademark" Presentation Finds Favor With Strand, Seattle, Fans

PROBABLY the largest and most elaborate prologue ever presented in a Seattle theatre was put over a few weeks ago by Manager H. B. Wright of the Strand theatre, Seattle, Wash., during the run of "Her Husband's Trademark."

The theme of the prologue was a great elaboration upon the cabaret scene at the beginning of the photoplay itself. Eleven girls took part, among them Margaret Priester and several others who were members of the original cast that produced the cabaret for Miss Swanson's photoplay. This fact was played up elaborately in all the Strand's advertising and publicity.

The stage was decorated with $10,000 worth of Batik settings, designed by Elmer Floyd, the producer of the review, and executed by him for use at a Seattle cabaret, where his entire company was providing the entertainment. The appearance of the company at the Strand was through the courtesy of the manager of the cafe.

The prologue opened with an Oriental song and dance specialty by Miss Nancy Floyd and two Oriental dancing girls. Following this the duplicate of the cabaret in the photoplay was presented. The members of the chorus, dressed in the exact costumes used in the picture production, marched down the aisles of the theatre onto the stage, where they presented the "Dance of the Toys," as given in "Her Husband's Trademark."

Manager Wright's lobby display for the feature was another great attraction to theatregoers. Each door panel contained a large photograph of Miss Swanson, and the two sides of the lobby were covered with mounted stills of action in the photoplay. The lighting of the lobby and prologue was exceptionally well worked out.

The accompanying photographs show views of the lobby and prologue used by the Strand for "Her Husband's Trademark."

Bath Tub "Saturday Night" Stunt Used at Alexandria, La.

THE w.k. bath tub stunt for "Saturday Night" was put over by William H. Jones, manager of the Saenger theatre, Alexandria, La., recently. Mr. Jones placed a white bath tub in the lobby and hired a girl to sit therein. The girl wore a mask and such other clothing as the law required.

Atmospheric Lobby Display for "Old Oaken Bucket"

IN exploiting "The Old Oaken Bucket" B. B. Garner manager of the Casino theatre, Lakeland, Fla., featured a lobby display that had a prologue value.

In the center of the lobby a well top was built up with old logs. A genuine, old oaken, moss covered, bucket was suspended in this by a rope hung from a pole overhead. The pole projected from the top of the box office. A profusion of moss covered the logs of the well top.

Just back of the well were placed cut-outs of the two principal characters of the picture, as though they were standing at the well taking. Around the well and cut-outs the lobby was filled with small trees and shrubbery, giving a very realistic effect.

The atmosphere created was so in keeping with the picture that this display had the value of a prologue, in that it put patrons into the proper frame of mind for enjoyment of the picture.

Saenger Theatre Stages "Four Horsemen" Parade

Manager Richard Manning, now at the Saenger theatre, Monroe, La., wasn't satisfied with the usual ballyhoo on the "Four Horsemen," but staged a three-block parade! Special costumes were secured from New Orleans for the leading four, appropriately representing War, Conquest, Famine and Death. The latter carried a scythe. The lucky presence of a circus in town gave him the material to fill three blocks—dogs, ponies, and monkeys were used lavishly, also a band, and it woke up the town. A striking lobby display shown herewith supplied all else needed to roll up a big business.



H. B. Clarke, manager of the Majestic theatre, Memphis, Tenn., is the originator of this lobby display on "The Worldly Madonna"



This lobby display on "The Rosary" comes from the Peoples theatre, Portland, Ore.

Inexpensive "Iron to Gold" Lobby Devised by Whitefield

In exploiting "Iron to Gold" manager R. P. Whitefield of the Queen theatre, Abilene, Texas, built a very attractive lobby display.

From the local bank Mr. Whitefield borrowed a number of money bags which he filled with iron washers and paper, to give the effect of their being filled with money.

An iron chest was secured from the local express company office. This was filled with rocks which had been gilded to look like real gold.

Signs told how the lumps of "gold" were found and a man to guard the "valuable" property was placed in the lobby.

All around the marquise hung the bags full of supposed money. Also on the pavement were several of the money bags, all tied to a string—so that when anyone would go to pick them up the string was pulled from inside the theatre causing the bags to slip from out their hands. This caused lots of fun and kept the lobby continually filled with people.



Showing the marquee for "Theodora" built for the engagement at the Strand theatre, Memphis, Tenn.

Bradt Utilizes "Rosary" Cut-out to Advantage

EFFECTIVE use of a twenty-four sheet cut-out gave the People's theatre, Portland, Ore., a novel and attractive theatre front display during the run of "The Rosary." Manager Joe Bradt initiated and executed the idea of having the sheet with the title and the faces of such leading players as Lewis Stone, Dore Davidson and Robert Gordon, turned into a border display lining the steps adjacent to the box office. The background showed sweeping clouds, in harmony with the sea settings of the picture.

The picture was exploited by special showings for Catholic clergy and members of the laity, resulting in strong endorsements that could not have been purchased at any price.

The prologue had a girl, in a niche at the side of the stage, kneeling and telling the beads on her rosary while a local contralto, singing on the darkened stage sang "The Rosary."

Cumberland Merchants Help Burke Put Over "Saturday Night"

There were nine merchants in Cumberland, Md., who believed in "Saturday Night," which accounts for the fact that the news of the great double-wedding was sent to every subscriber of the Cumberland *Evening Times* in the form of a special section.

Manager Tom Burke of the Liberty theatre tied up these merchants to take two of the pages in a four-page section of the newspaper, which not only paid for the entire section but netted a neat profit to the *Times*, which distributed it as part of the regular Friday home edition.

The front page was made up of Paramount press book materials as illustrations of the big scandal story which was an important part of the story of the picture. The fourth page was occupied by the theatre ad announcing the run and other details.

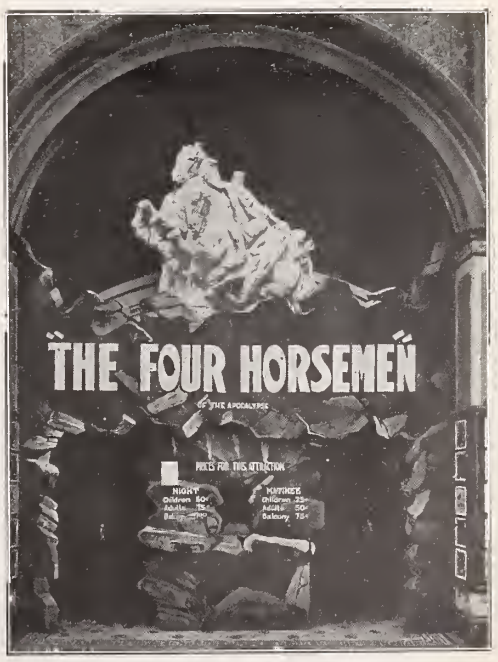
Practical Prop Locomotive as "Iron Trail" Lobby Display

At a small expense D. P. Leach, manager of the Eagle theatre, Swift Current, Saskatchewan, built a lobby display on "The Iron Trail" that is a model of ingenuity.

Mr. Leach constructed a prop locomotive with practical wheels, whistle, bell, etc.

The drive wheels were run by an electric motor. On two places of the wheels sandpaper was placed so when the wheels revolved and met with more sandpaper placed on the track, a sound was produced like that of a locomotive exhause. The bell was rung by electricity and the whistle operated from a small compressed air tank.

Mr. Leach offers to sell his display for what it cost him, $25.00.



This "Four Horseman" lobby display is by the Empire theatre, Edmonton, Canada



This lobby on "Too Much Wife" attracted business for Manager Brooks of the Royal theatre, Little Rock, Ark.

Circle Puts Over Big Campaign

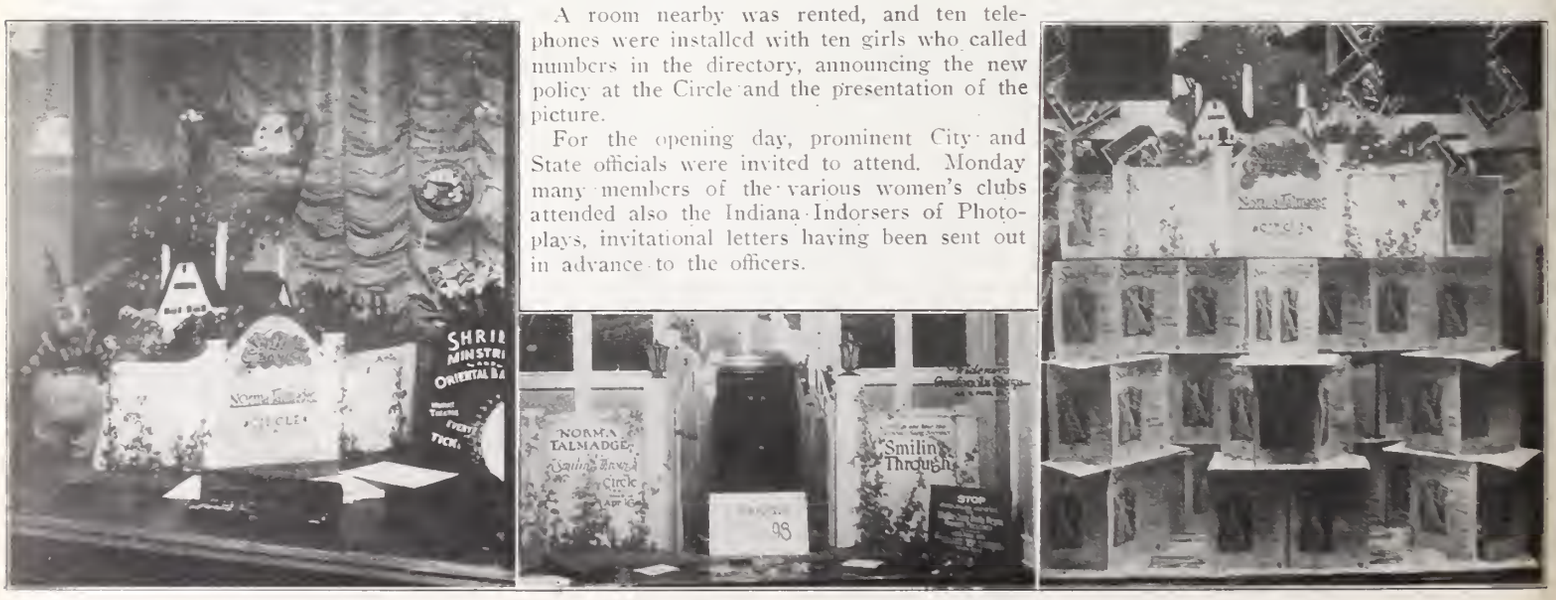
Lieber's "Smilin' Through" Exploitation Most Complete of Anything Staged at Indianapolis

RALPH LIEBER, manager of the Circle theatre, Indianapolis, Ind., arranged an elaborate presentation with "Smilin' Through" and a vocal prologue of a man and woman in the dress of the period of early episode rendered the song to fine effect. The man worked in one in a "spot." Woman is discovered through a scrim drop, as the lights dim up to show her in a scene representing a garden. At the conclusion of the second chorus, the girl vision fades out and the screen is dropped into place as the scrim is raised, while the feature is screened.

Donn McElwaine, Circle Publicity Director, had been plugging "Smilin' Through" in his house organ and by announcement in lobby for about sixty days previous to the play date. An organ solo accompanied by hand colored word slides of the song "Smilin' Through" was a part of the Circle program the week previous to the showing. Ten thousand heralds advertising "Smilin' Through" (the song and record on one side, the attraction, theatre, and play date on the other) were supplied to song shops, phonograph stores, etc., and were wrapped with music and "stuffed" in record envelopes. A head of Norma Talmadge and announcement was on the front page of "Theatre Guide" which is distributed gratis in stores throughout the city. The "original gown" was displayed in a prominent downtown store window, while a small bisque boudoir lamp doll was dressed in a dress copied from the large one and displayed in the Circle theatre lobby carrying a credit announcement for the merchant—saying replica of gown worn by Miss Talmadge in "Smilin' Through" original now being displayed in window of L. S. Ayers Co. About ten downtown store windows displayed songs, records, rolls, and they were set off by appropriate settings built by the Circle Art Staff, representative of the "gates" in the fence in "Smilin' Through." About two dozen hand-painted window cards with a head of Norma and an announcement were placed in downtown stores, getting a flash that would have been impossible with any ordinary window card. The song "Smilin' Through" was broadcasted several evenings by a woman singer from Hatfield Radio Station.

A room nearby was rented, and ten telephones were installed with ten girls who called numbers in the directory, announcing the new policy at the Circle and the presentation of the picture.

For the opening day, prominent City and State officials were invited to attend. Monday many members of the various women's clubs attended also the Indiana Indorsers of Photoplays, invitational letters having been sent out in advance to the officers.



This cut shows three of the several attractive window displays which the Circle theatre, Indianapolis, secured for the engagement of "Smilin' Through"

"Beyond the Rainbow" is "Jazzed" by Drumbar

MANAGER W. E. Drumbar of the Riviera theatre, Knoxville, Tenn., decided to jazz things up for his engagement of "Beyond the Rainbow" and here is what he did. There is a good jazz orchestra in Knoxville but they haven't been together very long and were anxious to get established. Mr. Drumbar knew this, so he went to see them and sold them the idea of advertising themselves by appearing at the Riviera three times daily during the engagement of "Beyond the Rainbow." Some salesman—this man Drumbar!

They made a big hit and helped business wonderfully. And it didn't cost a thing except a little sales effort on the part of Mr. Drumbar. The orchestra was satisfied, too, and booked themselves for two or three dances while at the Riviera.

The lobby was jazzed up in accordance with the jazz idea. Festoons and banners with rainbow colors and varicolored lights in the lobby gave it a festive air.

Radiophone Installed at Grand Theatre, St. Petersburg, Fla.

It has remained for Manager W. J. Melvin of the Grand theatre, St. Petersburg, Fla., to be the first Southern Enterprises manager to install a radiophone in his theatre. He gave the first concert on March 29th.

When Mr. Melvin learned that the Naval Radio Station at St. Petersburg had installed a sending set for concert purposes and would make their debut in the realm of radioism on a certain date, he immediately got busy and grabbed a receiving set for his theatre.

The Naval Station's broadcasting set was given a grand and glorious send-off with songs, speeches, an address from the Mayor of St. Petersburg, etc., etc., and Mr. Melvin was sitting tight and passing it all out to his patrons. All of the speakers and performers were prominent and well known in the city. The audience was most enthusiastic and came out raving about the novel surprise and the possibilities of radio.

Mr. Melvin has now added the necessary equipment to enable him to pick up the concerts given in Atlanta, Pittsburg, and other cities daily. And when he locates something good he tunes in and gives it to his patrons.



This cut shows the two sides of the lobby display for "Ten Nights in a Bar-room," originated by J. M. Edgar Hart, manager of the Palace theatre, Dallas, Texas.

Cady Originates "Her Husband's Trademark" Teaser

When Claud Cady, manager of the Gladmer theatre, Lansing, Mich., began his teaser campaign for "Her Husband's Trademark," he took several small flashes in the paper reading: Watch! 2—4—6—8—10. Wait!

This queer stunt was carried on the next day with this text:

Here they are again. 2—4—6—8—10. See tomorrow's paper. Tomorrow's paper furnished little illumination. All the ad said was: The same numbers. 2—4—6—8—10. What does it mean? The public was left in the dark the next day, too. The ad read:

The mystery. 2—4—6—8—10 will be solved tomorrow.

The ad the next day gave a flash for "Her Husband's Trademark" with the information that the mysterious numbers were the starting hours of the program.



The Columbia, Seattle, with attractively illuminated marquee

Newsboys Adopt War Cry During Run of "Penrod"

THE newsboys of Savannah, Ga., adopted a new war cry during the run of "Penrod" at the Lucas theatre. It was:

"See Freckles Barry in 'Penrod' at the Lucas."

A staid and startled citizenry was shocked out of its calm by this war hoop which in every instance preceded the flop of the afternoon paper a sit landed on the front doorstep. The stunt was arranged by Manager Albert Hill of the Lucas.



Lobby display on "Hail the Woman" with cut-out from 24-sheet used by the Alexandria theatre, Alexandria, La.

Brandford of Newark Gets Star Eagle's Assistance on "Star Dust"

Hand colored photographs of Hope Hampton were offered to more than 80,000 readers of the Newark Star-Eagle as the result of a tie up arranged with the paper when the Brandford Theatre, Newark, N. J., played "Star Dust." A coupon to be clipped from the paper, gave readers their cue and thousands responded.

The immense publicity was the result of a co-operative campaign inaugurated by D. J. Shepherd, managing director, A. Gordon Reid, production manager and M. J. Cullen, director of publicity in which all the prominent retail stores co-operated with two full pages of advertising. Miss Hampton made personal appearances at these stores; and as her coming had been duly advertised they brought huge crowds to whom the picture at the Branford could be advertised by direct methods.

Newspaper Is Feature of Grand Theatre Campaign

Dan Roberts, Manager of the Grand theatre, Columbus, put over the "Why Girls Leave Home" picture principally through the local newspaper. The daily was sold on an essay contest idea, based on the question, "Do You Know Why Girls Leave Home?" and for eight days the front page carried headline displays.

The newspaper campaign was backed up by twenty-four sheets, teaser hangers fastened to automobiles and on door knobs of private residences, and a judicious use of window cards in desirable locations and on street cars. Over the marquee was placed a mounted teaser 24-sheet. A number of large question marks, made from compo board, with a catch line such as, "Is it Love?" "Is it Ambition?" in addition to a number of oil paintings, were used for a lobby display.



"Penrod" cut-out used in the lobby of the Rialto theatre, Orlando, Fla., by Manager Frank Burns.



This is the way E. R. Rogers, managing director of the Rialto theatre, Chatanooga, Tenn., decorated the lobby of the theatre on "A Virgin Paradise."

"Camille" Lobby Cost Little and Was Effective

A very attractive lobby display for "Camille" was arranged recently by Manager B. B. Garner of the Casino theatre, Lakeland, Fla., through the use of small heart letters, 12 inches in height, and painted red on both sides. A sufficient number of these to spell the words "Valentino and Nazimova," were strung on wire across the entire front of the lobby. While immediately in the center of the front a large heart, five feet in height and four feet in width announced the picture.

In addition, two cut-outs of Nazimova made from the 24-sheet were placed either side of the lobby. This display, though inexpensive, was very effective.



Huge cut-out used as a lobby display on "The World's Champion" by the Imperial theatre, Columbia, S. C.

Bryant's False Front Gets Crowds

WHEN "Fool's Paradise" played the Gem Theatre, Oelwein, Iowa, Ted Bryant, Manager of the house built a very attractive false front in harmony with the locale.

In order to properly light it up in the evening he bordered it with fifteen 100 watt lamps. It attracted a great deal of attention and a very profitable business at the box office was the result.



Ballyhoo for "The Night Horseman" recently put over by the National theatre, Winnipeg, Canada.

Cut-out of Jackie Coogan Makes Attractive Display for "My Boy"

A life sized Jackie Coogan did more than anything else to bring the fans into the Trianon Theatre, Birmingham, Ala., to see "My Boy." By putting a cut-out from a twenty-four sheet in an oval, wooden frame, and surrounding it with a wooden sign and photos from the picture, the manager had the boy himself looking down at passersby. It was worth a dozen ballyhoos because it stopped pedestrains just as they were in front of the box office.

Hart's "Forever" Lobby Display Reflects Atmosphere of Spring

Manager J. M. Edgar Hart of the Palace theatre, El Paso, Texas, built an exceedingly attractive lobby display on "Forever" when this picture played his theatre, recently.

A truck load of small trees and pink tissue paper made into "peach blossoms" by the theatre employes was the principal material which Mr. Hart used for his display.

With his "peach trees" planted in the lobby a background was constructed of blue silk which had been used previously for "Little Lord Fauntleroy." The silk was differently arranged and on it was painted peach and apple tree blossoms. Pink lights were used to illuminate the display producing a further atmosphere of Spring.



Scene from the prologue for "The Rosary" which E. R. Rogers, managing director of the Tivoli theatre, Chattanooga, Tenn., recently originated for the showing of this picture.

Live News From Producers

Conducted by EDMOND F. SUPPLE

Baby Marie Osborne in Western Thriller

PATHE EXCHANGE, INC., announces that the strong collection of short subject features and the one serial episode scheduled for release the week of May 28th will be fortified by the next Pathe Playlet, "A Daughter of the West," starring Baby Marie Osborne.

The offering is a rapid-moving western thriller telling the story of how Baby Marie, daughter of the Sheriff, helps capture a gang of desperadoes. The baby star is assisted by "Sunshine Sammy," the little colored comedian, and the two furnish many comedy moments besides taking a hand in rounding up the gangsters.

"The Broken Life-Line" is the eighth episode of the new Pathe serial, "Go-Get-'Em Hutch," produced by George B. Seitz, starring Charles Hutchison.

Al Christie Sails for Scotland

Al Christie, supervising director of Educational-Christie Comedies, is off for Scotland for a few weeks' vacation. He sailed from New York May 13 on the Olympic. While he is away a Scotch picture for which he has been making plans will be filmed in Los Angeles under the direction of Scott Sidney.

Just before Christie left Los Angeles for New York to get his ship, he assigned Neal Burns to work in the Scotch comedy, which will have haunted ancestral castles, kilts, heather and everything.

Good Cast to Support Katherine McDonald

B. P. Schulberg, president of Preferred Pictures, has selected a particularly strong aggregation of players to support Katherine MacDonald in her new screen vehicle for First National release. The picture is titled "White Shoulders" and was written by George Kibbe Turner, appearing serially in the Saturday Evening Post. Lois Zellner wrote the screen version. Tom Forman will not only direct the production but will also appear in one of the principal roles.

The rest of the cast include such well-known players as Bryant Washburn, Nigel Barrie, Richard Headrick (the child actor), Lillian Lawrence, James Barrows, Charles French, Fred Malatesta, and Lincoln Stedman.

Plan Co-operative Picture

Directors, Authors and Stars Will Figure Only in Profits

PYRAMID PICTURES, INC., announces that it will extend its new departure of making motion picture productions on the co-operative plan to include not only directors and author's, but stars as well.

Under the Pyramid Plan of production, the director is given a royalty based upon the producer's gross returns from production with a nominal drawing account during the time consumed in the preparation, filming and cutting of his story, in lieu of a straight salary arrangement.

Authors with unusual stories giving promise of making big box office attractions are likewise offered a royalty with a nominal advance. The same arrangement will be extended to stars of exceptional box office value.

Arthur N. Smallwood, who is supervising the company's production activities said: "Pyramid has set a schedule for a minimum of sixteen productions a year on which no expense will be spared to make them really big pictures. It is our ambition to make every Pyramid production a special, and if proper incentive to our directors, authors and stars for exceptional attainment will accomplish our aim, Pyramid will become recognized as a leader in the motion picture industry as a producer of uniformly high-grade pictures."

Paramount May Releases

"The Man From Home" and "The Ordeal" Ready for Distribution

GEORGE FITZMAURICE'S production of Booth Tarkington's "The Man From Home" and Agnes Ayres in "The Ordeal" are the Paramount features scheduled for release May 21.

James Kirkwood, Anna Q. Nilsson, Norman Kerry, Dorothy Cumming and John Miltern are featured in Fitzmaurice's production of "The Man From Home," a comedy-drama which takes the spectator from the quiet matter-of-fact atmosphere of Kokomo, Ind., to romantic and picturesque Italy. Fitzmaurice took his players and his entire producing unit to Italy where scenes were filmed at Sorrento, Capri and other beauty sports.

In addition to the featured players, Geoffrey Kerr, Jose Ruben, Annette Benson and Clifford Grey have prominent roles. The scenario was written by Ouida Bergere.

"The Ordeal" is Agnes Ayres' second starring picture for Paramount. The story is by the eminent English playright, W. Somerset Maugham, and is his first direct contribution to the screen. In plot and dramatic construction it is said to rank with his "The Land of Promise," "Lady Frederick" and "The Circle," which he contributed to the legitimate stage. The scenario was written by Beulah Marie Dix, and Paul Powell directed.

Miss Ayres plays the role of a young woman who has married a dissolute man for his money, in order that her younger brother and crippled sister may be taken care of.

Conrad Nagel is Miss Ayres' leading man, and excellent support is executed by Clarence Burton, Edna Murphy, Edward Sutherland, Ann Schaefer, Eugene Corey, Adele Farrington, Edward Martindel, Shannon Day and Clare Du Brey.

Goldwyn Has Strong Staff

Able Directors Promise Production of Great Photoplays

WITH six of the country's ablest directors on its staff, Goldwyn Pictures Corporation is looking forward to a new production year which should bring forth great photoplays.

The six directors comprise Rupert Hughes, who will also write the scenarios and continuities for his own productions; Marshall Neilan, R. A. Walsh, E. Mason Hopper, Maurice Tourneur and Allen Holubar. The two latter have been engaged for special productions. The other four will make all of their pictures for a definite period in collaboration with Goldwyn at the Culver City studios.

Hughes is editing and titling his story, "The Bitterness of Sweets," featuring Colleen Moore and Antonio Moreno.

Von Stroheim Planning Elaborate Production

PRELIMINARY details from the Coast in connection with Von Stroheim's new production for Universal indicates another picture of sumptuous proportions. Some of the sets contemplated are exteriors and interiors of the Imperial Palace in Vienna, two principal streets and a pleasure park of the Austrian capital, and two feudal castles.

The story written by Von Stroheim has to do with the colorful military caste in Vienna before, during, and after the war. Such well-known war-time figures as the late Emperor Francis Josef, the assassinated Archduke Francis Ferdinand, the ill-fated Emperor Carl, his widowed Empress Zita, and Count Berchtold enter into the story. The pivotal roles have been assigned to Mary Philbin, Dale Fuller, Maude George, Al Edmundson and Caesar Gravina. The title has not been divulged.

Production work is to start in two weeks at Universal City.

Movie Players Carnival in New York

A Movie Players' Carnival will be held at Starlight Park, the Bronx, New York, from June 5th to 10th. The purpose is announced to be the establishment of a sick and benevolent fund for the Film Players' Club, Inc. An extensive program, including dancing exhibitions, athletic games and sports, and a public demonstration of motion picture production, in which well-known directors and stars are scheduled to participate, has been arranged. The carnival is to be conducted under the management of A. D. V. Storey with a staff of film players and directors of the Eastern Coast, it is stated.

Phillis Haver Cast for Role in "Christian"

Goldwyn announces that it has selected Phillis Haver to act the important role of Polly Love in its screen version of Hall Caine's novel, "The Christian," which Maurice Tourneur is to direct in England. Richard Dix, who will play the role of John Storm, and Mae Busch, cast as Gloria Quayle, are already in London. Miss Haver will soon join them there.

Third Starland Revue Due May 20th

STARLAND REVUE No. 3, the third of the series of novel short subjects now being offered on the R.-C. short subject program, will be released to exhibitors on May 20.

A few brief views of "The French Doll," the popular comedy in which Irene Bordoni is starring, are shown in Starland No. 3. Vaudeville lovers will be pleased to see some intimate views of Ford and "Truly," which shows "Truly," vaudeville's best trained dog, practising his tracks. Little Billy, another vaudeville headliner, is shown on the stage and in his dressing room. William Faversham is shown in intimate off-stage views, and the art of a well-trained Broadway chorus is illustrated by the girls of "For Goodness Sakes."

"Our Leading Citizen" Wins Much Praise

In a wire received by Jesse Lasky just before his departure for Europe last week, Thompson Buchanan, production supervisor at the Lasky studio, commends "Our Leading Citizen," Thomas Meighan's new picture by George Ade, as follows:

"If there is a literature of the screen, this is it. Not merely is it filled with laughs but it has a world of genuine emotion and a significant theme deeply applicable to American life. Altogether, it's a bear."

In a letter previously received by Mr. Lasky, Mr. Ade, who edited and titled the picture, wrote as follows:

"Tom Meighan and Al Green have just brought to me the completed picture, 'Our Leading Citizen.' Believe me, I am very happy over the manner in which you have treated my material. Here is one author who will not dare to complain that they changed his 'stuff' on him."



J. E. Bowen, who recently took over all the Benjamin B. Hampton photoplay interests

"Grandma's Boy" Premiere

Harold Lloyd Comedy at Symphony, Los Angeles, for Indefinite Run

TO Dr. Brockwedel's Symphony theatre, Los Angeles, was accorded the honor of the world's premiere of the newest Harold Lloyd-Associated Exhibitors feature, "Grandma's Boy." The picture opened there Sunday, May 14th, for a run of indefinite length.

Telegrams to Arthur S. Kane, president of Associated, early in the week told of smashing crowds on the opening day. Months ago, before the production of "Grandma's Boy" at Culver City was nearly finished, leading exhibitors in many cities made known their ambition to be awarded the distinction of presenting the film on its first run anywhere.

The decision to award the honor of presenting "Grandma's Boy" for the first time to the big Los Angeles Symphony of necessity was made so recently that Dr. Brockwedel had only a few days in which to exploit the attraction. But his efficient publicity department immediately got busy and Los Angeles was bill-boarded with block 24s, much advertising space was purchased in the local newspapers, and, as always, an original and elaborate lobby display was made in the Symphony.

Even so, the preliminary campaign was of much shorter duration than ordinarily is considered necessary for even a big star attraction. That the engagement started with a bang was regarded by Dr. Brockwedel as further evidence of the extraordinary drawing power of Harold Lloyd's name.

Two earlier Harold Lloyd-Associated Exhibitors' releases, "Never Weaken" and "A Sailor-Made Man," also played the Los Angeles Symphony, and each scored a notable success there. The latter, in particular, had a remarkable run and achieved a smashing triumph. Dr. Brockwedel made it the sole feature of his program and he is according the same outstanding position to "Grandma's Boy," a distinction of which few comedies have been considered worthy.

"U" Names Fall Releases

Most of Nine Jewel Productions on Schedule Have Been Completed

CARL LAEMMLE has just announced very nearly the full quota of next year's Universal-Jewels. These include nine definite releases, with at least three more to be decided upon later. This announcement is made earlier in the year than ever before, because Universal is in the strongest position that it ever found itself in regard to its Jewel pictures. All but two of the nine are in production and most of them are entirely completed.

The three pictures which are being made at the present time are "The Storm" with an all-star cast headed by House Peters; "The Flame of Life," starring Priscilla Dean; and "Human Hearts," with House Peters at the head of a very strong all-star cast.

The full line-up includes "The Storm," the Broadway play which ran for so long at the 48th Street theatre; "Human Hearts," the famous old melodrama by Hal Reid; Priscilla Dean in "Under Two Flags" by Ouida; "The Kentucky Derby," adapted from "The Suburban Handicap," by Charles T. Dazey, with Reginald Denny, Lillian Rich, Gertrude Astor and Kingsley Benedict; "The Flame of Life," by Frances Hodgson Burnett, with Priscilla Dean in the stellar role; "The Flirt," by Booth Tarkington, with Eileen Percy and Helen Jerome Eddy; Priscilla Dean in "Trimmed in Scarlet," the Broadway stage play by William Hurlbut in which Maxine Elliott starred; "Oats for the Woman," a Cosmopolitan magazine story by Fannie Hurst; and two Jewels by von Stroheim, one of which is already in production.

The three Jewels which will be in the exchanges before this month is out are "The Storm" and "Human Hearts" and "The Flame of Life." During June "The Kentucky Derby" and "Under Two Flags" will be added to this list, making five pictures in the exchanges far ahead of their actual release dates.

Ince Makes Personal Appearance in N. Y.

Thomas H. Ince, producer of "Hail the Woman," a First National attraction which has met with unusual popularity, appeared in person at the showing of the production at the Gotham theatre, Broadway and 138th Street, New York, on May 2, and made an address from the stage.

Ince told the capacity audience that he had once lived in that neighborhood, and therefore took a personal interest in the Gotham. He explained the underlying purpose of "Hail the Woman," which he considers his greatest work, and after speaking sat through the showing of the picture.

June Century Comedies Are Announced

Stern Brothers announce their Century Comedy June releases as follows:

"Some Class," featuring Brownie in a story about school days, directed by Alf Goulding.

"Speed Up," with Harry Sweet, directed by Arvid Gillstrom.

"Ten Seconds," a parody on the fight in the Leather Pushers, starring Lee Moran, and directed by Fred Hibbard.

"Horse Tears," starring Queenie, the Century horse star, and directed by Fred Hibbard.

Educational Comedy in 13-Week Run in L. A.

"SCHOOLDAY LOVE," an Educational-Campbell Comedy, has just closed a notable run at Miller's Theatre, Los Angeles, where this two-reel children and animal comedy ran for thirteen weeks and five days in conjunction with "The Silent Call."

Few, if any pictures, have ever had as long a run in a regular motion picture house. "Schoolday Love" was shown during the entire run of the longer picture.

Doreen Turner and Coy Watson, Jr., are featured in "Schoolday Love," with a dog, a monkey, a bear and a donkey. The comedy was supervised by William S. Campbell.

"Nero" Opens on Broadway, May 22

The long-heralded and much discussed super-spectacle "Nero," produced by William Fox, will have its premier at the Lyric theatre, New York City, on Monday evening, May 22. This big special, which took nearly a year in the making, was done in Rome, Italy, with an international cast directed by J. Gordon Edwards.

Jos. Seidelman Again with Paramount

The appointment of Joseph P. Seidelman, well-known in New York film circles, as a special representative of the foreign department of the Famous Players-Lasky Corporation was announced this week by E. E. Shauer, director of the department. During the past year Mr. Seidelman has been assistant general manager, in charge of sales, of Associated Producers, and he is returning to the Paramount organization after having achieved brilliant success as a sales executive.



Marie Prevost in a scene from "Kissed," Universal production

"Lady Godiva" Opens at Central, New York

"LADY GODIVA," Associated Exhibitors' attraction, was given its premier showing at the Central Theatre, New York, last week. The week's engagement was highly successful, according to word from the Associated Exhibitors' headquarters, and the critics of the local dailies had many favorable opinions to express concerning this Wistaria production.

Gordon Trent of the Morning Telegraph declared, "It is beautifully done and one of the few pictures on the screen which has ever impressed us tremendously." The setting received special mention. "There are quaint street scenes, massive castles and banquet halls and glimpses of medieval splendor," added this critic.

Wrote Don Allen in the Evening World: "Although much has been made of the famous ride of this devoted woman, it is not the picturization of a flapperish exploit but a beautiful picture of a beautiful poem."

The Evening Telegram is quoted: "'Lady Godiva' was well received. Every schoolboy and school-girl has read the classic rhyme, but they will remember it all the better for having visualized it."

To Retain All Features in "The Old Homestead"

"While the sentiment that made the original play of 'The Old Homestead' so universally popular, and the characters that the public has grown to love or hate, as the case may be, will be retained in the Paramount picture version of the classic by Denman Thompson, around this original plot will be built a tremendous story, one with a universal theme."

Frank E. Woods, supervisor-in-chief at the Lasky studio, thus described the projected production which is to go into work very shortly under the direction of James Cruze.

"Reported Missing" Is Given Hard Test

R. C. Fox, Select's Buffalo manager, reports to the Selznick home-office in connection with the week's run of "Reported Missing" at the Empire theatre, Syracuse, that the Empire management "were tremendously pleased with the box-office results achieved in the face of about the strongest opposition which could be imagined."

Among the pictures playing the town simultaneously, according to the Selznick office, were Charles Chaplin in "Pay Day," Gloria Swanson and Rodolph Valentino in "Beyond the Rocks," the Universal special, "Foolish Wives," and "The Three Musketeers."



John Gilbert in "The Yellow Stain," Fox picture

Millarde to Direct Special

Same Staff to Produce "If Winter Comes" That Made "Over the Hill"

WILLIAM FOX announces that Harry Millarde will direct the screen version of "If Winter Comes." Mr. Millarde's assistant will be Dave Solomon, and his cameraman Joe Ruttenberg. This is the team that is responsible for "Over the Hill," and Fox officials feel the assignment of these experts to the production of A. S. M. Hutchinson's now famous novel will result in a special of an unusually high calibre. The filming of the story will be carried on in England so as to preserve the atmosphere and native flavor of the novel.

The personnel of the cast is still unannounced. It is understood, however, that at least some of the players will be selected from among English artists after Mr. Millarde and his staff go abroad. Messrs. Millarde, Dave Solomon, and Joe Ruttenberg will sail for England on board the new Cunard liner, Cynthia, on May 25th. Their headquarters will be at No. 13 Berners street, in the Oxford street district, London, the principal office of Fox Film Corporation in Great Britain.

In London, Mr. Millarde and his staff will meet A. S. M. Hutchinson, the author of "If Winter Comes." A series of important conferences will be held, at which details of the production will be finally thrashed out. Mr. Millarde is eager to exchange ideas with the man who wrote the famous work which he is to film, and Mr. Hutchinson is just as anxious to co-operate in the actual production of his novel.

Mr. William Fox will also be in London at this time and will sit in these conferences.

Mr. Hutchinson had already indicated in a general way that some of the locations for production work will be found in Devonshire, in County Kent and in the old Cathedral town of Canterbury. He will indicate to Mr. Millarde the very scenes that he had in his mind when describing them in his novel.

R-C Drama Due This Month

Pauline Frederick's Production for Release in May

PAULINE FREDERICK'S latest R-C production, "The Glory of Clementina," has been scheduled for release by that company on May 28th. This is a screen adaptation of the novel of the same name by William J. Locke. Emile Chautard, the noted French director, directed the production.

"The Glory of Clementina" was purchased especially for Miss Frederick in the belief that it contained a role of sufficient dramatic strength and which at the same time fitted perfectly Miss Frederick's own type of beauty. It calls for remarkable character delineation.

Louise Dresser makes her debut on the screen in "The Glory of Clementina." Truly Shattuck, Edward Martindel, Edward Hearn, Jean Calhoun, Lincoln Plummer, George Cowl and Wilson Hummel support the popular R-C star.

Katherine MacDonald in New Picture

Filming of "White Shoulders," a First National attraction in which Katherine MacDonald is starred, is progressing satisfactorily, according to reports from the Coast. It is based on a Saturday Evening Post serial by George Kibbe Turner, and the screen version was made by Lois Zellner.

Prints of New Goldwyn Series in Exchanges

THE prints for all of Goldwyn's eight productions in its fourth group of releases for the present season are now in the twenty-two exchanges of the Goldwyn distributing system. A list of these eight productions follows:

"The Wall Flower," written and directed by Rupert Hughes with Colleen Moore and Richard Dix in the leading roles; "Yellow Men and Gold," which Irvin V. Willat produced from Gouverneur Morris' story with Helene Chadwick, Richard Dix and Rosemary Theby in important parts: "The Dust Flower," directed by Rowland V. Lee from Basil King's story with Helene Chadwick heading an all-star cast; "When Romance Rides," produced by Benjamin B. Hampton from Zane Grey's novel, "Wildfire," with Claire Adams, Carl Gantvoort and Jean Hersholt in the leading roles; "Golden Dreams," another Benjamin Hampton production based on a Zane Grey story; "Always the Woman," starring Betty Compson; "Mr. Barnes of New York," with Tom Moore in the title role; and "Head Over Heels," in which Mabel Normand is starred.

Five Famous Beauties in Single Picture

Having completed "One Clear Call" for Associated First National release, John M. Stahl, producer-director under the Louis B. Mayer banner, has left Los Angeles for an extended tour of the northern part of the state in search of locations for his next picture. The story, an original, as yet unnamed, is laid in the East, most of the action taking place in a small town not far from New York City. The palm trees and orange blossoms of Southern California necessitate a search farther north for the proper outdoor surroundings.

Five famous beauties of filmdom will be seen in one picture when "One Clear Call" is released. The girls are Claire Windsor, Irene Rich, Doris Pawn, Shannon Day and Annette De Foe.

Half of Program Given to Metro Films

In his program of six photoplay attractions offered during the recent first anniversary week at the Cinderella theatre, Williamson, W. Va., Hiram Banks, manager of the picture playhouse, placed three Metro releases. One Paramount picture, one First National and one Fox attraction completed the special program for the week.

The Metro subjects chosen were the two Rex Ingram productions, "The Conquering Power" and "Turn to the Right," and Robert Z. Leonard's presentation of Mae Murray in "Peacock Alley."

Rothacker Will Supply Hand-Colored Prints

WATTERSON R. ROTHACKER has completed arrangements whereby hand-colored film prints may now be obtained from the Chicago Rothacked laboratory. None but artists of proven ability will engage in this phase of Rothacker service, it is announced.

Exceptional Pictures, Inc., was one of the first producers to take advantage of this hand coloring service. Duncan Mansfield, art director, came to Chicago in connection with hand coloring on scenes in "Sonny," a First National picture starring Richard Barthelmess.

"It's a knockout," said Mansfield, after the screening of the first colored print.

Portland Editor Lauds "Orphans of Storm"

The following editorial endorsement was written by E. B. Piper in the Portland Oregonian while D. W. Griffith's "Orphans of the Storm" was being shown at the People's theatre, Portland, Ore.:

"Revival of this new version of 'The Two Orphans,' a play once immensely popular on two continents, is a sign of one of two things, and perhaps both of them. It shows that playgoers are still capable of reaction to the standard emotions, that virtue is still respected, and vice hated, as of old—and, besides, it points to the probability that producers in the recent past have been mistaken in their assumptions as to public taste. Every wholesome story that wins approval—even by the box-office standard of approval—is a vindication of the popular judgment as a whole."

Rupert Hughes Aiming at Titleless Film

In all probability Rupert Hughes' new Goldwyn photoplay, "The Bitterness of Sweets," featuring Colleen Moore and Antonio Moreno, the photography on which Mr. Hughes has just completed, will not have any subtitles.

Mr. Hughes is now editing the film and he purposes doing away with all subtitles, if it is at all possible, or, failing that, to use them so sparingly that they will scarcely be noticeable.

Baby Peggy Is Making Fairy Stories

Baby Peggy, the three-year-old star of Century Comedies, is beginning "Jack and the Beanstalk," that well known classic of childhood. The little girl has just finished two pictures, one of which is a fairy story, "Little Red Riding Hood," and the other of a story of immigrant life, called "Peggy Immigrates."

The cast of "Little Red Riding Hood" includes Louise Lorraine and Johnny K. Fox, as does also "Peggy Immigrates."

Praises "Smilin' Through"

Sir Arthur Conan Doyle and Presbyterian Minister Among Admirers

"SMILING' THROUGH," the Norma Talmadge—First National attraction which has created a country-wide sensation, has won high words of praise from sources other than those of the trade and motion-picture fandom.

Sir Arthur Conan Doyle, who is now delivering a series of lectures in this country on Spiritualism, which in a poetic sense, is one of the motifs of the photoplay, after viewing the picture at the New York Strand theatre, sent the following appreciation to Joseph Plunkett, managing director of the theatre:

"Dear Mr. Plunkett—

"We greatly enjoyed the very beautiful film. It is true to life—and to death.

"Your sincerely,

"ARTHUR CONAN DOYLE."

Rev. George E. Parisoe, pastor of the First Presbyterian Church of Sioux Falls, S. D., has also commended the picture, in the following letter to Jay A. Dundas, manager of the Strand theatre in that city:

"My Dear Mr. Dundas:

"Permit me, please, to commend you for presenting such a high grade, wholesome picture which is now being displayed at your theatre under the title of 'Smilin' Through?' Such a play can not help but make the world a brighter, happier, better place in which to live, for the lesson it holds to one's view.

"Will not the forces of righteousness in our city quickly see the great advantage in patronizing such a picture as 'Smiling Through,' thus encouraging such managers as yourself and others to display high-grade films?

"I wish to congratulate you for the showing of this picture and sincerely hope that you will continue in displaying the same high-grade pictures in the future as you have in the past."

Mr. Dundas is an Associated First National franchise holder.

Will Produce in Holland

American Stars and Directors to Make Several Features

A CONTRACT has just been consumated between the Hollandia Film Company, represented by Miss Elsie Cohen, and certain stars and directors, whereby a complete American Producing Unit will proceed at once to Holland to start work on several massive features.

Miss Evelyn Greeley, popular in Europe as well as in America has been persuaded to postpone her activitics here, to star in the new Hollandia super-features.

Carlysle Blackwell, long a screen favorite, has been chosen to co-star with Miss Greeley in the Hollandia Productions. Blackwell left the screen temporarily to appear as a headline attraction for the United Booking Offices over the Keith and Orpheum circuits, and has just completed sixty-two consecutive weeks.

For over two months Miss Cohen has been studying American productions and American Directors and she selected Oscar Apfel to direct these pictures.

While Holland has magnificent scenery as a background for pictures, the producing companies will travel to other countries of Europe to get scenery necessary for their features.

The Producers Security Corporation, American agents for the Hollandia Film Company, is non-committal on the title of the first Hollandia Feature, but admitted that Joseph Farnham, one of the best of continuity writers, adapted the play and prepared the script.

It is stated that this will be the first time a complete American Production Unit has left for abroad on a definite mission to a definite place to produce features.

Miss Cohen and her newly acquired director and stars will leave on the steamship Majestic May 20th,



Evelyn Greeley and Carlyle Blackwell, who leave Saturday to co-star in several feature productions in Holland for the Hollanda Film Company

Predict Big Success on "Reported Missing"

THE early activities of the Select sales forces promises great success for Owen Moore's new attraction, "Reported Missing," according to John S. Woody, general manager. From every branch manager has come to Mr. Woody proof of unusual interest in the sales campaign that is expected to give "Reporter Missing" a wider distribution than any Selznick attraction has ever had, declares the home office.

While Owen Moore's new offering was on display at the Criterion, New York, the various branch managers were hustling to give the show a start in their own territory, preparatory to the general release of "Reported Missing" about May 15. The Chicago premier took place at Jones, Linick & Schaeffer's Randolph theatre, first of the big centers.

"The Old Nest" Meets with Big Demand

Goldwyn's campaign to have its photoplay of home, "The Old Nest," by Rupert Hughes, booked by the exhibitors of the country for return showing on Mothers' Day, or the week within which it falls (the week starting Sunday, May 14), was highly successful, according to the Goldwyn home office.

Every available print of "The Old Nest" was snapped up by exhibitors who wished to return date on the film for Mothers' Day week. In fact there were not enough prints of "The Old Nest" in existence to fill the demand, and many exhibitors asked for "The Man With Two Mothers," the Alice Duer Miller photoplay in which Mary Alden plays a mother role.

"Jack" Woody in Tour of Exchanges

Since his recent alliance with the Selznick enterprises in the capacity of general manager of Select, "Jack" Woody has been spending most of his time in the field meeting the personnel of the Selznick distributing forces. His tour has taken him to the exchange centers throughout the country, and while affairs of general policy have engaged much of his attention in conferences with exchange managers, the selling of the new Owen Moore picture, "Reported Missing," has been a matter of special consideration throughout his itinerary.

Stage Celebrities in Cast of Fox Special

Additional stage celebrities added to the cast of "Kentucky Days," a big special Jack Ford is directing on the coast for Fox, include Lonn Poff, Henri de la Garrique, Carolina Rankin, Cordelia Callahan and Helen Field. There are fifteen leading characters in the production which was written by Paul H. Sloane.



Thomas Meighan in "The Bachelor Daddy," a Paramount picture

W. C. T. U. Tie-Up for "Ruling Passion"

An important co-operative arrangement has been effected by Distinctive Productions with the W. C. T. U. in behalf of "The Ruling Passion," the George Arliss picture released by United Artists. The tie-up was arranged in accordance with the following suggestions of Elizabeth Newman of the Motion Picture Service Bureau of the National W. C. T. U. The suggestions followed a recent showing of the picture at the Village theatre, Wilmette, Ill.

"I should like to know if you would care to take our list of cities in the United States (foreign countries, too, if you like) having local W. C. T. U. organizations and checking those where 'The Ruling Passion' is to be booked so that we can inform our unions when this film is to be given in their towns or cities and give it publicity with a view to interesting as many of the local public as possible."

In closing her letter to Mr. Friend, Miss Newman said: "If you want to use this organization's megaphone to call the world to look upon your good products we are here for that purpose."

Distinctive Productions' executives are preparing a detailed tie-up plan between exhibitors contracting for "The Ruling Passion" and the 20,000 local W. C. T. U. organizations, and this will be available upon request to Distinctive Productions.

Select Has Special Showing

Sport Writers View "The Referee" at Midnight Showing in Criterion

HENRY Siegel, manager of the metropolitan sales district for Select Pictures Corporation and directly in charge of the distribution of Select product in Greater New York City, is tabulating results of the interesting experiment which Select tried a few days ago when a Selznick picture was given its New York premiere at an invitation showing before one of the most "highly specialized" audiences which has ever assembled in the motion-picture business.

The picture shown was Conway Tearle in "The Referee." The audience assembled was made up almost exclusively of sporting writers on New York newspapers and others who are professionally interested in boxing, to the number of almost one thousand people who taxed the seating capacity of the Criterion theatre at midnight, Wednesday, May 3.

The thought back of the unusual showing, held at an hour when most people are in bed, was that if "The Referee," which is a fight picture from a story by Gerald Beaumont in the Red Book, could be properly introduced to those whose interest in the fight game had been previously established, there could be created a real public demand for the attraction in theatres throughout New York. Mr. Siegel, of the New York Select organization, is prepared to prove that this is exactly what happened. Some of the sporting writers found occasion to make reference to the picture in their columns but it seems apparent that the greatest benefit from the showing is coming from the flood of mouth-to-mouth advertising which was let loose by the exhibition. Since the showing there has been numerous requests from exhibitors throughout Greater New York who are not regular Select customers for bookings on "The Referee" and the explanation has been given that representatives of Boxing and Athletic clubs have asked that it be shown in their communities.

Fairbanks Picture Costly

"Doug" Argues Against "Slump" Talk With Extravagant Production

THERE is a new angle to be had on the slump is the motion picture business out at the Douglas Fairbanks studios.

Fairbanks' attitude toward the aforesaid slump is concisely expressed. "It is all due to bad pictures," he says, and his answer to the "gloom peddlers" was to start in on a production which will be not only the most expensive, but the most romantic of any he has yet made.

The acres of medieval walls, now long constructed, the tons of armor, broadswords and other properties being assembled, are weighty arguments against pessimism.

"But the new picture," says Fairbanks, "is not to be all expensive setting. It has a clean-cut, human story, great historical interest and is full of the same romantic daredeviltry that made 'The Three Musketeers.'"

It is the opinion of Fairbanks and Allan Dwan, who is directing the production, that sordid realism in pictures has just about had its day. Historical romance, stories that are genuine and human without being either drab or "sexy," if they are not already, will soon be the most successful, in their opinion.

Lambert Hillyer Will Direct Frank Mayo

Lambert Hillyer has been engaged to direct Frank Mayo in his next Universal production. The title of the story will be "Broken Chains." It was written by Jack Bechdolt and the continuity has been prepared by Charles Sarver.



Al Christie (right), supervising director Educational-Christie Comedies, and his production manager, H. D. Edwards, who sailed for Europe May 13 on the Olympic

Doris May Vehicle Is Given Final Title

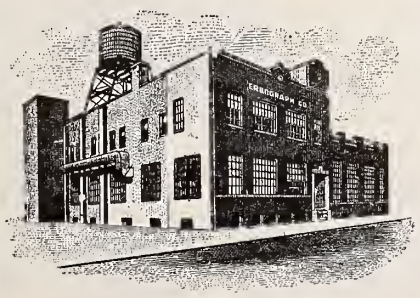
Having been given the definite title of "The Understudy," the latest Doris May comedy drama has been completed at the R-C Studios in Los Angeles. "The Understudy" will be the fifth Doris May picture to be released by R-C Pictures Corporation, and will follow "Gay & Devilish," which was issued to exhibitor on May 14th.

William A. Seiter is again the star's director and the scenario is the work of Beatrice Van. Miss May's husband, Wallace MacDonald, is her leading man, and Otis Harlan is again seen in an important role. Others in the cast are Christine Mayo, Adele Farrington and Arthur Hoyt.

Pathe Congratulated on Screen Magazine

Following closely after the Special Anniversary issues of the Pathe Review, celebrating the third birthday of the popular screen magazines, the Pathe Home Office was flooded with letters of congratulation of a testimonial nature from exhibitors everywhere. The most recent letters lauding the screen magazine come from exhibitors in the Far Western territory, and they send congratulatory words of praise.

LUDWIG G.B. ERB
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Larry Semon in "A Pair of Kings," Vitagraph picture

Comedian Is Prison Visitor

Hamilton Invited To Make Himself At Home In Sing Sing

LLOYD HAMILTON, the comedian, has just served a brief "term" in Sing Sing. Major Lewis Lawes, warden of the New York State Prison at Ossining, described it as "the shortest twenty years I ever knew anybody to serve."

Hamilton is an enthusiastic student of prisons and prison conditions. Whenever he is near a big prison he always makes every effort to visit it. So when he came to New York after finishing his final picture of the current Mermaid Comedies series to consult with E. W. Hammons, president of Educational Film Exchanges, regarding plans for the six special Hamilton Comedies which he is to make for Educational in the coming year, he wanted to see the famous prison at Sing Sing.

Through the courtesy of the State Commissioner of Prisons and of Warden Lawes, Hamilton went to the prison last week, with permission to "make yourself at home" and take all the pictures he wanted.

When Hamilton entered the main prison door he was met by Major Lawes and the head prison keeper. The keeper grabbed Hamilton by the arm and, to his surprise, rushed him into the office and started "taking his record." Then everybody had a good laugh, and because a news camera man had been taking a motion picture of Hamilton's unceremonious entrance for Kinograms, Educational's news reel, it was decided to take another picture showing his leaving the prison and receiving the warden's "goodbye and good luck."

Hamilton took pictures in the cell rooms and throughout the grounds, but in each instance the warden informed the prisoners nearby that motion pictures were about to be taken—a very unusual thing in the prison—so that any prisoner who wished to do so could turn his face away from the camera.



Baby Marie Osborne in "A Daughter of the West." Pathe reissue

Ethel Grey Terry in Harry Carey Cast

Ethel Grey Terry is the leading lady in "Combat," the first Harry Carey production, which will be released in the fall by R-C Pictures. The picture is now well under way on the West Coast studios under the direction of Val Paul and is expected to be finished within the next two weeks. The story was selected not only for the unlimited action which it affords but for the logic and probability of its development. It gives Carey the same type of role which he has handled so successfully in the past. "Combat" will be followed at regular intervals by five more special productions starring Carey.

Strong Cast Is Selected for "Pink Gods"

A cast of all-star caliber is being lined up for Penrhyn Stanlaws' new Paramount production, "Pink Gods," the title being an abbreviation of Cynthia Stockley's book, "Pink Gods and Blue Demons."

James Kirkwood, Bebe Daniels, Anna Q. Nilsson, Adolphe Menjou and Raymon Hatton are the topliners and there are others still to be chosen.

Universal's Summer Plan

Will Distribute Complete Summer Shows At Summer Prices

UNIVERSAL announces a far-reaching innovation for the coming summer. A large number of complete shows, each including a feature, a comedy, another short subject and a news reel, are being assembled and will be distributed as complete summer shows at summer prices.

The plan, inaugurated by Carl Laemmle, president of Universal, has for its object the lessening of rental and transportation costs during the summer months. The complete programs will include the best possible selections from Universal success of the immediate past and from the Universal attractions to be released in the next few months.

Universal-Jewels, Special Attractions, Westerns, Serials, Century Comedies, Star Comedies, International News Reels and other special productions will be included in the make-up of the various shows.

"I learn from the various Universal exchanges that an increasing number of exhibitors are going to make every effort to keep open during the summer," said Laemmle, in a statement concerning the "summer shows at summer prices" plan.

"I have made up my mind to do what I can to help them to keep open. That is why I have evolved the Solid Program Summer Show plan. By this plan, an exhibitor will be able to get a complete show in one shipment, at summer prices. Not only will he be saved the time, expense, and worry of complicated booking, but will be able to receive his show all at one time and return it the same way, thus saving more time and eliminating other worry and expense.

"Therefore, I have instructed all Universal exchanges to arrange a schedule of the best Universal product, especially that suitable for Summer presentation, into solid programs. These programs are to be arranged so that an exhibitor can get most any kind of a combination he wants."

Hiers Plays Darkey in New Reid Picture

Walter Hiers, the famous funny man of Paramount pictures, will appear as a negro in Wallace Reid's picture, "The Ghost Breaker," which Alfred Green is to direct.

Lila Lee will be seen as a beautiful Spanish princess in the thrilling melodrama which has been made from the Paul Dickey and Charles W. Goddard play. Jack Cunningham adapted it and added many novel features.

1,000,000 Feet Weekly

We store your negatives free. Write us for full particulars.

American Film Company has a film printing capacity of one million feet a week. That is why we can so emphatically promise the very best service.

And our film printing is better. Our highly-trained organization of experts are ever-anxious to get the most out of your negatives. That we do highly satisfactory work is proved by the volume of our business.

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6.—CLEANLINESS. Within two blocks of Lake Michigan. Away from dirt and dust.
7.—SAFETY. Plant approved by City of Chicago and Board of Fire Underwriters.
8.—PROMPTNESS. Accustomed to serve exacting requirements.
9.—PRICES. Reasonable and competitive.
10.—GUARANTEES. Write for our unique guarantee of quality work.



LOUIS NALPAS

PRESENTS

"THE ISLE OF ZORDA"

BASED ON

JULES VERNE'S

Celebrated Novel "Mathias Sandorf"

Proven a Big Money Getter, By Box-Office Reports

Every Week Tells of New Successes; It's Going Strong

"Great picture. Went Over fine. Biggest business in some time."
(Report from the West, M.P. News, May 6, under head "What Big Houses Say.")

"Business better than usual." (Report from the West, M. P. News. same dep't. April 22)

"Played to very good business. Is a wonderful attraction that will get 'em talking after the first day."
(Rivoli Theatre, Columbia, S.C., quoted in Trade Review April 22 under head "The Voice of the Box Office".)

We told you it was a great attraction. It is!

Pathépicture

TRADE MARK

Directed by Henry Fescourt

SCREEN SNAPSHOTS



Great stars at work and at play!

That's just what Screen Snapshots shows. You have the lure of great names; you have the added attraction of the fact that they are shown *behind the scenes,* so as to speak, in their homes, between times at the studios. You see them as they are, real people with unusual and attractive personalities.

From the box-office standpoint it's 100%; from the entertainment standpoint just as big.

The first number is a good example. Douglas Fairbanks, Charlie Chaplin, Norma Talmadge, Constance Talmadge, Harrison Ford, Alma Rubens, Gloria Swanson, Wallace Reid, Theodore Roberts, Cecil de Mille, Gus Edwards, Lila Lee, Betty Compson, Coleen Moore, Thomas Meighan, Tom Forman, Guy Bates Post, Adele Ritchie, Herbert Rawlinson, Sunshine Sammy, Pal and Fay McKenzie are in it!

A ONE REEL ATTRACTION WITH THE PULL OF A BIG FEATURE.

Edited by
JACK COHN *and* LOUIS LEWYN

Pathé Distributors

New Production Firm Enters Field

A NEW firm has just been incorporated named "D and W Productions, Inc.," with offices at 132 West 43rd Street, New York City. Their ideal is to produce pictures of the best possible type.

Those actively engaged in the management of "D and W" are men of extensive and varied experience in the industry.

E. R. Wood, the General Manager, has been, for several years, financially interested in the production of motion pictures.

C. Edward Davenport who is supervisor of production, was a well-known portrayer of Shakespearean roles prior to his entry into the picture business fifteen years ago. He was studio manager and director of the old Reliance and Majestic studios. He was selected by the New York Central Railroad to direct pictures for the "Safety First" campaign.

John A. Kent is in charge of the Publicity and Distribution Departments of the concern.

Pathe's "Screen Snap Shots" Favored

The widely-published announcements of a new series of "Screen Snap Shots" dealing exclusively with popular screen favorites at home, at work and at play produced for distribution by Pathe, are declared by the Pathe office to have created more than the "mild" sensation in the industry and among motion picture patrons caused by many more pretentious production promises.

As an indication of the acknowledged wide appeal of this "Fan Magazine of the Screen," editors of important newspapers are seizing the idea as a means of brightening the pages of their Sunday Supplements, the Cleveland Leader, for example, appearing with a full page of pictures showing screen stars in their personal activities on and off the screen.

Neilan Production for May Release

Marshall Neilan's newest production, "Fools First," featuring Claire Windsor, Richard Dix and Claude Gillingwater, has been scheduled for public presentation throughout the country commencing the week of May 22. It is a First National attraction.



An unusual shot, which will be seen in "Fools First," a First National attraction produced by Marshall Neilan, with an all-star cast

New Pathe Serial Attracts

"The Timber Queen," With Ruth Roland Draws Favorable Comment

PATHE makes the point that never in the history of picture serials has a new production in this form attracted the widespread interest so long in advance of release as is noted in the instance of its newest serial with Ruth Roland, "The Timber Queen."

For more than three months past, beginning weeks before the completion of the picture, "The Timber Queen" has been "in the air" as something entirely out of the ordinary. This general feeling among exhibitors had its start when the National Board of Review issued its report in which the early episodes of "The Timber Queen" were used to illustrate the up-to-date ideal in the way of serial pictures—absolutely clean, breezy, replete with absorbing dramatic action and filled with the best type of chapter play suspense and "thrills."

Now, with the probable release date of the new Ruth Roland serial six or eight weeks distant, the Pathe branch exchanges have projected its early episodes and rushed splendid reports to the Home Office.



Scene from "Watch Your Step," a Goldwyn picture with Cullen Landis

"The Young Diana" Next Cosmopolitan Issue

The next Cosmopolitan production to be released will be "The Young Diana," by Marie Corelli, starring Marion Davies. The story deals with a prim and faded old maid who is transformed into a beautiful young girl by a famous scientist.

Two famous directors will be credited in the billing of the picture, Robert G. Vignola and Albert Capellani. Some of the lighting effects in the laboratory scenes are declared to be notable.

Charles Bryant in East

Charles Bryant, director of Nazimova's latest and most pretentious production, "Salome," has arrived in New York to arrange for the release and distribution of the picture, which will be given a New York premiere sometime in the fall.

On the night before his departure from Los Angeles, Mr. Bryant presented the picture at the Iris, a residential theatre in Hollywood. Mme. Nazimova was present and most of the members of the cast witnessed it, together with a large number of invited guests. It was hailed by the audience as a decided success.

Bennett Outlines Plans for Efficiency

THE system of production invented by Whitman Bennett and used in the production of his two United Artists released, "The Iron Trail" and "Fair Lady," was made public this week when it was learned that the Distinctive Productions, making the George Arliss pictures, were employing it in the filming of their next release at the Bennett Studio in Yonkers, N. Y.

"I have made no attempt to keep secret the system I devised," says Mr. Bennett. "The first essential is the engagement of a staff, competent not only to perform the work assigned to them, but fully versed in every other detail of production. One of the most effective parts of the system is the 'error sheet.' This is kept close to the hand of the director and on it is noted every delay experienced during the day's work. The reason for the delay, the department responsible for it, and the amount of time lost is set down, and the matter is officially taken up with the persons at fault."

Broadway Bookings for "Wilderness Tale."

"Missing Men," one of the Wilderness Tales by Robert C. Bruce which Educational is releasing, is being shown at the Capitol theatre in New York the week of May 14.

"My Country," another of the Wilderness Tales, which S. L. Rothafel, manager of presentation of the Capitol, called "one of the most beautiful pictures I have ever seen," has been chosen for the Capitol program for the week of June 4.

On May 14 the Educational-Torchy comedy, "Battling Torchy," in which Johnny Hines, the screen "Torchy," puts on a novel prize fight, began an indefinite run at the Criterion theatre.

"Silver Wings" Opens Broadway Run

Right on the heels of the news that Mary Carr took second place in the hotly contested popularity vote for screen actresses, which was arranged to help the poor of New York City, has come the New York opening of the latest Fox special, "Silver Wings," in which Mrs. Carr is featured. The first showing was given at the Apollo theatre, May 17. Mary Carr and her daughter, May Beth, made personal appearances for the opening.

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PRINTING DEVELOPING TINTING TONING

OFFERINGS SALES PURCHASES

In the Independent Field

Conducted by CHESTER J. SMITH

Abe Warner Back After Trip to Coast

ABE WARNER, of Warner Brothers, after a six weeks' tour of the Key Cities and a lengthy visit to the Warner studios in Los Angeles, returned last week to the Eastern offices of the organization.

Warner visited Chicago, New Orleans, Denver and other cities en route to the coast. The trip was made primarily to ascertain the success exhibitors were having with the Warner productions, and also to suggest further aids and helps to exchanges handling their features.

According to Warner the forthcoming Wesley Barry picture, "Rags to Riches," being produced by Harry Rapf at the coast studios is well under way. Wallace Worsley is directing.



Scene from "Daddy's Love," a Roy H. Klumb production, with Billie Rhodes and Ted Edwards

Hallroom Boys Comedy Series Under Way

WORK on the new series of the Hallroom Boys Comedies has been begun. Word from Harry Cohn, the producer, from the West Coast producing centre, states that actual production work on the first comedy of the new series is almost completed and that the picture will shortly be ready for final editing. Noel Smith directed this new comedy.

With the facilities at hand in the new studios which the producers have taken over, the sets are described by Cohn as especially elaborate for a two-reeler of this type, with many unusual comedy effects.

Southern Rights Sold on "Cap'n Kidd"

Three new sales, all of them covering important territories, was the number made this week on the Eddie Polo serial, "Cap'n Kidd," through the Star Serial Corporation, which controls world rights to this Independent Polo serial.

The remainder of the Southern territory was disposed of this week on "Cap'n Kidd" when First National Pictures of Charlotte purchased rights to it for North Carolina, South Carolina, Florida, Georgia and Alabama, and Creole Enterprises of New Orleans took over rights in their territory, which includes the states of Louisiana and Mississippi.

Another sale closed was that to Richards & Flynn of Kansas City, for all of Kansas and Western Missouri.

Urban Movie Chats Show Novel Features

The forthcoming issue of the Official Urban Movie Chats shows how down South a hurried need for a home caused a contractor to erect a house in 24 hours. It took some hustling, but the job was completed according to the schedule and, as the title-writer says, the family moved in just in time to have the rent raised.

Other sections in this issue include some of the sports followed in the South Sea Islands and pictures of some of the wonderful death masks in the Princeton University collection, including masks of Sir Walter Scott and of Goethe.

Movie Chats Get Attention

Newspapers Comment Favorably on Etiquette Articles

THE inclusion of a series of articles on good manners and social etiquette in general as a part of the Official Urban Movie Chats of the Motion Picture Theatre Owners of America has caused interesting comment in hundreds of newspapers all over the country.

Most of the motion picture editors have had a good deal of fun with the idea, but the large amount of space they have devoted to the subject is evidence of how interesting the subject is proving to motion picture patrons.

Harold Heffernan, who writes about motion pictures in the Detroit News, wrote the other day as follows:

"Better manners for the entire movie family, from grandfather to the baby, is the aim of a course in etiquette to be inaugurated soon as a regular feature of the Urban Movie Chats. This weekly reel, which of late has been dealing with timely, interesting subjects, opens its course with a technical and pictorial diagram of the proper manner of handling the table cutlery. Later such matters as how to receive guests, how to enter and leave a room and when to stand and sit will receive attention.

"Urban's Chats are being distributed through the Motion Picture Theatre Owners of America and the choice of subjects has shown improvement with almost every weekly release. Urban's belief that the public will welcome a course in etiquette has led him to engage Miss Marguerite Walz, of Philadelphia, as instructor for the series. She is reported to be an authority on the subject."

Three Episodes of Polo Serial Released

The first three installments of the serial, "Cap'n Kidd," Eddie Polo's first independent serial which Star Serial Corporation is distributing, have already been released in the Kentucky and Tennessee territory controlled by Big Feature Rights Corporation.

Lee Goldberg of that company has written that last week three episodes of the serial were playing big bookings and went over with a bang.

"Wedding Dumb Bells" New Comedy Title

"Wedding Dumb Bells" is the title that has been given the third of the Sunrise Comedies, one of C. B. C. Film Sales Corporation's series of two-reel gloom chasers.

Word comes from Harry Cohn, producer of these comedies, that the third comedy on the series has been completed and is on the way East to the New York distributing offices of C. B. C.

Di Lorenzo Announces Western Sales

Joe Di Lorenzo, President of Di Lorenzo, Inc., distributing the "Big Boy" Williams series, announced on his arrival from the coast this week that the "Big Boy" Williams series has been sold to First National Exhibitors for the territories of Denver and Salt Lake City, which include Colorado, New Mexico, Utah, Wyoming and southern Idaho, in all of which states "Big Boy" Williams will make personal appearances.

Di Lorenzo brought back the second of the "Big Boy" Williams series, titled, "The Trail of Hate," which was shown at the principal exchanges throughout the United States and which will shortly be presented to the trade in New York City.

Gordon Theatres Book "I Am the Law"

Within twelve hours of the arrival of prints of the Edwin Carewe production, "I Am the Law," in Boston the Major Film Corporation, which has purchased the New England rights on the picture, succeeded in booking it in the entire circuit of Gordon theatres.

The theatres are located in Boston, Dorchester, Cambridge, New Bedford, Lynn and Chelsea, Worcester in Massachusetts and New Haven, Conn.

C. C. Burr, president of Affiliated Distributors, which is handling the picture, is elated at having secured a pre-release booking for the picture at the Mark Strand theatre, New York, for the week of June 4.



Sid Smith and Jimmie Adams in a Hallroom Boys Comedy

New "Torchy" Opens at Criterion

"Battling Torchy," featuring Johnny Hines, had new honors accorded it when it opened at the Criterion theatre, New York City, Saturday night in conjunction with "Missing Husbands," both of which are slated for an indefinite run.

Following closely upon "Torchy's Frame-up," which played at the Criterion about six weeks ago, this latest booking of another Hines comedy comes as a direct result of the popularity attained by the first of the Torchy comedies to play the Criterion.

Extensive Sets Planned for Torchy Comedy

Production reports from the C. C. Burr studios indicate that the latest Johnny Hines two reeler, titled, "Torchy's Nut Sunday," will eclipse by far the number of sets used in any of the previous "Torchy" comedies.

Coincident with the many scenes to be used in this production will be an exceedingly large number of film players in the support of Johnny Hines. Among the many sets completed is an exact replica of a sanitarium which has been reproduced in splendid detail.

Audrey Munson Picture Sold in South

Equity Pictures this week announces the sale of "Heedless Moths," featuring Audrey Munson, to the Creole Amusement Company of New Orleans for the states of Louisiana and Mississippi. "Heedless Moths" is the dramatic story of an artist model's life, enacted by one of the best known models in the country.

The picture was given a run at a legitimate theatre on Broadway last year, and has been sold to many of the leading territorial buyers throughout the country.

Carewe Special Sells Exceptionally Well

In less than a month of the arrival of a sample print of the Edwin Carewe Independent Special, "I Am the Law," in New York, the foreign rights have been sold one hundred per cent. and practically fifty per cent of the United States territories have been disposed of. The latest addition to the list of domestic buyers is the Major Film Corporation of Boston, Mass., which has secured the distribution of the picture in the New England states.

Federated Perfects Plans

Exchanges Will Purchase Features and Unusual Short Subjects

THE Board of Directors of the Federated Film Exchanges of America met at the William Penn Hotel, Pittsburgh on May 10th, 11th and 12th and perfected plans that should enable the Federated to forge to the front as a factor in the distribution of a selected series of pictures.

Joe Brandt was elected executive director and immediately after his appointment suggested a policy that will include the purchase of probably some of the biggest features and best short subjects being produced today.

Considerable time was devoted to the question of whether a series of pictures with one prominent star was more preferable to a series of pictures without a star, but with good strong stories and a nationally known director.

The Federated are proceeding immediately to canvass the entire territory to determine which in the opinion of the exhibitor is best plan to follow.

The directors who were present at the meeting included: Joe Friedman, Celebrated Players Film Co. of Chicago; Sam Grand, Federated Film Exchange of Boston; Ben Amsterdam, Masterpiece Film Attractions of Philadelphia; Bobby North, Apollo Film Exchange of New York City; Harry Charnas, Standard Film Exchanges of Cleveland, Pittsburgh, Detroit; Pete Oletsky, Federated Film Exchange of Baltimore.

Warner Puts Over Deal

Thirteen Exclusive Territorial Sales Made on Harry Rapf Production

Thirteen exclusive territorial deals have been successfully consummated to date by Harry M. Warner, of Warner Brothers, with the Harry Rapf production, "Your Best Friend," featuring Vera Gordon.

Many prominent theatres throughout the country are said to have booked the picture. The Screenart Pictures Corp., of Boston, controlling the New England rights, have already booked the feature to be shown throughout the entire S. Z. Poli Circuit; at the Broadway, Lawrence, Mass., and many other theatres in their territory.

Close to 100 theatres are said to have booked the film in Texas and Oklahoma, and more than 200 houses have signed in the Greater New York territory. Other theatres that have contracted to show the attraction are the Strand, Cincinnati; Orpheum, Akron; Colonial, Columbus; Strand, Milwaukee; Palace, Long Beach, Cal.; Colonial, Sioux Falls, S. D.

Vera Gordon, in addition to her tour of the leading vaudeville theatres in a one-act playlet, will make personal appearances at the Strand, Cincinnati; Orpheum, Akron; Colonial, Columbus, and the Strand, Milwaukee. Many theatres are said to be negotiating for the appearance of Miss Gordon in conjunction with the exhibition of the Warner feature.

Apollo Co. Buys Picture

Big Deal is Consummated on "The Curse of Drink"

NEWS of the sudden purchase of "The Curse of Drink," the screen version of Chas. Blaney's famous melodrama of the same name, by Ben Blumenthal, president of the Export & Import Film Company has been followed by another important announcement by this company.

Bobby North, of the Apollo Exchange, Inc., put in a bid for the New York and Northern New Jersey rights on the production, and it was accepted.

After viewing "The Curse of Drink" for the second time North put in a bid for the entire American rights. This was not accepted but after a series of conferences a compromise was arrived at. As a result a contract was signed, L. Lawrence Weber and Bobby North taking over a half interest of the picture for the American rights.

The Apollo Exchange, Inc., under the terms of the contract will distribute the production on the independent market in this country. It will be held for fall release.

Graphic's Expansion Takes in New Orleans

Further expansion of the Graphic Film Corporation was announced this week when Ivan Abramson contracted with J. E. Pearce of the Pearce Films, Inc., to establish a Graphic Film Exchange in New Orleans, La. This territory will include Louisiana, Mississippi, Mobile, Southern Alabama and Florida west of the Appalachicola River.

Negotiations have already been undertaken for a large campaign on Ivan Abramson's "Mother Eternal" and "The Wrong Woman," both of which are due for first run showings in the territory controlled by the Pearce Films, Inc.



Eddie Bonns, director of publicity and advertising for Warner Brothers, pulled this stunt on the delegates to the Washington convention

Eddie Polo Campaign Book Is Ready

A twenty-eight-page exhibitor's campaign book for use in conjunction with the effective exploitation of "Cap'n Kidd," Eddie Polo's first independently - produced chapter-play, has just been completed and is available for distribution, according to an announcement made this week by Joe Brandt, President of the Star Serial Corporation.

The first few pages are devoted to some plain matter-of-fact statements by Eddie Polo.

The remaining pages in the campaign book are devoted exclusively to methods and stunts calculated to put "Cap'n Kidd" over with a bang. An elaborate exploitation campaign is outlined

More Territory Sold on "School Days"

During the past week Harry M. Warner, of Warner Brothers, successfully made negotiations with two state rights exchanges for the exclusive territorial rights to Gus Edwards' "School Days," featuring Wesley Barry, according to a recent announcement. In addition to the two deals, many of the first run houses and circuits throughout the country have contracted to show the picture.

The Specialty Film Company, of Dallas, has taken over the exclusive rights for Texas, Oklahoma and Arkansas, and Big Feature Rights, Louisville, Ky., has secured the rights for Kentucky and Tennessee. Warner's Exchange, Los Angeles, controls the rights for Nevada, Arizona, California and Hawaii.

Peggy O'Day Pictures Are Completed

The first two of a series of four race-track comedy dramas starring Peggy O'Day and produced by the New Era Productions, Inc., have been completed, and the negative delivered to the Anchor Distributors for release. The titles are "They're Off!" and "Thundering Hoofs." Francis Ford directed, while O. G. Hill turned the crank.

According to New Era, Ford will direct the entire series of the Peggy O'Day features contracted for by Anchor for independent publication.

All-Star Cast Engaged for Fox Special

Additional stage players now in the cast of "Kentucky Days," a big special Jack Ford is directing on the West Coast for Fox, include Lon Poff, Henri de la Garrique, Caroline Rankin, Cordelia Dallahan and Helen Field.

There are fifteen leading characters in the production, which was written by Paul H. Sloane. Among them are Tom Santschi, Tully Marshall, Virginia Valli, Bessie Love, Pat Moore, George Hackathorne—and the end is not yet.

Emmett Flynn in East to Cut Pictures

Emmett J. Flynn, the young director who recently completed "Monte Cristo" and "A Fool There Was" for Fox, arrived in New York from Los Angeles to put the finishing touches to the cutting and titling of his two big specials in preparation for their release next season.

Fox to Release "Fast Mail" in the Fall

William Fox has made a picture from "The Fast Mail," the famous old melodrama of twenty years ago, and will release it in the fall as a special production.

Those who remember the old time Lincoln J. Carter melodrama will recall it as a play of intense action, and consequently well fitted for adaptation to use on the screen.

New Production for Equity

"What's Wrong With the Women" to Be Released in Fall

ANNOUNCEMENT is made this week by Equity Pictures Corporation of a new picture now in production which will be Equity's Fall release. Daniel Carson Goodman is producing the picture at the Bilgraph studio in New York City. It has been titled "What's Wrong with the Women." The story is by Dr. Goodman, who is also personally supervising the production. R. William Neill is directing.

Equity is confident this feature will prove a worthy successor of "Where Is My Wandering Boy," their latest production. Dr. Goodman has assembled an all-star cast which includes the names of some of the best known stage and screen favorites. These are Wilton Lackaye, Barbara Castleton, Montagu Love, Rod La Roque, Hedda Hopper, Huntley Gordon and Julia Swayne Gordon. Wilton Lackaye is one of the best known figures on the dramatic stage, and is equally well known for his portrayal of the role of Svengali in "Trilby" on the screen.

Barbara Castleton played opposite H. B. Warner in "The Sheik of Araby," and in "The Child Thou Gavest Me," and "Dangerous Hours."

Montagu Love has been a featured player in Metro, Paramount and many independent productions. Huntly Gordon will be remembered especially from his work in the R-C production, "Beyond the Rainbow" and Rod La Rocque, Hedda Hopper and Julia Swayne Gordon each command a following of their own.

C.B.C. Program Includes Six Melodramas

AN extensive feature program is announced this week by the C. B. C. Film Sales Corporation. This company has been steadily increasing and augmenting its activities during the past year.

Harry Cohn, Joe Brandt, and Jack Cohn of C. B. C. will handle a series of six big melodramas. The pictures are being made specifically for C. B. C.

First of these features is "More to be Pitied Than Scorned," on which production work is well under way. Rosemary Theby plays a leading role. Alice Lake also plays a leading part. J. Frank Glendon is featured in this picture, as is also Philo McCollough. Baby Josephine Adair, famous child star, is included in the cast. The production is directed by Edward Le Saint.

Second on the list is "Only a Shopgirl," Charles E. Blaney's New York success.

Name Changed on New Two-Reel Comedies

The name of the new series of two-reel comedies which C. B. C. Film Sales Corporation is distributing, has been changed from Sunbeam Comedies to Sunrise Comedies.

This is the new series featuring Billy West, which Harry Cohn is producing. A new sale on the Sunrise Comedies was made this week to Federated Film Distributors, Inc., of California, whereby the company will handle the Sunrise Comedies in the territory including California, Arizona, Nevada, and the Hawaiian Islands.

New England Rights Sold to "Yankee Doodle, Jr."

Negotiations have finally been consumated between M. J. Burnside, of New York City, and Geo. M. A. Fecke, of Boston, whereby the Motion Picture Corporation, Boston, Mass., of which Mr. Fecke is president, will distribute the six-reel feature "Yankee Doodle, Jr.," in the New England States.

"Telephone Troubles" Is New Comedy Title

A title that will strike home with almost everyone who sees it is that given the ninth of the Carnival Comedies, a series of laugh-makers which C. B. C. Film Sales Corporation is states righting. The name is "Telephone Troubles." Earl Montgomery is featured.



Wire

STAR SERIAL CORPORATION

Joe Brandt, Pres.

1600 Broadway New York

GOING! GOING! GONE!

100% Territory's almost gone on

EDDIE POLO

in his greatest serial

"CAP'N KIDD"

Wire for yours quick or it will be gone.

These buyers know what a good bet "CAP'N KIDD" is.

Commonwealth Film Corp., New York—For New York, Northern New Jersey.
Celebrated Players Film Corp., Chicago—For Indiana, Wisconsin, Northern Illinois.
Masterpiece Film Attractions, Philadelphia—For Eastern Penn., Southern N. J.
Standard Film Service, Cleveland—For Michigan, Ohio, Western Penn., W. Virginia.
Federated Film Exchange, Boston—For Maine, New Hampshire, Vermont, Rhode Island, Connecticut, Massachusetts.
Big Feature Rights Corp., Louisville—For Kentucky, Tennessee.
Federated Film Exchange, Baltimore—For Delaware, Maryland, District of Columbia, Virginia.
Richards and Flynn, Kansas City—For Kansas and Western Missouri.
Fontenelle Feature Films, Omaha—For Iowa and Nebraska.
First National Pictures, Charlotte—For N. Carolina, S. Carolina, Florida, Ga., Ala
Creole Enterprises, New Orleans—For Louisiana, Mississippi.
Fine Art Pictures Corp., St. Louis—For Eastern Missouri and Southern Illinois.

HERE'S ALL THAT'S LEFT

California territory
Texas territory
Denver territory
Minnesota territory
Seattle territory
Canada

Action Stills from Releases of the Week



Scenes from Metro's picture, "Missing Husbands"



Richard Dix and Claire Windsor in Neilan's "Fools First," 1st National



Scenes from "North of the Rio Grande," a Paramount picture



Doris May in "Gay and Devilish," R-C release



Scenes from "The Pasteboard Crown," Associated Exhibitors

Reviews of Latest Short Subject Releases

"The Gay Deceiver"

(Star-Universal—One Reel)

THERE is enough ginger, spice and snappy humor packed away in this single reeler to supply the average two or three reel comedy. It introduces the wryfaced comedian, Roy Atwell in the title role. He bribes a bill-poster to give him an introduction to the leading lady of the Follies. No time is lost on Roy's part. He has her dated up for a dinner engagement but his wife has made other arrangements. To get out of this situation he employs an agent to accompany his better half to the party. Of course wifey doesn't suspect that the man with her is not her husband. Roy has attended to that. He has engaged the leading man of the Follies to bat for him and the resemblance between them is so strong that they could pass for twins—thanks for the double exposure.

It develops, however, that she raises an objection or two when her escort indulges in a bit of mild flirtation. Meanwhile Atwell and his sweetheart are having a good time at a restaurant and things are progressing favorably for both until her husband appears and creates a scene. Roy escapes, hurries home, and discovers that his double is being dragged off to bed. This brings about the final substitution and everything is arranged satisfactorily. A bright little plot—don't you think? One filled with smart gags and amusing throughout. Helping Atwell put it over are Ethel Ritchie and Lillinne Wilkinson.—*LAURENCE REID.*

"Sic 'Em Brownie"

(Century-Universal—Two Reels)

THE kids and the animals form the very pleasing background of the newest Century release, "Sic 'Em Brownie." As the title indicates Universal's wonder dog, Brownie, carries the burden of the plot and like the other comedies in which he has starred, he is showing some brand new tricks. Jackie Morgan and Alberta Vaughn are the kiddies and the action finds them and the dog cutting up capers in their uncle's home. Burglars intrude but the young mischief makers succeed in trapping the crooks. Brownie knocks them for a goal by shooting off a revolver with the aid of a piece of cord. The incident furnished in this comedy is for the most part bright and amusing and quite up to Century standard.—*LAURENCE REID.*

"Do Me a Favor"

(Hal Roach-Pathe—One Reel)

YOU are looking upon Snub Pollard as a hobo here—a hobo who is called into a house to help a lady in distress. Yep, Marie Mosquini has asked him to do the favor of putting her drunken husband to bed. Snub doesn't have much trouble in placing the rumhound between the sheets—that comes later when he attempts to keep him there. The entire action depends upon the gags released in Pollard's struggles with the souse. It turns out that the man is only a butler, Marie's excuse being that all servants must be humored these days if one wants to hold them. There is some first rate comedy offered which should bring forth a merry chuckle here and there. The idea may be a slight one but it keeps going, boys—right through to the end of the spool.—*LAURENCE REID.*

Movie Chat No. 13

(Urban—One Reel)

COMMENCES with a close up of Charles M. Schwab, President of the Bethlehem Steel Corporation, when he is about to grant an interview to one of the Movie Chats editorial staff. The subtitles indicate Mr. Schwab as a great optimist for he ends by saying that "You cannot force bad times on this country. We are going ahead, irresistibly by force of our own resources." If your patrons are suffering from an attack of "blues," this will have a tendency to cheer.

The last half of the reel is one made up of shots from the different industries of the country in the work, the connecting link being more views of the lesson in etiquette, a series started in Movie Chats some time ago. This lesson is one upon table "don'ts."—*LILLIAN GALE.*

The Island of Cuba (Urban)

(Kineto Review No. 126—One Reel)

THERE are a great many uses for this reel of picturesque, beauteous and informative film, since it could be used for the edification of adults as well as children, as atmosphere in connection with a feature of tropical locale, or one to lighten a program otherwise heavy because of a picture with a theme of depth or one apt to have a depressing effect.

The first flash is one showing the historic Morro castle, followed by views of interesting points incorporating the customs of natives, the industries of the island. One of the most pleasing is a view of the stately avenue of Royal Palms, no member of which may be cut down without a permit from the government.—*LILLIAN GALE.*

"Poor Boy"

(Mermaid-Educational—Two Reels)

HERE is a two-reel comedy that will do credit to any program. One with new comedy angles and a laugh every turn of the crank. It has to do with the comical troubles of one known as "The Boy," ably described by the introductory title, "A gentleman of leisure who spends his time spending his time." He is one of several tourists stealing a ride off a freight train and fails to run fast enough to escape a pursuing cop. But the kind hearted policeman tells him that if he will go to work, another chance is the promised reward.

Later the boy makes the acquaintance of "the girl," Irene Dalton, a promising ingenue lead, who is a help to the picture. In the role of a girl of "the mission," she induces the young tramp to turn to religion. Meantime, he has accumulated an addition to his family, a dog, one of the cleverest canine actors on the screen. There are a number of laugh provoking situations, with titles that could be improved, average protography, but two reels of solid fun. —*LILLIAN GALE.*

"The Boy and His Dog"

(Aesop's Fable-Pathe—2/3 Reel)

YOU remember grandpa and grandma giving you that old wheeze about "necessity is the mother of invention?" It has been handed down from old man Aesop and is employed by cartoonist Terry as the idea behind his newest Fable, "The Boy and His Dog." The strip shows a dog show and the entries are many—what with five hundred dollars being offered as first prize. There are some strange looking canines assembled, but the boy's dog is barred because he is only a "mutt." And here comes the invention, the moral and most of the humor. The youngster goes homes and gets a stovepipe. The dog's front legs and the cat's hind legs provide the locomotion. The strange freak wins first prize and the boy escapes along with his pets before the trick is discovered. A snappy strip is this Fable.—*LAURENCE REID.*

"No Brains"

(Century-Universal—Two Reels)

THIS Century comedy releases a line of action which is filled with snappy gags. The center of activities is a freight elevator in a warehouse. Harry Sweet, the comedian, falls in love with the owner's daughter and gets a job. The foreman is a mighty son of toil and it does not take very long for the two men to start a conflict. You can imagine the action as they race from floor to floor and occasionally miss the elevator and drop through the shaft. "No Brains" is slapstick through and through. And the comedy is snappy enough to please the average patron. It travels along without any interruption.—*LAURENCE REID.*

"Kill the Nerve"

(Roach-Pathe Comedy—One Reel)

NUB POLLARD goes into dentistry here—dentistry without a license. He takes a job as handy man to one of the pests who is ever saying—"this is going to hurt a little"—and his work is pulling teeth. A heavy weight is attached to pulleys and the forceps hooked onto a cord. Thus the tooth is pulled automatically. Naturally such effective treatment spoils the business of a rival dentist. So the latter plots to discredit his colleague. His scheme is to use tooth cement to keep the teeth firm and foil the pulley machine. Snub gets a real inspiration, by attaching the rope to a trolley car and then to the door knob and as the police enter the tooth is extracted. The idea is quite amusing and will invite some laughs. Marie Mosquini is in the comedy as a nurse.—*LAURENCE REID.*

"A Dark Horse"

(Century-Universal—Two Reels)

THE apes and the dogs are not having everything their own way upon the screen. Universal has a trained horse, named Sally, who is able to show some tricks. The mare rises early just like the chickens and the milk-man, takes a pail and goes down to the stream for a bucket of water. The picture next introduces Sally with her master as she carries him into town. The villain coaxes the master into a little game of friendly poker and manages to win by cheating. What is Sally doing? Well for one thing she knows when a deck of cards is stacked. Watching the game from the window she notices her master losing. So she brings him some choice cards. This precipitates a fight which would have ended disastrously for the gambler had not Sally entered the saloon and scored a touchdown through the bad man. The animal business is well established and novel enough to score most anywhere.—*LAURENCE REID.*

Reviews of the Latest Features

Conducted by LAURENCE REID

"The Primitive Lover"

First National—Seven Reels

(Reviewed by Laurence Reid)

THEY'VE got an old established formula as the theme of this picture—one which has served Constance Talmadge before, the slight difference in "The Primitive Lover" and others which have preceded it being found in a larger vein of drama. The humorous element doesn't enter until the third or fourth reel which of course puts a tax upon the star's emotional capabilities. One is almost inclined to believe that the story in the introductory chapters is more suited to sister Norma.

The picture is an adaptation of Edgar Selwyn's play, "The Divorcee," and revolves around a wife longing for romance after discovering that her husband is a practical man. She repulses him and entertains the advances of a former suitor who wears his heart upon his sleeve. All of this development takes up the best part of three reels and is much too long. Trimming down and pepping up with some breezy titles would eliminate considerable of the draggy action. However, when the discarded husband, who is being sued for divorce, strikes up an acquaintance with a half-breed who gives a practical demonstration in holding a woman's love, the youth adopts the cave-man idea—and, well there is nothing to it.

There are some rich scenes presenting his conquest. First he kidnaps the wife and her new swain and escorts them to a deserted shack in the mountains. There he compels them to find romance with none of the comforts of home. The hero is harbored in an adjoining cabin. And by referring to his rival's novels about the art of romance he shows the wife that her new escort is unable to practice what he preaches. An effective rainstorm is introduced and this brings in some comedy by-play with a blustering cattle-man furnishing most of it. The husband has profited by his mistakes and has adapted himself to the primitive life so adequately that he makes a real conquest. The divorce proceedings are quashed and love flies in the window again.

Some of the titles are snappy with humor and the later scenes are filled with entertaining comedy well balanced with romance and incident. It is well played by the star after the third reel. Harrison Ford and Kenneth Harlan are the suitors.

The Cast

Phyllis Tomley.....Constance Talmadge
Hector Tomley.....Harrison Ford
Donald Wales.....Kenneth Harlan
"Roaring Bill" Rivers.....Joe Roberts
Indian Herder.....Charles Pino
Indian Chief.....Chief Big Tree
Mrs. Graham.....Mathilda Brundage
Judge Henseed.....George Pierce
Attorney.....Clyde Benson

By Edgar Selwyn. Scenario by Frances Marion. Directed by Sydney Franklin. Produced by Joseph M. Schenck.

The Story: Newly married wife finds matrimony boresome when wedded to a practical husband. Is romantically inclined and entertains advances of rejected suitor who embodies her ideals of romance. Wife seeks divorce which makes both men rivals for her hand. One adopts caveman methods while the other uses the conventional form of wooing. Caveman wins.

Classification: Comedy-drama bordering on triangle theme. Typical Constance Talmadge vehicle. Strong in romance and incident.

Production Highlights: The careful production. The comedy values. The work of the star and a good supporting cast. Some snappy incident. Scene when hero kidnaps wife.

Exploitation Angles: A smart teaser campaign looks like a good bet here. Cards distributed about in store windows with breezy captions and teasers will attract interest. Chance for semi-humorous prologue with theme as central idea. Send out your copy embodying features of theme.

Drawing Power: Good for high class clientele and for first run houses. Typical production will entertain the better classes. Star popular enough to draw them most everywhere.

"His Wife's Husband"

Pyramid-Amer. Releasing—Six Reels

(Reviewed by Laurence Reid)

ALLOWING for logic to take the count occasionally, and a dramatic license in the shape of convenient coincidence to intrude and discredit the intelligence, this picture shapes up as interesting material. Anne Katherine Green knows how to put a story together and Kenneth Webb has handled a megaphone long enough to know a situation when he sees one and make the most from it. Coupled with these names one discovers Betty Blythe contributing her best performance as a long suffering wife of two men, and George Fawcett enacting another of his cameo portrayals which have endeared him in the hearts of the steady picturegoers.

There cannot be much sympathy extended the servant girl who allows herself to marry a young wastrel and leave him promptly after the ceremony. It isn't explained to the spectator until the feature is nearly over that she thought her first husband dead before she married again. Anyway, she leaves Number One at the moment that a mysterious woman fires through the boarding house window, and the heroine is next seen as the wife of a prominent politician who becomes mayor. The coincidence is strongly emphasized when the nemesis in her life bobs up as his honor's private secretary, with keys to the house and a seat at his table. His scheme is a subtle one. He will not disclose his identity to the woman who left him. He will operate through blackmail at the precise moment the mayor accepts the nomination for governor. There is a rival party controlled by George Fawcett and his purse strings are untied in favor of the secretary.

The melodrama builds well, offering some interesting interludes of conflict of soul and troubled conscience until the climax is reached. This is theatrical, but it serves its purpose. It develops that the secretary is a bigamist, thus frustrating his blackmailing scheme and giving the heroine a clean bill of health. The wife rushes to the convention hall and the mayor accepts when she turns over the fatal marriage certificate. The situations are well constructed, revealing romance, sentiment, a touch of the spirit world, and villainous exploitation. In fact, the "off color" character smacks too much of the theatre to ring genuine. However, "His Wife's Husband" carries a box-office title, is well played and definite in its appeal. And it should bring returns.

The Cast

Olympia Brewster.....Betty Blythe
Henry Packard.....Huntley Gordon
John Brainerd.....Arthur Carewe
Dominick Duffy.....George Fawcett

By Anne Katherine Green. Directed by Kenneth Webb. Produced by Pyramid Pictures, Inc.

The Story—Servant girl after marrying young wastrel, learns his true character and leaves him. She sees him shot from ambush and learning that he is dead marries influential politician who becomes mayor. The first husband comes back into her life and threatens blackmail to prevent her husband from becoming governor. He is the latter's private secretary. But it is proven that he is a bigamist and all ends happily.

Classification—Melodramatic triangle story with rather unusual theme. Much scheming concerning blackmail. Some local color and considerable dramatic action. Adaptation of story by famous author.

Production Highlights—Scene in boarding house when heroine marries only to leave husband after ceremony. Scene when he comes back into her life when she thought him dead. Scene when mysterious character lends a spooky atmosphere to action. Scene when climax reveals villain as bigamist. George Fawcett's character work and dramatic portrayal by Betty Blythe. Good direction.

Exploitation Angles—The title is a good one and will stimulate curiosity. Should be played up as adaptation of popular novel by famous author. Betty Blythe's name should be well advertised, also George Fawcett's. Political atmosphere suggests novel prologue. Needs a heavy newspaper campaign.

Drawing Power—Likely to get over in downtown houses catering to transient trade. Will succeed with steady patrons if exploited in the proper fashion. Cast well known. Also name of author. Feature players. A good neighborhood attraction.

"Kissed"

Universal—4231 Feet

(Reviewed by Laurence Reid)

MARIE PREVOST'S piquant personality, her ability to interpret a flapperish type of heroine, her gift of wearing smart clothes, a faint dash of romance, some clever titles and a tasty production—these are the sole assets of "Kissed," which travels along on two cylinders with very little gas to keep it going. In fact the plot is inconsequential and really belong as the background of a two-reeler. King Baggot, the director, had done wonders, however, in adding enough incident to extend through four reels. The padded scenes are not overdone and they do not grate up one's patience.

The heroine, possessing a will of her own, scoffs at her mother's choice of a husband, although he is a millionaire. She longs for romance. She wants her kisses hot and lingering. Therefore when attending a masquerade ball and receiving a burning kiss from a disguised stranger she completely loses her heart. She imagines him to be a physician. And longing to catch him she takes up settlement work and eventually elopes. The scene aboard the train is the best in the picture—even though it had studio stamped all over it. For one thing Baggot has kept the train from rocking and it looks quite genuine, though the cyclorama reveals a high mountain peak skipping by in endless procession. There is some fairly effective comedy introduced here with sufficient by-play to score with anyone.

The climax shows a melodramatic touch. A masked bandit boards the train, holds it up, tears up the swain's marriage license and kidnaps the girl. She had previously realized that she made a mistake for his kiss lacks warmth and color. When the bandit unmasks, lo and behold, it is the young millionaire who had been repulsed. He is the man who had stolen her heart at the ball. And the excuse for holding up the train is ex-

plained through his being the president of the road. The masquerade ball is well staged, and between that scene and the other aboard the Pullman, the picture manages to offer a couple of highlights. Some will catalogue it as too frail for screen purposes. But it serves in setting off the star's appealing personality. It will probably need strong support.

The Cast

Constance Keener.....Marie Prevost
Merton Torrey.....J. Frank Glendon
Dr. Sherman Moss.....Lloyd Whitlock
Mrs. Keener.....Lillian Langdon
Horace Peabody.....Arthur Hoyt
Editor Needham.....Percy Challenger
Bob Rennesdale.....Harold Miller
Miss Smith.....Marie Crisp
Jim Kernochan.....Harold Goodwin

By Arthur Somers Roche. Scenario by Doris Schroder. Directed by King Baggot. Photographed by Bennie Bail. Produced by Universal.

The Story—Irrepressible girl has own ideas about matrimony although her mother has pledged her to highest bidder, a young millionaire. Girl longs for romance and while attending masquerade ball receives a kiss which indicates to her that she has found her ideal. Thinking the man is the right one she elopes and discovers that his kiss is unlike that received at the dance. Train is held up by a masked bandit who proves to be the young millionaire she had repulsed. He is the ardent youth who kissed her at the ball.

Classification—Romantic comedy-drama revolving around irrepressible girl's escapades and her desire to find an ideal husband.

Production Highlights—Miss Prevost's clothes. Her appealing performance. Scene at masquerade when she is kissed. Scene when she elopes and train is held up by a pseudo bandit who proves to be man she had formerly despised. Good settings. Good titles. Good lighting.

Exploitation Angles—Title will draw the younger set. Needs advertising campaign of a snappy order. Feature star and her wardrobe. Author's name of some value to steady fiction readers. Masquerade ball suggests a prologue.

Drawing Power—In neighborhood houses picture will draw first rate. Rather light for downtown houses. Picture needs a deal of support from rest of program to satisfy audiences.

"Gay and Devilish"

R-C Pictures—Five Reels

(Reviewed by Lillian Gale)

PLEASING light comedy, frivolous, rollicking incidents to take the place of any depth of plot is Doris May's latest picture, "Gay and Devilish." It never becomes openly uproarious, but the entertainment possibilities are good enough to please a majority of any audience, especially the younger element who prefer to enjoy the adventures of a flapper rather than be burdened with keeping up with a heavier plot or society drama. The action is livened up with plenty of good, peppy titles, which are, in themselves, able to win laughs. In addition, the several abilities of the cast are in evidence, the acting of Otis Harlan standing out, the type for which Bull Montana is especially fitted and the feminine battle for an attractive man between two pretty women.

Doris May is natural in the role of the flapper with romantic tendencies, while Cullen Landis holds his own as the curly headed hero. On the whole "Gay and Devilish" is something like a cooling drink on a warm summer evening.

The Cast

Fanchon Browne.....Doris May
Peter Armitage.....Cullen Landis
Peter Armitage (the uncle).....Otis Harlan
Lilah Deane.....Jacqueline Logan
Tony.....Bull Montana
Aunt Bessie.....Lila Leslie
The Butler.....Ashley Cooper
First Detective.....Arthur Millett
Second Detective.....Kingsley Bendict
Third Detective.....Milton Ross
Nethercote.....George Periolat

By Charles A. Logue. Scenario by Garret Elsden Fort. Directed by Wm. A. Seiter. Photographed by Pliny Goodfriend. Produced by R-C.

The Story—Wall street man suffers loss of money belonging to his young and attractive ward. His business rival wishes to purchase youth and beauty, with some of his millions, the ward being made the human sacrifice. Until she sees the age and weight of her future husband, Fanchon, the girl, agrees. But thereafter, she secretly decides to cool his admiration by coaching him in weight reducing athletics. She has an aunt with an indolent daughter, both of whom hope to continue to live in luxury at the expense of Fanchon's happiness. But along comes the rich man's nephew, who falls in love with Fanchon, then the plot thickens, some money is stolen by a man servant and the nephew finds Fanchon in a compromising position, indicating theft. She had "borrowed" $500 in order that the nephew might take a "tip" on a sure buy, which made him rich again, but made it appear that Fanchon had come by the money dishonestly. Previously, the youngsters had planned an elopement, reported to the aunt by the jealous daughter. Steps are taken to prevent this, but love finds a way to a happy ending.

Classification—Light comedy based upon rich man with too much weight and how a young girl discourages his attentions by putting him through strenuous athletics. More exterior than interior scenes.

Production Highlights—Some of the comedy moments and a fight scene between the young hero and a man servant who has stolen a large sum of money.

Exploitation Angles—How one fat man got thin. A way to discourage an old rich man's designs upon a young and pretty girl.

Drawing Power—The cast, including Doris May, Cullen Landis, Otis Harlan, Bull Montana and other plays of favorable reputations.

"The Girl in His Room"

Vitagraph—Five Reels

(Reviewed by Charles Larkin)

ALICE CALHOUN deserves a better story than this. She proved this in "The Angel of Crooked Street," in which she showed that in addition to her attractive screen personality, she possesses real dramatic ability. This newest vehicle does not call for much more than sitting around looking pretty. This is easy for Alice, but hard on summer seekers of real entertainment.

The star has the role of a girl in a boarding school. She has never seen her father in real life. Her mother died the day she was born. The father, in despair, sends the child away. Grown to young womanhood, she is sent for by the pater. The latter, however, having become mixed up in some crooked legal work, does not divulge his identity. Instead he informs the girl that he is an attorney representing her father and that he has been ordered to turn over the house and papers to her. . Her father, the man says, will later write to her and explain everything. The real owner of the house, a young man, appears on the scene. He falls in love with the fair occupant, "the girl in his room." It later develops that the father, tempted in the young man's absence, had signed the estate over to the girl. The hero, in need of funds, remembers some bonds hidden in a secret vault. He enters the house, but is discovered by the girl. Recognizing him, she allows him to escape. The subsequent action deals with the clearing up of the mystery, the finding of the father and his confession of the crooked work.

The plot of this picture is so filmsy that much padding is required to pull it through the five reels. There are a few "big" moments, but they have been duplicated before. Miss Calhoun wears some attractive gowns, especially in the scenes showing Mrs. Garland's reception. The supporting cast is adequate. The climax is fairly well done. It deals with the meeting between the girl, her father and the man he has attempted to cheat. The photography is good. Edward Jose has well directed that which he had at hand.

The Cast

Myra Pendleton.....Alice Calhou
Kirk Waring.....Warner Baxt
Paul Dufirez.....Robert Anders
Mollie McGuire.....Faye O'Nei
Elinor Larrimore.....Eve Sothe

By J. Raleigh Davis. Scenario by C. Grahar Baker. Photographed by Ernest Smoth. D rected by Edward Jose.

The Story—Deals with the attempt of father to hide his crooked work and his identit from a daughter who has never seen him. Th man who he has attempted to defraud out o some property falls in love with his daughte There are a number of complications whic however, are ironed out just as one's patienc is reaching the limit.

Classification—A mystery drama which ha one redeeming feature—the star.

Production Highlights—The scenes in th girls' school. The hero's robbery of the hom and his discovery. The society reception. Th tracking down of the father in the mountai retreat and his confession. The attractiv gowns worn by the star.

Exploitation Angles—Play up the star and he work in "The Little Minister." Tell them it a mystery story.

Drawing Power—Suitable for second clas downtown and neighborhood theatres wher audiences are not too critical.

"I Am the Law"

Edwin Carewe-Affil. Distributors—6800 Feet

(Reviewed by Laurence Reid)

WITH a picture revolving around ele mental conflict in the Canadian North west and the action tense and suspensiv throughout with a cast selected for it adaptability as well as its fitness for interpre tation, there is no doubt of the entertainin values concerning "I Am the Law." Jame Oliver Curwood has written another tale o the Mounted but let him be credited wit enough imagination to take the spectator b surprise. He has written a story involvin a conflict of brother against brother—one wh "come clean," the other, a weakling. Bot are members of the Mounted.

Leading up to the smashing, vigorous cli max one is introduced to a primitive line o action as rugged as the backgrounds whic envelop the characters. The snow is every where—in the valleys, atop the mountains Thus the spectator is placed in an appreciativ mood—thanking the director for staging th story so realistically. Edwin Carewe has di rected exceptionally well, taking advantag of every opportunity to squeeze forth th utmost in situation and climax. Having good cast to work with he has had the ad vantage of placing more stress upon indi vidual scenes, leaving the players to interpre their roles correctly. There is a vitality abou this picture which keeps you on the anxiou seat. It comes to the screen as an excep tionally vivid entertainment packed with ad venture, action, romance and pathos with n flaws except one or two minor scenes whic need a title or two.

Imagine a Mountie making love to th commander's wife and winning her affection the same time he has made a conquest of pretty school teacher. Imagine him bein caught and, unwilling to face the justice o the law, killing his superior. The good brothe knows the other's weakness, but tries to con done his sins for the sake of their mothe However, he is the Law and he must get hi man. The following scene is tense with sus pense as through a driving snowstorm th two Mounties race over the snow, one en deavoring to make a getaway, the other de termined to capture him. The weakling find shelter at the girl's cabin but is eventuall caught. The following subtitle covers muc edited action since it reveals the good brothe ill with pneumonia. Thinking he will die h signs a confession assuming the guilt of thi crime. And the bad brother, elated, return to the post and is sent forth to Get His Mar The good youth recovers through the sc

citous care of the girl and is brought back
o camp and locked up in the local bastile.
The following scene reveals his near execu-
on at the hands of the mob and the ultimate
uicide of the weakling when he discovers
iat the husband's wife has played him false.
The cast includes Kenneth Harlan, who
ives a fine performance as the good brother,
aston Glass, who is inclined to become too
motional as the weakling, Alice Lake, and
Vallace and Noah Beery.

The Cast

an Cameron.....Alice Lake
obert Fitzgerald.....Kenneth Harlan
rs. George Mardeaux.....Rosemary Theby
om Fitzgerald.....Gaston Glass
ergeant Georges Mardeaux.....Noah Beery
u Chang.....Wallace Beery

y James Oliver Curwood. Scenario by Ray-
ond L. Schrock. Directed by Edwin Carewe.
Photographed by Robert B. Kurrle.

The Story: Officer of Mounted, believing he
going to die, assumes guilt of his brother's
rime—the latter, also a member of the
lounted. The good brother recovers and the
ther holds him to his confession and actually
rrests him. Eventually sweetheart of officer
ecures confession of victim's wife and the bad
rother kills himself to avoid a hanging.

Classification: Northwest Mounted story
lled with typical atmospheres. Some surprises
nd considerable suspense. Case of brother
gainst brother.

Production Highlights: Fine pictorial values.
Vork of all-star cast. Scene when sergeant of
lounted is killed by a Mountie. Scene when
tter's brother captures him and allows him to
o because of his own belief that he will suc-
umb to pneumonia. Scene when bad brother
omes to get his man holding him to his death-
ed confession. Good direction.

Exploitation Angles: This is a great hot
eather attraction and ballyhooing the picture
or its snow effects will collect a crowd. The
uthor and the all-star cast should come in for
rominent advertising. A prologue can be used
uggestive of the Northwest with the back-
round a post of the Mounted.

Drawing Power: Will go well everywhere.
Specially fitted for hot days. Title and names
f cast will collect them.

"Fair Lady"

United Artists—Seven Reels

(Reviewed by Charles Larkin)

CHOP this production from seven to six
reels, by eliminating much of the stalling
the early part of the production and one
ould have just about as thrilling a melo-
rama as has graced the screen in a long
me. Once the action gets under way along
the third reel or so, it moves swiftly to-
ard a climax that should bring any audience
o the edge of the seats. There is an un-
oubted demand at this time for "mellers."
his picture meets that demand. It's a wel-
ome relief at that from the wave of sugar-
oated society dramas which has inundated
ur shadow stage.

The production is a picturization of Rex
Beach's romance, "The Net," and right here
e want to say that "Fair Lady" is an ex-
eptionally weak title for a feature possessing
he strength of this one. It's all about the
orkings of an Italian vendetta and decidedly
tirring workings they are. Betty Blythe is
he "fair lady" and to her statuesque beauty
he adds some acting that is good, but which
oes not seem to ring true of the Sicilian
emperament. The outstanding portrayal in
his feature is that which Thurston Hall gives
he role of Caesar Maruffi. One would al-
ost think that he was a son of Italy. Robert
lliott is convincing as Norvin Blake and
ladys Hulette who did such excellent work
"Tol'able David," is here seen in a de-
dedly different part, that of a Southern
apper. Gladys certainly shows her ability
ere. The remainder of the large cast lend
ne support to the principals.

Kenneth Webb has succeeded in getting an
nusually large number of punches into the
icture and he has provided an atmosphere
that is convincing at all times. We rather wish, though, that he had held Florence Auer more in check. She overacts her role in almost every scene in which she appears. The story starts off with a murder and ends with one. The mob scenes, which were actually staged in the locale of the original story, New Orleans, are quite the best seen on the screen this year.

"Fair Lady" is primarily a story of action. There are a number of good red-blooded fistic, knife and gun battles all of which tend to make the pulse jump into high. Properly exploited "Fair Lady," should bat about 1,000 at the box office. And you have no end of material here to exploit. If you can't put this one over you had better close up shop.

The Cast

Countess Margherita.....Betty Blythe
Caesar Maruffi.....Thurston Hall
Norvin Blake.....Robert Elliott
Myra Nell Drew.....Gladys Hulette
Lucrezia.....Florence Auer
Gian Norcone.....Walter James
Count Modena.....Macey Harlam
Riccardo.....Henry Leone
Count Martinello.....Effingham Pinto
Uncle Bernie Drew.....Arnold Lucy

Adapted from Rex Beach's novel "The Net." Directed by Kenneth Webb. Scenario by Dorothy Farnum. Photograph by Harry Strading.

The Story: Deals with the operations of a secret society of Sicily that transfers its activities to New Orleans. The leader of the band is known as Cardi, who is in love with Margherita, a countess of Sicily. When the countess attempts to marry another, her fiance is shot to death. Margherita takes the Sicilian oath of vengeance, and follows Cardi to America. Here she again meets Norvin Blake, the friend of her old fiance. Blake falls in love with her. In being called on to identify one of Cardi's lieutenants, Blake becomes a marked man. Margherita will not listen to Blake's protestations of love until Cardi is brought to justice. Blake sets out to "get" him.

Classification: A stirring melodrama abounding in exciting scenes. Tells the workings of Italian Black Hand organizations. Interpreted by a fine cast.

Production Highlights: The fine direction, photography, cast and costumes. The mob scenes. The work of Thurston Hall. The appearance of Betty Blythe, heroine of "The Queen of Sheba," in beautiful gowns. The scenes in old New Orleans. The fine climax.

Exploitation Angles: Play up the star big. She gained universal fame in "Queen of Sheba." The title lends itself to beauty shop tieups. Rex Beach's books, including "The Net," from which this picture was adapted should make a fine bookstore window display.

Drawing Power: This picture is suitable for any class of house. Properly exploited it should make money.

"Shackles of Gold"

Fox—Six Reels

(Reviewed by Lillian Gale)

SOCIETY melodrama rampant. Seems to have no particular goal and would appear to have been an improvised starring vehicle for the Fox star. But even an actor of the acknowledged ability of William Farnum, cannot be expected to go very far in "shackles." And the over-drawn, unpleasantly presented narrative is a veritable ball and chain for the worthy star. Outcome, therefore, is that William Farnum is not at his best, but is not to blame.

Via long time lapse one is privileged to see Mr. Farnum in the role of a dock laborer; in the second analysis a Wall Street millionaire and in the last, a rich man broken through his shackles of wealth to find love of his wife free for the asking but that which, previously, money could not buy. In order to tell about "Shackles of Gold," it was necessary to depict life of the Wall Street man in his palatial home, the improved environment his money made possible for his "in-laws" and a gay place with a lavish private dining room, where an orgy-like party awakens the wife to truth about men and women of a money worshipping class. These scenes, requiring lavish sets, make an attempt to portray rich interiors. One or two make it. There is a deal of overacting on the part of all who are given an opportunity to act at all, which, coupled with a mystifying continuity, fails in making a convincing or satisfying picture. The cast includes screen favorites, none of whom have very much to do with the disappointing photoplay. It is the story rather the lack of it and the way it is not told. Seeing "Shackles of Gold" through is not a pleasure an exhibitor may safely lead his patrons to look forward to, vital moments and occasional redeeming scenes being completely submerged in the excess footage of tiresome detail. Some unusually good photography deserves favorable comment.

The Cast

John Gibbs.....William Farnum
Mr. VanDusen.....Al Loring
Mrs. VanDusen.....Marie Shotwell
Marie, their daughter.....Myrta Bonillas
Harry, their son.....Wallace Ray
Valentine.....Elliott Griffin
Hoyt.....Henry Carvil
Elsie Vernette.....Ellen Cassidy

By Henry Bernstein. Directed by Herbert Brenon. Photographed by Tom Molloy.

The Story—About a young and ambitious dock laborer, who protects rich cargoes of oil, belonging to his employers, at the risk of his life and thereby earns the enmity of a band of men intent upon theft. One of the villains warns John Gibbs that he will "get him" sooner or later. Time lapses and the honest young man is a Wall Street millionaire, with a following because of his honest methods and a home that his prospective mother-in-law admits is in "good taste." But the wife, coveted, is bought from her parents with the pre-nuptial agreement between the pair that her love is not included in the bargain.

Everybody enjoys John's money, but John. Eventually, in desperately seeking after something, the wife accepts the invitation of a society "rotter" to go to a supper party. Here she finds illustrated the effects of liquor and seductive music upon a certain element of idle rich. In disgust she attempts to retire from the ensemble, and in being forced to decide to remain, is injured. Then the husband, intent upon ruin of the man who insulted his wife in name only, is obliged to ruin himself financially, in order to destroy the unworthy man. In the end, when John Gibbs is ruined, however, his wife decides she does love him, after all, and guarantees to go back to the docks with him, if necessary, to prove her sudden affection.

Classification—Society melodrama. Begins with a dock laborer, of honest principles, who becomes a millionaire and buys a wife who does not love him.

Production Highlights—Fight scenes between Gibbs (William Farnum) and the man who insulted his wife. Scenes of a panic in Wall Street. The interior of a private dining room during a gay party.

Exploitation Angles—Rely on the drawing power of William Farnum and a splendid cast.

"Missing Husbands"

Metro—Seven Reels

(Reviewed by Lillian Gale)

PERHAPS your experience has been that foreign made pictures fail to gratify patrons, and have not, therefore, proved a good investment for you. If so, do not permit that to prevent your booking "Missing Husbands." Here is a good picture, one that ought to make up for possible previous disappointments or surpass the success of forerunners. It has a characteristic finish and dash of marked value.

"Missing Husbands" is a novelty. Unique lighting effects that have never been surpassed are employed in depicting an unusual narrative. There is no particular rhyme or

reason for the film, other than to entertain, a tale of romantic adventure, cleverly blended with rare dramatic contribution. It is convincing to the point of almost believing that there is such a place as a mysteriously hidden territory, somewhere in a great desert over which reigns a heartless Queen

Members of the splendid cast are practically unknown to American picture followers. Which is rather in favor of this film, an exaggerated fantasy. But the players are of the material screen stars should be made. They can act.

Direction, a difficult task, the production being one of great proportions, has been handled skillfully. Photography is exquisite and views necessary to describe the phantom location where most of the action takes place, have been well photographed and carefully selected.

While hardly necessary to point out, it must be admitted that the ending is weak. But, having been thoroughly entertained up to the final scenes, the decision of a French officer to right-about-face and return to the Queen, with only the lure of an untimely end as a reward, is a subject for discussion rather than one of dissension. What you want to know is: Will "Missing Husbands" entertain an audience? It will.

The Cast

Antinea.....Stacia Napierkowska
Tanit-Zerga.....Marie Louise Iribe
Captain Morhange.....Jean Angelo
Lieutenant Saint-Avit.....Georges Melchior
The Antiquary.....Franchschi
Cegheir-Ben-Cheikh.....Abd-El-Kader Ben Ali

Adapted from Pierre Benoit's novel "L'Atlantide" by Jacques Feyder.

The Story: In conversation between two French officers, one questions Lieutenant Saint-Avit regarding the mysterious failure of his friend and fellow officer to return from the military depot where both had been stationed, implying a slight suspicion that Lieutenant Saint-Avit knew more than he had ever told regarding Captain Morhange's unexplained absence. To clear his otherwise enviable record, Saint-Avit then relates his experiences, which not only account for Morhange's death, but tell a thrilling and exciting tale of romantic adventure: While following a trail of Greek nomenclatures, Saint-Avit and Morhange, in the desert, were led into adventure, finally imprisoning both in a territory over which reigned a beautiful Queen. Protesting against being held in even the sumptious quarters, an old Seer endeavored to explain that they might as well make the best of the bargain, since once within the boundary, men never returned to their wives and homes. All because of the Queen's wonderful eyes by which men became enamoured and when cast off by the Queen, came to untimely death. Scoffing, the officers are shown the chamber of red marble and the golden statues, originally the bodies of forerunners, turned into gold by some mysterious process. There were twenty-four statues then, and the two men faced being the next victims. Morhange, under vow of celibacy, however, was one man the Queen could not command. And eventually, crazed with a love for her, she induced Saint-Avit to kill him. Followed Saint-Avit's escape, but he, too, had looked into her eyes, and when asked by the military dignitary what he, Saint-Avit, proposed to do, he replied that he was going back to Antinea. And the listener, enthralled, declared "I will go with you."

Classification: Fantastic, spectacular melodrama, mysterious, romantic extravaganza.

Production Highlights: Among the many well worked up moments which might be described as individual climaxes, one particularly exciting is the last refusal of Captain Morhange to become one of the Queen's lovers. Also when the two French officers are shown what becomes of the men after each is cast aside by the Queen.

Exploitation Angles: A clever merchant of French apparel advertises his wares as being "exclusive importations." That is what "Missing Husbands" is, a decidedly French, exclusive model.

"The Yellow Stain"

Fox—5000 Feet

(Reviewed by Laurence Reid)

STORIES of honest young men who beard crooked lions in their dens and wage a triumphant battle with them are ever popular, and when the scene of action is an average town, you can make up your mind that such a tale carries an appealing quality. A determined young lawyer is advised that he will have "to knuckle" to the local poobah or be run out of town. He elects to stay and fight his ground and the plot swings into a drama of business adventure coupled with romance.

"The Yellow Stain" is a first rate audience picture because it carries so much sympathy for the hero. He has youth on his side and the fact that he is determined to practice law and make a living ragardless of influences which might be brought to bear upon him, will have every spectator fighting his battle from the start. Jack Dillon, the director, has brought out this appealing characterization in a capable manner, keeping the plot moving with creditable speed and emphasizing the dramatic moments. They don't wait in drawing upon the sympathy. The scalawag kicks the youth's dog and straightway the fight is on. The townspeople are so accustomed to being ruled that the hero's willingness to fight awakens a deep respect for him.

"The Yellow Stain" follows a regulation groove. There is not much surprise in the development of the plot and you know pretty near how it will end. It is a story which cannot fail to inspire a sympathetic response—a type of story which invariably gets in the Satevepost. There is a suggestion of "The Conquest of Canaan" in the characterization. For that matter it suggests dozens of such stories. John Gilbert is off on the right track. Building sympathy for a hero automatically builds a popularity for the figure interpreting such a type. The sets, photography and acting are adequate. John Lockney and Robert Daly contribute good performances while Claire Anderson takes care of the romance in charming fashion.

The Cast

Donald Keeth.....John Gilbert
Quartus Hembly.....John Lockney
Daniel Kerston.....Robert Daly

Scenario by Jules Furthman. Directed by Jack Dillon. Photographed by Don Short. Produced by Fox.

The Story—Threats of big business in a moderate sized town with young lawyer staging a conflict with the local poobah. Youth is told he will have to get out or be ruled by his opponent. He decides to remain. Against overwhelming odds the young man triumphs.

Classification—Business and romance are commingled here to offer pleasing story. Fighting youth beats his influential opponent.

Production Highlights—Star gives good performance in appealing role. Able direction. Scene when hero determines to fight the town ruler. Heart interest touches.

Exploitation Angles—Features type of story always popular, so concentrate upon theme. A smart teaser campaign would be a good angle. Exploit the star as a comer. If there is any local political stuff being staged in your town link up with it.

Drawing Power—Will attract in all neighborhood houses. Good for transient trade since plot deals with honest youth triumphing over crooked business man.

"North of the Rio Grande"

Paramount—4858 Feet

(Reviewed by Charles Larkin)

THIS western has one of the finest scenic settings it has been our pleasure to view in many, many moons. It was staged in the Arizona "cow country," along the famous Apache trail and one gets glimpses of the cliff-dwellings background. The exteriors all have unusual depth and one almost is able to smell the mountain air. The second feature of the picture is the cast. Exhibitors here have two stars in one nim, Jack Holt and Bebe Daniels. Jack is good. Bebe is improving. Alec B. Francis, who has the role of Father Hillaire, is a decidedly appealing character. Will R. Walling as John Hannon and Charles Ogle are other well known players in the cast.

The story will pass, but the plot is too evident after the action gets under way. One sees the end too quickly. The suspense, however, is kept up by a series of melodramatic scenes and the last reel has one of the finest "chases after the villains," seen in a long time. Here we see bands of cowboys cornering two men in a deep valley. They race along trails and through streams in truly dashing manner. The hero takes the villain's place, through love of man's daughter, and leads the pursuers a merry chase. Other dramatic moments come when the "Black Rustler" steals two prize horses from Col. Haddington's stables, kills the colonel and beats off his son; the gambling games in the saloon; the attempt to shoot the hero by an infuriated lover of a saloon girl who has become infatuated with the hero and the saving of his life by quick work on the part of the heroine; the hero's sudden coming upon the man who killed his father and whom he has vowed to "get" and a confession on the part of the dying father that he is "The Black Rustler."

Some fine views of the old western missions are shown. They make a fine background for Mr. Francis' excellent portrayal of the veteran priest and his "little flock." The gambling scenes in the saloon are good. The photography is the work of Faxon M. Dean, who has given the screen some real work of art in this offering. The director has done fairly well with a story that required hard work in making it "hold out." The cast and settings, however, should get this production over at the box office. It's a good summer attraction.

The Cast

Bob Haddington, a rancher.....Jack Holt
Val Hannon, his sweetheart.....Bebe Daniels
Col. Haddington.....Charles Ogle
Father Hillaire.....Alec B. Francis
Brideman, a gambler.....Jack Caryle
John Hannon.....Will R. Walling
Briston.....Fred Huntley
Lola Sanchez.....Shannon Day
Belle Hannon.....Edythe Chapman
Paul Perez.....George Field
Clendenning.....W. B. Clarke

By Vingie E. Roe. Directed by Rollin S. Sturgeon. Scenario by Will M. Ritchie. Photographed by Faxon M. Dean.

The Story—Two blue ribbon horses are stolen from the ranch of Col. Haddington, who is killed by one of the raiders. Bob, his son, vows vengeance. He becomes head of band. He turns his gold which he gets from bad ranchers over to Father Hillaire at Refugio Mission. Here he meets the daughter of the man who later turns out to be "The Black Rustler," who is stealing cattle from his friends the while posing as "coming clean." The hero's discovery of his identity and his attempt to save him from "a rope party," take up the rest of the action.

Classification—A romantic Western told amid beautiful backgrounds in the garden spots of the virgin "bad lands." Real melodrama toward the end.

Production Highlights—The natural exteriors. The cast. The cornering of "The Black Rustler," in the canyon. The thrilling horse riding scenes. The missions. The beautiful photography. The work of Jack Holt.

Exploitation Angles—The two stars and the scenic settings are the two big things to plug in this one. You can use the book store tie-up on the authors' books, including "Val of Paradise," from which this production was adapted. Use the race horse end for special street work. Parade a couple of horses garbed in racing equipment. Get the sport editor to run some special stories.

Drawing Power—The two stars ought to pull this one over in the best houses. It is a beautiful scenic production. It's a picture that will stand plugging.

"The Real Adventure"

Associated Exhibitors—Five Reels

(Reviewed by Charles Larkin)

OUR hat is off to King and Florence Vidor and the whole buncn who made this very fine bit of screen entertainment. We do not recall Florence ever appearing in a more appealing role, while King, as director, shows one what live work at the small end of the megaphone can do. Mr. Vidor gives his audience credit for being able to use the brains God gave them and has allowed one to use his imagination a little instead of sitting through tiresome bunk. One very fine instance of this is shown right in the beginning of this picture. The hero meets his future wife, then a school girl on a street car. He falls in love at first sight. The next scene shows the couple enjoying their honeymoon, with all further courtship, wedding, auto trip buncombe eliminated. There are several spots in the feature where the action is speeded up in this manner and at the end one feels that he has viewed "something different."

The story is one of unusual interest. It takes up in entertaining manner a problem of marital life which many folks undoubtedly have faced. The husband is a brilliant lawyer. He is absorbed in his work. The wife is neglected. One day she enters the court room and is awed by the ability of her husband and right then and there she decides to go out into the world and do something worth while. She starts for New York, enters the chorus of a musical show and advances by rapid paces until a representative for Ziegfeld signs her up for two years to design all his Follies costumes. She has "arrived." But something is lacking. It's love, of course. She learns that success does not always bring complete happiness. The husband comes to learn the same thing. He rushes to New York. Ziegfeld's contract is torn in two—and well you know the rest in the books you have read.

Miss Vidor has contributed a fine bit of character portrayal in the role of Rose Stanton, the wife, and Doris Dane, the actress and designer. There are a number of fine exterior snow storm scenes in the beginning of the picture. The theatre interiors and chorus rehearsals are realistically done. Rose Stanton's mad dash through the blinding storm reminds one of Lillian Gish's similar scenes in "Way Down East." The picture has been beautifully photographed. The supporting cast is good. Clyde Fillmore as Rodney Aldrich deserves special mention. "The Real Adventure" is a real good picture. It should go over with any audience.

The Cast

Rose Stanton.....Florence Vidor
Rodney Aldrich.....Clyde Fillmore
Mrs. Stanton.....Nellie P. Saunders
Portia Stanton.....Lillyan McCarthy
Stage Director.....Philip Ryder

By Henry Kitchell Webster. Directed by King Vidor. Scenario by Mildred Considine. Photographed by George Barnes.

The Story—Deals with the adventures of a young wife who realizes that her husband wants her to share his heart but not his brain. She attempts to study law so that she can be of help to him, but he ridicules this idea and she gives it up. At length, after several dramatic scenes, she packs her bag and starts for New York, leaving a note stating that she will return when she has "earned the right" to be her husband's partner and pal as well as his plaything. She becomes a real success in the theatrical world The husband realizes his mistake and there is a reconciliation.

Classification—Intensely interesting drama of married life, in which Florence Vidor eclipses her former efforts on the screen. Filled with dramatic moments.

Production Highlights—Fine direction, photography, costumes and settings. The opening snow storm scenes. The rehearsals in a Broadway theatre. The scenes in which husband and wife fight for their different views of life. Florence Vidor's portrayal of the wife and actress.

Exploitation Angles—The star. Fine chances for tieup on costume angle with fashion stores The theatre end. Play up the fact that the picture solves a real problem of married life. Point out Miss Vidor's work in "Hail, the Woman," "The Jack Knife Man" and many other big successes.

Drawing Power—Once you get them in by advertising, patrons will boost this one to success by word of mouth publicity—the best kind in the world. The picture will stand superlatives.

"White Hell"

Five Reels

(Reviewed by Lillian Gale)

ONE thing in particular to the credit of "White Hell" is, that being melodrama, unadulterated, it comes right out in the main title and declares itself. It is not sugar-coated, nor a polite wolf in the proverbial clothing of the lamb. It is dyed-in-the-wool melodrama, the kind of screen entertainment that appeals to many as the most diversifying and tells an interesting story. It is complete with thrills, man to man encounters and startling situations. It is laid in that territory known as the Canadian Northwest and depicts an exciting train of events which finally end in bringing justice to bear upon the local villain and happiness to previously sad and lonely hearts and unjustly persecuted.

This picture may boast of a first rate cast, headed by Richard C. Travers, whose work is up to the standard he has set in many years as a screen star. It also has considerable scenic value, the film having been made upon the actual location described in the story about the difficulties of a handsome, law abiding, citizen, in love with a pretty English girl, therefore target of the community bad man's efforts to attach blame for his desperate deeds upon the younger man and hated rival.

For followers of rapid action, realistic portrayals of stories laid in the great northwest, snow bound huts and fearless occupants, "White Hell" is in line for favor.

The Cast

Dave Manley.....Richard C. Travers
Helen Allen.....Muriel Kingston
Hart Kelly.....Jack Thornton Baston
Wauna.....Ruth LaMarr
Henry Allen.....Charles Graham
Jim.....Harry Foulds

Directed by Bernard Siebel

The Story: In the untamed hills of Northern Canada, the "White Hell" regions, cabin dwellers, some by choice and others by circumstance, lived Henry Allen, a white man with a beautiful daughter just returned from school in the east, a bad man, responsible for misery of a dying woman and mother of the bad man's son. Also an unmarried, handsome suitor of Allen's daughter, a mysterious squaw with a near-white daughter and other inhabitants of the community. The bad man, intent upon marrying the Allen girl, threatens her father to expose his relations of years in the past, resulting in the squaw's child, unless the father will agree to force the marriage upon Helen, his legal child. Helen, in love with Dave Manley is driven to agree, while Dave has been busy in taking care of a youthful offspring, left destitute upon his mother's death, in one of the most poverty stricken cabins. The bad man plots to ruin Dave, and disgrace him in the eyes of the girl he loves. Follow encounters many, with the final unfolding of crimes at their sources, leaving the young pair to their happiness in each other, the return of the half Indian girl to her people further north and the destruction of the man responsible for wholesale cruelty, murder and attempt to gratify only his own will.

Classification: Northwest melodrama, incorporating a complex plot, all laid in the Canadian, snow bound country. Good scenic value.

Production Highlights: Realistic fight scenes, hand to hand encounters, especially those in which Richard Travers matches his strength against unfair odds.

Exploitation Angles: Use the well known name of the star. Describe the screen debut of a juvenile actor with great possibilities (Harry Foulds) whose predicament in the story will penetrate a heart of stone. Play up the realistic fight scenes, the accurate detail in describing life as it is lived in the Canadian northwest.

Drawing Power: The star, his long successful screen career. Direct your appeal to followers of melodrama. A picture the men will like.

"Restless Souls"

Vitagraph—Five Reels

(Reviewed by Charles Larkin)

THIS is a fairly entertaining picturization of Richard Harding Davis' story "Playing Dead." It has the value of being timely in these days of psycho-analysis, spiritualistic phenomena and Sir Arthur Conan Doyle. The star has the role of the husband of a woman who goes in so deeply for the so-called occult sciences that she becomes more in love with neo-symbolism than the man she promised to love, honor and obey. This neo-symbolism stuff is disseminated by an effeminate little "high-brow," among the Meadowrill country club literary set. Hubby becomes disgusted with all the ravings and believing that his wife no longer loves him decides to "play dead," so that she may marry the man who has hypnotized her. An undestroyed will made before his marriage, causes amusing complications and he is forced to "come back to earth."

Earl Williams plays the role of James K. Parkington. It does not call for much acting. He is supported by Francelia Billington as the wife. She is attractive. Arthur Hoyt is adequate in the part of the neo-symbolist and Martha Mattox appears as the hero's aunt. While we're on the cast, we want to give "Pal," the dog in the picture, credit. He comes near to carrying off the star honors.

The picture opens with some attractive views at the country club with the neo-symbolism classes in session. The views at the end of the production when the husband returns from "playing dead," are amusing. The dog "Pal" grabs about 80 per cent of the comedy work in these scenes. The hero has a lot of character work to get away with. First we see him as the husband, then as a Hindoo, mountain camper and business man. This is just an average program picture. There is nothing in it that takes it off the beaten path.

The Cast

James K. Parkington.....Earl Williams
Lida Parkington.....Francelia Billington
Edgar Swetson.....Arthur Hoyt
Mrs. Fortescue.....Martha Mattox
Uncle Ben.....Nick Cogley
"Pal" (a dog).....By Himself

Adapted from the story "Playing Dead," by Richard Harding Davis. Directed by Robert Ensminger. Photographed by George Robinson.

The Story—A husband, finding his wife's interest in occult science, is greater than her love for him, decides to "play dead," so that she may marry the other man. He "disappears" but the other man, because of a will which the attorneys cannot find, discovers that all the estate is left to an old aunt.

Undaunted he woes her and wins her hand. Parkington in his mountain retreat learns of his aunt's plan to spend some $50,000 for a home for sparrows. He rushes home to right things. The aunt and her new hubby are embarrassed. The wife is overjoyed—so is the dog.

Classification—A comedy-drama which might be of interest at this time because of the wave of new fangled spirit ideas.

Production Highlights—The work of "Pal" the dog. Good direction. Interiors well furnished. Star and heroine well known.

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

WESTERN NEW YORK

The Olympic in Buffalo which is now undergoing extensive alterations will not open before September 1, according to M. Slotkin, general manager of the Monument Theatre corporation, which controls the Lafayette Square and the Olympic. The policy of the Olympic has not as yet been decided upon, said Mr. Slotkin.

Mrs. Eli T. Hosmer, vice chairman of the Erie County Republican committee and member of the state censorship commission, presided at the Republican meeting in the Hotel Lafayette, Buffalo, on Monday of last week.

Manager Fred M. Shafer of the new Lafayette Square, Buffalo, will introduce Vitagraph's "Too Much Business," to Buffaloans the week of June 19. This house, thanks to C. Sharpe-Minor, the organist, is doing capacity business.

E. A. Potter, owner of the Columbia in Erie, Pa., is mourning the death of his 17-year-old son.

The Palace, Buffalo, is giving special programs for school children. Last week the attraction was "Robin Hood," and this week Manager Howard J. Smith is showing "Rip Van Winkle." The Buffalo Women's City club is co-operating with the management.

Following a week's showing of Lady Mackenzie's African jungle pictures at the Criterion, Buffalo, this house has again closed and will probably remain so until fall when the new Spiegel-Shubert vaudeville will be offered.

Al Beckerich, manager of the Loew State in Buffalo, played "Fascination" the past week and exploited it all over town with billboards, window cards and heralds. He also took quarter page ads in the local newspapers. The ads, by the way, were among the most attractive ever placed by the State.

CANADA

Betty Blythe, star of Fox's "Queen of Sheba," was a visitor in Toronto, Ontario, during the week of May 8 when she made personal appearances at the Allen Theatre and the various Allen suburban houses. Her's proved to be one of the finest personal appearance stunts in Canada for a long time.

Exhibitors throughout Saskatchewan gathered at Regina, Sask., and organized the Saskatchewan Motion Picture Exhibitors' Association along the same lines as the Manitoba Exhibitors' Association. The theatre managers of this Province are up against a variety of ills including one-man censorship and a double amusement tax system, the Provincial Legislature having recently authorized all cities and towns in the Province to collect a civic tax on amusement tickets above and apart from the Provincial tax on the same tickets. About 20 representative exhibitors attended the organization meeting.

Stephen C. Hurley, for years manager of the Fredericton Theatre at Fredericton, N. B., has resigned to manage the Spa Theatre at Pittsfield, Mass., the proprietor of which is S. B. Stanton, his brother-in-law. The latter was formerly a resident of St. John, N. B.

At the annual meeting of Loew's Ottawa, Ontario, held May 9, two Ottawa men were elected to the board of directors to replace two Montreal directors. T. P. Birchall of Montreal was re-elected president of the company and T. C. Bate, a prominent Ottawa man, was elected vice-president. The new Ottawa directors are T. C. Bate and E. McMahon, prominent contractors. Other directors include S. W. Stevenson and Howard Murray. E. Hillrich continues as secretary of the company. The Ottawa company was able to present a good annual report in spite of business depression generally.

An apparent attempt was made to burn the Grand Opera House, a moving picture theatre at Kingston, Ontario, a few nights ago. The destruction of the structure was undoubtedly averted by the prompt action of the Grand's treasurer, Thomas Stanford, who, in closing up the day's business about 11.30 P. M., smelled smoke. He found that a fire had been started in the rear of the theatre and, securing a fire extinguisher, put out the blaze. Upon investigation it was found that some one had ignited oil-soaked papers in one of the rear exit doors.

The Canadian Industrial Film Company has been granted a company charter by the Quebec Provincial Government to carry on business at Montreal, Quebec, as producers of industrial and other film releases. The incorporators of the company include Claude William Bissell and John F. Haines.

The Orpheum Theatre, Calgary, Alberta, has been re-opened under the management of Roy McLeod after having been closed for a few weeks.

The Casino Theatre at Halifax, N. S., is the first moving picture theatre in Eastern Canada to adopt a radio feature. A large receiving set has been installed in the theatre and demonstrations with amplifiers are conducted at stated intervals for the entertainment of the audience.

DES MOINES

Last week Mr. H. M. Weinberg, manager of the First National exchange attended the convention of Exchange Managers representing the district supervised by Mr. R. C. Seery with headquarters at Chicago. The managers from St. Louis, Minneapolis, Milwaukee, Kansas City and Omaha were also present and ways and means were discussed to get the maximum of distribution on First National productions for the summer months.

The wonderful success of Norma Talmadge's picture "Smilin' Through," has necessitated having extra prints on this subject in the Des Moines exchange and the exchange now has five prints booked solid for the next two months.

A new addition to the sales force of the Des Moines Exchange of First National started into the territory this week in the person of Clyde A. Pratt. Mr. Pratt has been an exhibitor at Washington, Iowa, since Edison made his first projector. This is a nice promotion for Mr. Pratt and if he sells as well as he formerly bought he should be successful.

Mr. Weinberg of the First National office reports that in spite of the depressed business conditions and the closing of some of the smaller town theatres that the Des Moines exchange has increased its number of shipments in the last few weeks by over fifty per cent.

"Where Is My Wandering Boy Tonight?" closed its initial run in this territory at the Strand Theatre Des Moines and has proven itself a box office attraction of exceptional value. This production is distributed by Greater Productions Co., M. J. Frisch, manager.

There is a gradually increasing demand for the product of Educational Film Exchanges as evidenced by the bookings for the "Spice of The Program" short reel releases. Mr. A. W. Kahn, manager, is spending about all of his time out in the field with the exhibitors.

GREEN BAY, WIS.

The Bijou, Manager S. Thirion, Green Bay, Wisconsin, regardless of exceptionally warm weather for the past two weeks, continues to show Universal and Fox productions to good houses.

Green Bay, with five theatres totalling a seating capacity of over 4,200, all exhibiting pictures with the exception of one combined legitimate house, is facing strong competition in the motion picture field.

Although a project to close during the summer months has been broached there is little indication that any of the houses will go dark for the coming months.

Saturday afternoon "stunt" matinees with a prize of $5 in gold for the best "vaudeville" presented by children is showing up favorably on the box office returns at Hadfield's Grand.

Mr. Hadfield re-entered the exhibitors' field in Green Bay after a four-year absence and is showing westerns, comedies and serials at a 10-cent admission.

The cut price policy is bringing in packed houses for Saturdays and Sundays and stimulates midweek business, according to house reports.

Henry Goldman, Colonial Theatre, announces that the house has booked a limited number of return showings on films which were heavy drawing cards when previously shown at the local house. These films will be shown on Mondays only and include: Pauline Fredericks, in "Madame X"; "The Old Nest"; "Dangerous Curve Ahead" "The Penalty"; "The Furnace," and others.

"The Sheik's Wife," drew well when shown at the Orpheum Theatre, Manager Harry Timm.

THE CAROLINAS

The Continental Pictures corporation, film distributors, has been chartered at Charlotte, N. C., with $10,000 capital stock. Fred Martin is secretary and other incorporators are D. E. Oglesby, W. V. DeFarley, J. W. Lovelace and W. H. Youngblood, all of Farmville, N. C.

R. B. Barkley, of Charlotte, N. C., has been appointed manager of the Vance theatre, Asheville, N. C., operated by L. M. Cadison. Mr. Barkley is well known in motion picture circles, having owned and operated theatres in North Carolina for the past ten years. He has already assumed charge of the Vance.

Louis H. Layne, 31, for several years principal owner of the Amuzu motion picture theater at Inman, S. C., is dead after an illness of one year. Mr. Layne built his theatre several years ago, the first established at Inman.

E. C. Kingman, formerly manager of the Strand Theater, Gaffney, S. C., has been assigned to the film distributing department of Southern Enterprises, Inc., at New Orleans. Carl D. Buckner has succeeded him at Gaffney.

Roland G. Hill, owner of Hill's Theatres in North and South Carolina with headquarters at Greensboro, N. C., has announced that Gaffney, S. C., will be the distributing point for his theatres in that state. Carl D. Buckner has been placed in charge of the distributing office. Several theatres will be added to his string, Mr. Hill announces.

The Rex Theatre, Darlington, S. C., has installed a large radio receiving station, which is being used in connection with its pictures. A musical concert, broadcasted from Pttsburgh, was enjoyed by the first Rex audience. B. R. Prescott, the manager, has found his innovation to be a splendid attendance booster.

CLEVELAND

The Home theatre, East 105th street and Superior Avenue, one of the most important neighborhood first-run houses in the city changed ownership this week when I. Morris sold the house to Dr. I. Brody and Julius Schwartz. This is the third house to come under the Brody-Schwartz banner. The others are the Manhattan, Crown and Homestead theatres.

Cleveland stay-at-home exhibitors kept pace with the Washington Convention by watching the placards placed in the lobby of the Film Exchange Bldg. Moe Horwitz, head of the Washington Circuit of Theatres in Cleveland, sent daily wires, so that the boys at home would know what was happening almost as fast as it happened.

Motion picture theatres throughout the state of Ohio are not contemplating closing during the summer months, according to Walter Brandt, of the local First National sales force. Brandt just returned from a tour of the smaller towns. "Exhibitors, on the whole are not pleased with business conditions," says Brandt, "but there is no talk of shutting down for the warm months. Neither have I heard any talk of reduction in admission prices. The exhibitors whom I have talked with are all buying close and sitting tight, but they expect to do business at the old stands regularly all through the summer."

THE SOUTHEAST

New members for the Georgia Amusement Protective Association were secured by R. J. Edenfield who has just returned from a trip through central Georgia. He secured ten new towns as members and a promise of many others to attend the meeting in Atlanta on June 5th.

Another organizer will be sent out in another territory between the present time and the June meeting so as to have the largest representation possible.

Southern Enterprises have booked Von Stroheim's million-dollar picture "Foolish Wives" in forty-two of their first run houses.

J. D. Williams, general manager of First National, stopped off in Atlanta while en route to New York from the opening of his Hope Theatre in Dallas, Texas, accompanying Willard Patterson of Atlanta, who opened the Hope for Mr. Williams.

Lawrence Lester of Columbia, S. C., has returned from Hot Springs, Ark.

Dan Michaelove of Southern Enterprises is in New York for a few days.

T. E. Dillard has a desk in the Atlanta office of Hodkinson as representative of Kempson Pictures Corp. which is handling the reissues of the old Select pictures.

INDIANAPOLIS

J. M. Vontersmith of Washington, Ind., has announced purchase of a site in Bloomington, Ind., for a $100,000 picture house. He runs a theater in Washington now. The Bloomington land was purchased from Henry B. Gentry, the circus man, for a reported consideration of $19,500.

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Investment in Efficient Projection Department Pays

Why Does the Local Theatre Fail to Interest Many Prospective Patrons

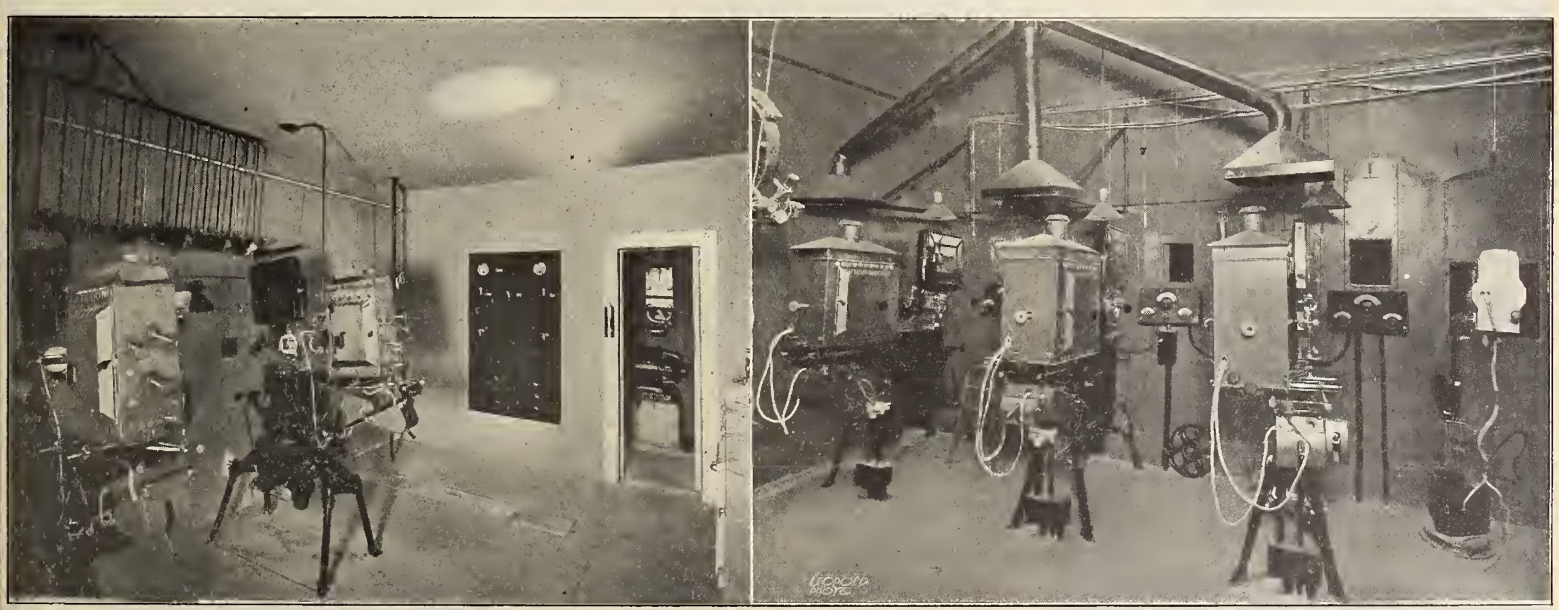
In theatres recently constructed there has been a decided tendency to give the projection department a large amount of thought and study. Thousands of dollars are spent on a single installation. When large sums of money are invested in a part of the theatre which, perhaps, will never be seen by a single person in the audience, there naturally arises the question for the reason of such expenditures. The answer is very simple: the exhibitor derives manifold returns through the assurance of good projection and a well satisfied clientele.

Today we find a public that has become most discriminating in its demands. As an illustration, the small town theatre, which perhaps is isolated from a city to the extent of a half hour's disagreeable journey, suffers through the loss of patronage to the larger houses even though the same pictures may be shown at both places on nearly the same dates. This is entirely due to the physical differences of the theatres, and projection may well be a chief factor. It is difficult to imagine anything more annoying and disconcerting to an audience than the continual interruption of their attention through an unsteady flickering picture, punctuated with misframes or punch marks in the film and an uneven or otherwise improperly illuminated screen. It might further be said that these imperfections are not only disagreeable but actually injurious to the eyes, thus causing real physical discomfort.

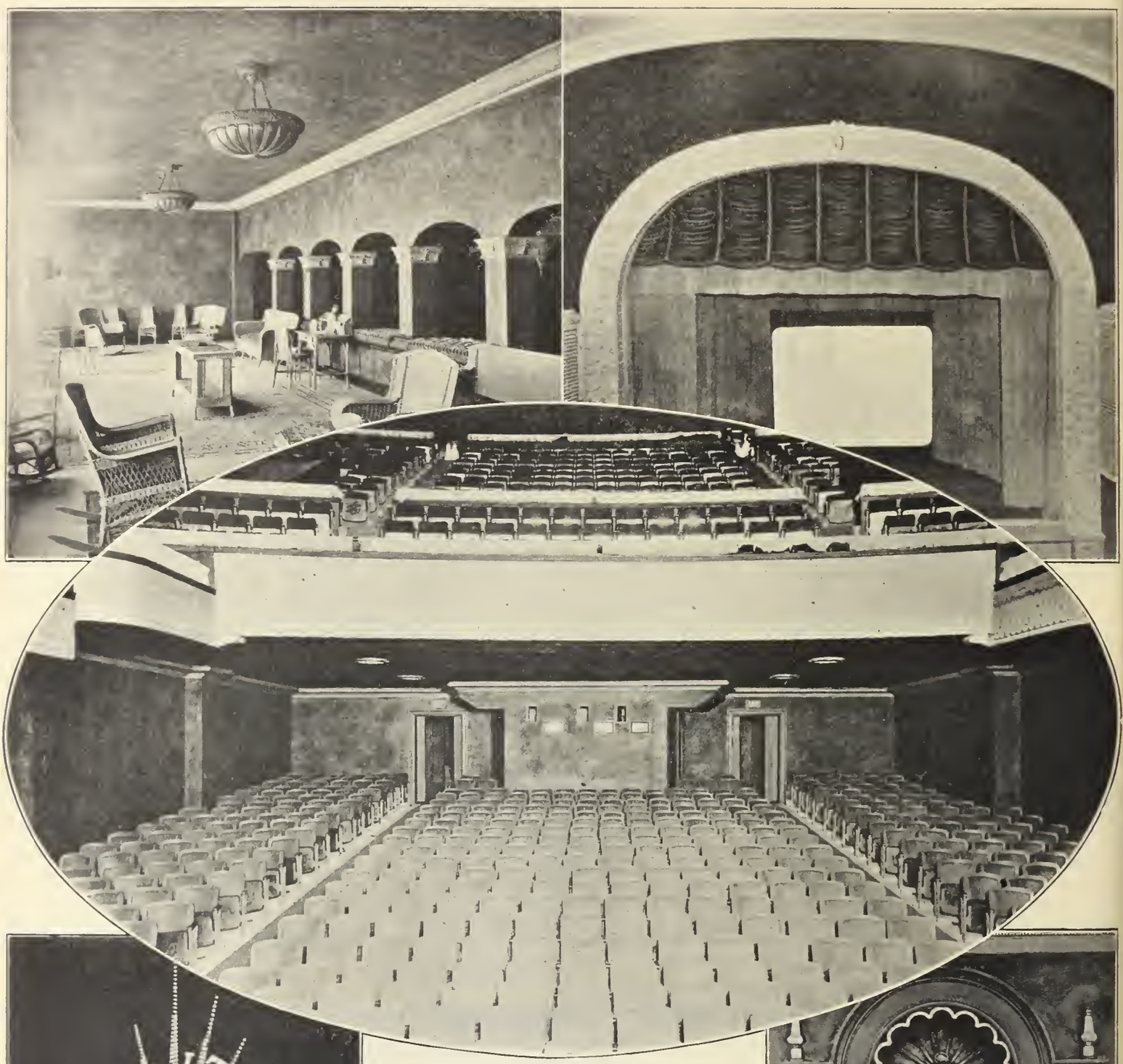
There is no possible way of securing good, consistent projection excepting through the efforts of a conscientious projectionist operating apparatus from which can be obtained high grade performances. A great deal of responsibility is placed in the hands of the projectionist. If he does not have the proper interest in his work, naturally, the picture will receive far from perfect screening. The modern projection department with its large, well lighted and ventilated operating room, fully equipped in all details, proves an incentive to the projectionist. He feels a pride in his department and strives in turn to maintain his finished product, the picture on the screen, in keeping with his profession. It is an established fact that the more satisfactory the conditions under which an employe works the more gratifying will be the returns to the employer. With the application of this principle and a competent projectionist, the exhibitor may assure himself he will be fully repaid for his expenditures and efforts.

While the old style operating booths, which in reality are nothing but cubby holes as far removed from all other parts of the theatre as possible, are becoming somewhat fewer in numbers, the fact that any are allowed to remain in existence is a decided detriment to the advancement of this industry. Not only are they the instigators of neglect on the part of the projectionist, but they also provide most unhealthful working conditions. Usually these booths are disorderly, dirty and hot. The projectors and auxiliary apparatus suffer severely from the lack of proper attention which in the end proves an expensive proposition for the exhibitor. The mechanism of the projectors is very finely made; dirt and carbon dust working into these delicate parts soon have extremely harmful effects.

(*Continued on page 2985*)



The up-to-date projection room. Note the large well ventilated rooms fullyequipped with meters, stereoptican projectors, etc. In view on left is shown additional room for motor generators





The new Rialto theatre, Phoenix, Arizona, operated by Rickards and Nance. Upper left, shows the elaborate ladies drawing-room and mezzanine, extending the entire width of the building; on right is stage and screen with setting so arranged as to give a sense of great distance to the screen. Center oval is view of the auditorium, a commendable feature of which is the projection room placed to permit a straight throw. Lower left, presents the Rialto as seen at night. This enormous electric sign represents an Arizona sun set. On right is one of the lobby decorations



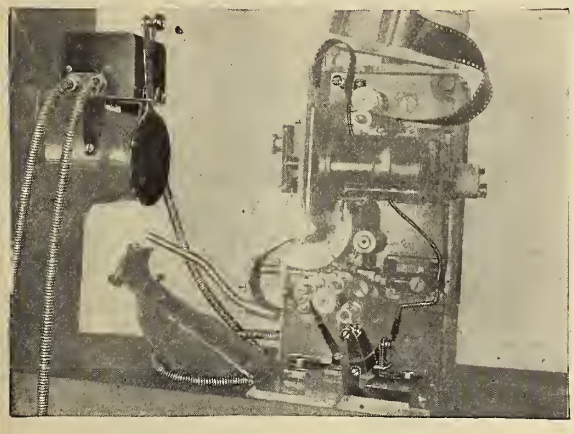
The Flash on the Screen
Odor of Burning Film
Operator Badly Burned

It happened in five seconds

House Crowded
Panic, Rush for Exit
Then the "EXTRA" tells the story

"Protectall"

And It Cannot Happen Again



Above shows "Protectall" in detail, as applied to Simplex.

Equipment for Powers, Motiograph and other principal makes differ only in form of contact attachments.

Easily installed and does not in any way change the machine to which it is applied.



Automatic Dowser intercepts light beam and switch stops motor when contact is made by any of the attachments in the projector.

Upper Loop Attachment makes contact when the loop above the aperture is lost, due to torn out sprocket holes or any other reason that would cause film to stop.

Lower Loop Lever makes contact when loop below aperture is lost, allowing film to stop.

Roller falls and makes contact when film breaks or runs out.

Governor Attachment makes contact when belt breaks, slips or is thrown off. When motor stops or driving mechanism drops below safe speed.

ACT NOW

Experience will be expensive

The "Protectall" Co.
752 South Wabash Ave., Chicago
SOUTHERN OFFICE
701 Throckmorton St.
Fort Worth, Texas

The "Protectall" Co.
752 South Wabash Ave., Chicago
Mail at once full particulars and detailed description.

Name .....

Address .....

Many Exceptional Claims for Device Preventing Fires in Projectors

Our readers will be interested in a description of the new "Protectall," an apparatus for the protection against fires in projection machines. The following article was received from the Protectall Company:

"We have perfected and patented in the United States and foreign countries an electrical device adaptable to any standard make of motion picture machine, which gives the greatest of assurance against all film fires occurring in the projector from any cause whatsoever.

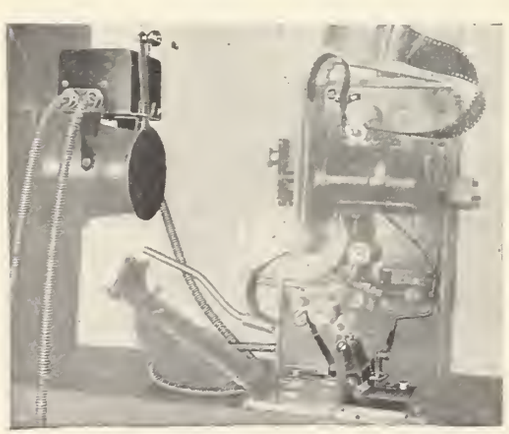
"The device is strictly electrical in its operation and altogether different from anything heretofore produced. It covers the entire field of hazard in the projector while others reach only a portion.

"It consists of a small mechanism which may be mounted either on the top, side or under side of the lamp house cone and works perfectly in either case. It contains an electro-magnet for operating the dowser to intercept the light beam, and automatic switch for breaking the motor circuit and a small transformer for reducing the current to the magnet. The magnet causes the dowser to function when energised through contacts placed in the projector to apply the current when any irregular or improper action of the projector occurs that would cause the film to become ignited or mechanically damaged.

"It does not in any way change the machine to which it is applied nor in any manner effect its perfect action or operation as designed and built by its manufacturer. The device is strictly an additional safe-guard covering a greater field of hazard than has yet been successfully attempted by any one else and is as unfailing in its performance as the current that supplies the light.

"It intercepts the light beam at the lamp house and stops the driving mechanism of the projector automatically and instantly when the film breaks, when belt breaks, slips or is thrown off; when the machine drops below safe speed; when sprocket holes are torn out so that film does not feed past any sprocket; when the loop either above or below the aperture is lost; when machine is being threaded up; when power is shut off from motor circuit; when any wiring is shorted or when the film runs out.

"Under any of these conditions its action is instantaneous, operating in a very small fraction of the time required to ignite the film and does so automatically, absolutely independent of any human assistance or attention. But it never functions or interferes with the projection on the screen so long as the film will run safely through the machine, it will not act without sufficient cause.



The "Protectall" is here shown attached to a projector ready for use

"It intercepts the light beam at the lamp house, thereby preventing the concentrated rays from heating any of the working parts of the projector. And after the necessary repairs or adjustments are made, the only act necessary to project the picture on the screen is to raise the dowser, this automatically starts the motor and then lets the light to the film, the motor is in operation and the film moving safely before the light is allowed to strike it, and there are no mechanical devices to attach or detach nor separate switches to turn on, the mere lifting of the dowser sets all in action and the picture is showing. Two or more projectors may be connected in series so that the lifting of the dowser to start one machine instantly shuts off the light and stops the other. All these time saving advantages are of vital importance to the operator in getting his picture back on the screen, without unnecessary trouble and embarrasing delay.

"With the admitted fact that the basic hazard is in the character of film used and that probably 90 per cent of the fires originate in the projector and with the additional fact that the highly flamable film gives much more satisfactory results than the slow burning, the all crying need has been for something to overcome the hazard of this situation, which has been accomplished in this device to an amazing degree of perfection and almost human in apparent knowledge of when and how to act, to absolutely eliminate all possibility of fire in the projector, making it the most welcomed addition to all other safeguards of the booth.

"It gives the theatre owner the assuring peace of mind in the knowledge that no great conflagration, involving serious loss of life, may occur by reason of film fire in the projector, an important item to the man who foots the bills.

"It is a boon to the projectionist in that it makes his work less hazardous, relieves his mind of much worry and care, enables him to operate several machines with perfect ease and safety. It operates to greater efficiency in every way and reduces the burden of his labors equal to a human assistant.

"The Film Exchange reaps the benefit of fewer fire losses and less mechanical damage to the film.

"The device is handsomely and substantially constructed with no parts to wear out or get out of order."

Automatic Sprinkler Rules to Be Revised

The Committee on Automatic Sprinklers of the National Fire Protection Association is to present for final adoption by the association at its Atlantic City meeting this year, May 9, 10, 11, a complete revision of that section of the automatic sprinkler regulations relating to the installation of dry-pipe systems and their fittings. Certain amendments to other sections are also to be submitted. The committee has been discussing during the year the question of the spacing and distribution of sprinkler heads and the adequacy of the present rules governing these features. There is a feeling that a series of experimental laboratory tests might be valuable as a demonstration notwithstanding the very favorable showing of the efficacy of sprinklers operating in actual fires as tabulated by the Association's statistics compiled from reports received from throughout the United States and Canada. The chairman of this committee is C. E. Scofield.

Comments on Projectors

The opening of the one hundred thousand dollar Lorraine Theatre at Hoopeston, Illinois, last week, under the direction of Bosslyn J. Boorde, was given an entire section in the *Chronicle-Herald* of that city, and special write-up was given the projection machines, which is unusual in daily press write-ups of a new theatre.

How these projectors impress laymen may be gathered from the following quotation from the *Chronicle-Herald:*

"Two great Motiograph de Luxe motion picture projection machines of the latest type have been installed in the new Lorraine theatre and will serve the new showhouse.

"The two machines cost fifteen hundred dollars, a price of seven hundred and fifty dollars each, much above the market price of any other machine now being sold for the purpose. But the Motiograph de Luxe is also conceded to have qualities which more than justify the price.

"Mounted on their own base, the machines resemble nothing else so much as they do heavy guns. They were installed in the projection room at the Lorraine last week, a specialist from the factory coming here to superintend the work and to see that they were in perfect order for the opening night."

Central Amusement Co. Installs Lobby Frames

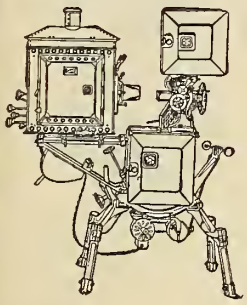
The Central Amusement Co. has awarded the contract for polished brass frames for their Apollo Theatre (Indianapolis) to the Newman Manufacturing Co. of Cincinnati. Mr. E. C. Newman secured the order with the help of their Indiana representative, W. C. Fletcher.

Here is another evidence of the popularity of metal sidewall (Unit) and easel frames for the display of photographs and posters in lobbies.

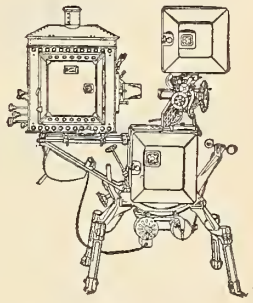
Fan motors, also those used in electric signs or "whirligigs," require oil at times. The matter of oiling small motors is at times neglected, leading to serious results and repair bills.



Ben Turpin, who is all peped up about the Peerless organ, says that the organ is "right there" not only for comedy effects but equally for sentimental music



HOPE THEATRE
Dallas, Texas
OPENS WITH
POWER'S PROJECTORS



HOPE THEATRE
A DALLAS INSTITUTION

OFFICE OF
LAURENCE F. STUART
MANAGING DIRECTOR

April 29th, 1922.

Mr. Charles Peterson, Manager,
Southern Theatre Equipment Co.,
Dallas, Texas.

Dear Mr. Peterson:

Before leaving Dallas I feel it my privilege and pleasure to compliment you upon the really wonderful projection you have achieved at the new Hope Theatre. ← WONDERFUL PROJECTION

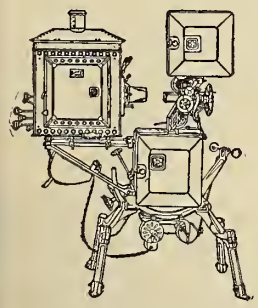
That you secured these perfect results in a newly-constructed Theatre without any delay adds to the merit of the achievement one hundred percent. ← PERFECT RESULTS

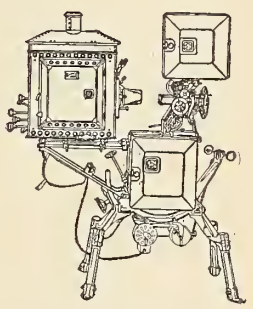
During my long connection with the picture business I have opened over eighty first-class houses, yet can say honestly that in no instance has the projection you have secured been surpassed. ← HAVE OPENED EIGHTY HOUSES

Please accept my best wishes and thanks for the personal attention you gave to this excellent installation. ← EXCELLENT INSTALLATION

Truly yours,
J. D. Williams

J. D. WILLIAMS
General Manager
Associated First National
PRAISES POWER'S PROJECTION





NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

National Anti-Misframe League Forum

Principles of Projection

By H. H. Magdsick and C. E. Egeler,
National Lamp Works of G. E. Co.

Optically, apparatus for motion picture projection with Mazda lamps comprises essentially a light source and condensing lens, a photographic print on a transparent film, a projection objective lens, and a screen, supplemented by a rotary shutter, an aperture plate, and a mirrored reflector. These optical elements are shown in their respective positions in Fig. 1. A motion picture projector has, in addition, the mechanism for rapidly bringing successive pictures into position at the aperture and stopping them for a fraction of a second while they are projected as enlargements on the screen. These follow each other so rapidly (usually at the rate of about sixteen per second) that the eye does not distinguish individual pictures, but apparently beholds the motion in the scene photographed.

It is a well known fact that when rays of light from a luminous object pass through a pinhole, an image of the object appears when the beam is intercepted by a wall or screen. This is because light rays travel in straight lines and at a given point on the intercepting surface, light is received through a pinhole from only one part of the object. For a large, well illuminated image, such as is desired in the projection of motion pictures, an insufficient amount of light would be transmitted through the small pinhole. If a larger hole were used in order to transmit more light, rays from many parts of the object would be received at a given point on the screen and hence no well defined image would result. (See Fig. 2.) The refractive properties of glass, that is, the power to bend the light rays and control their direction by the contour of the glass surfaces, are however utilized with the larger opening to direct the rays from each point on the object to a corresponding point on the screen. This operation, resulting in a defined image, is known as focusing. The combination of glass elements used to accomplish focusing is known as a projection objective lens. Unlike the pinhole, such a lens produces an image only in one plane and its distance from the lens depends upon the contour of the glass surfaces, as well as upon the distance between the object and the lens. (See Fig. 3.)

Obviously, if an image is to appear as bright as possible the screen on which it is shown must have a surface which reflects a maximum amount of the incident light in the direction of the observers.

The area of the image on the screen in motion picture theatres is usually from 25,000 to 60,000 times that of the print on the film. Moreover, the projection lens absorbs some of the light, and nearly one-half of the remainder is absorbed by the rotating shutter, with the result that the quantity of light passing through a unit area of the film, even when all of it is directed to the objective, must be from 70,000 to 170,000 times that received by each unit area of screen.

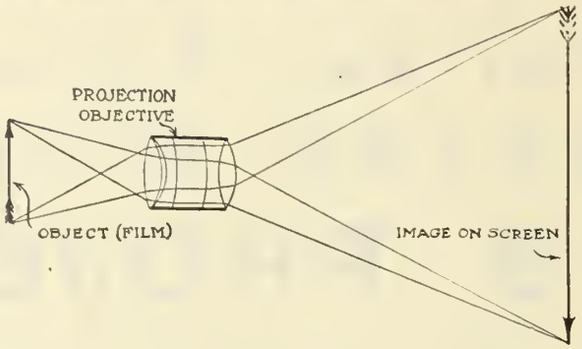


Fig. 3—The Projection Lens—Light reaching any part of the lens from a single point on the arrow is focused at only one point on the screen

In order that a given point on the screen may be illuminated and an image formed, light source area must be disclosed on looking back from this point through the projection lens and a corresponding point in the film. In order that the illumination over the entire screen may be uniform, equal areas of light source must be disclosed from each point on the screen. Inasmuch as the light rays cross, so that, for example, the upper part of the film is projected to the lower part of the screen, the apparent area of light source provided must be greater than that of the film by an amount depending upon its distance behind the film. Thus the source *AB* of Fig. 4 would be of sufficient size.

It happens that there are no sources which of themselves direct more than a small percentage of their light into the small angle included by the projection lens. Moreover, the heat radiated and conducted from the source in Fig. 4, Page 2982, would unduly raise the temperature of the film and its guides. Here again the refractory properties of glass may employed to intercept the light emitted through a wider angle from a small source placed back from the aperture and to direct it through the film to the projection lens. By the proper design of the curvature of the faces of such a condensing lens it can be made of relatively large diameter with respect to the source dimensions and thus become both a large apparent source and a means of utilizing a large amount of the total light flux. The diameter of the condensing lens for various distances from the film is determined by the requirement that for uniform screen illumination equal areas of the lens must be visable through the optical system from all points on the screen (Fig. 5), Page 2982.

The converging beam from the condenser forms an image of the source at the point where the rays cross; as this is also at or near the narrowest part of the beam the aperture should be placed at this point in order that the greatest amount of light may pass through it, for with sources employed in practice the cross section of the converging beam from the condenser is, even at its narrowest part, usually equal to or greater than the area of the film. If the source is not of uniform brightness, the film placed at this position will not be evenly illuminated. Such a case is that of the incandescent lamp with the several filament coils separated by narrow spaces; however, if a spherical mirrored reflector is placed with its center of curvature approximately at the source it may be adjusted so that the images of the coils fall in the non-luminous spaces. The source then becomes in effect sufficiently uniform to permit the aperture to be placed only slightly nearer the condenser than the image position in order to produce satisfactory evenness of illumination for the film.

By the addition of the mirrored reflector a much larger proportion of the light from the source is utilized.

The aperture plate is a metal plate with an opening slightly smaller than a single picture of the film, and serves to limit the light beam to the single picture being projected.

With the intermittent mechanism commonly employed for moving the film, the picture is in movement from one-fourth to one-fifth of the time. When sixteen pictures are projected per second, this means that approximately one hundredth of a second of movement is followed by five hundredths of a second with the picture in place. If the light were allowed to

(*Continued on page 2982*)

Members' Attention

We are fortunate in having the opportunity of presenting through a series of articles, the contents of the latest bulletin on Mazda Lamp Projection which includes a great amount of valuable information on the various phases of projection and optics. This bulletin was prepared by H. H. Magdsick and C. E. Egeler, National Lamp Works of the General Electric Company. The work is to be highly commended and may well be studied by every projectionist. The first article of this series is herewith presented.—Editor.

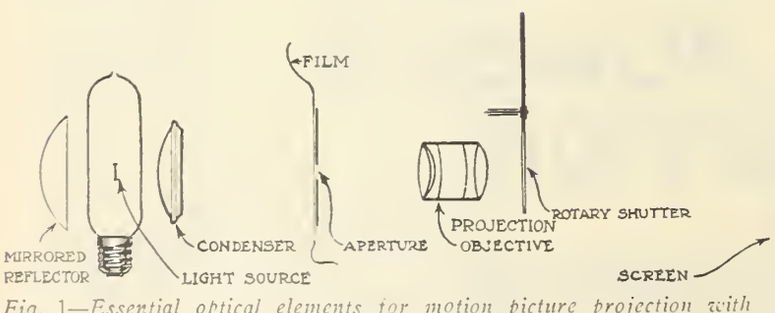


Fig. 1—Essential optical elements for motion picture projection with Mazda lamps

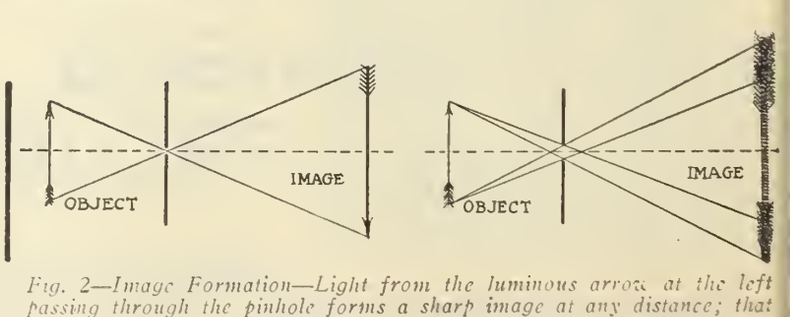
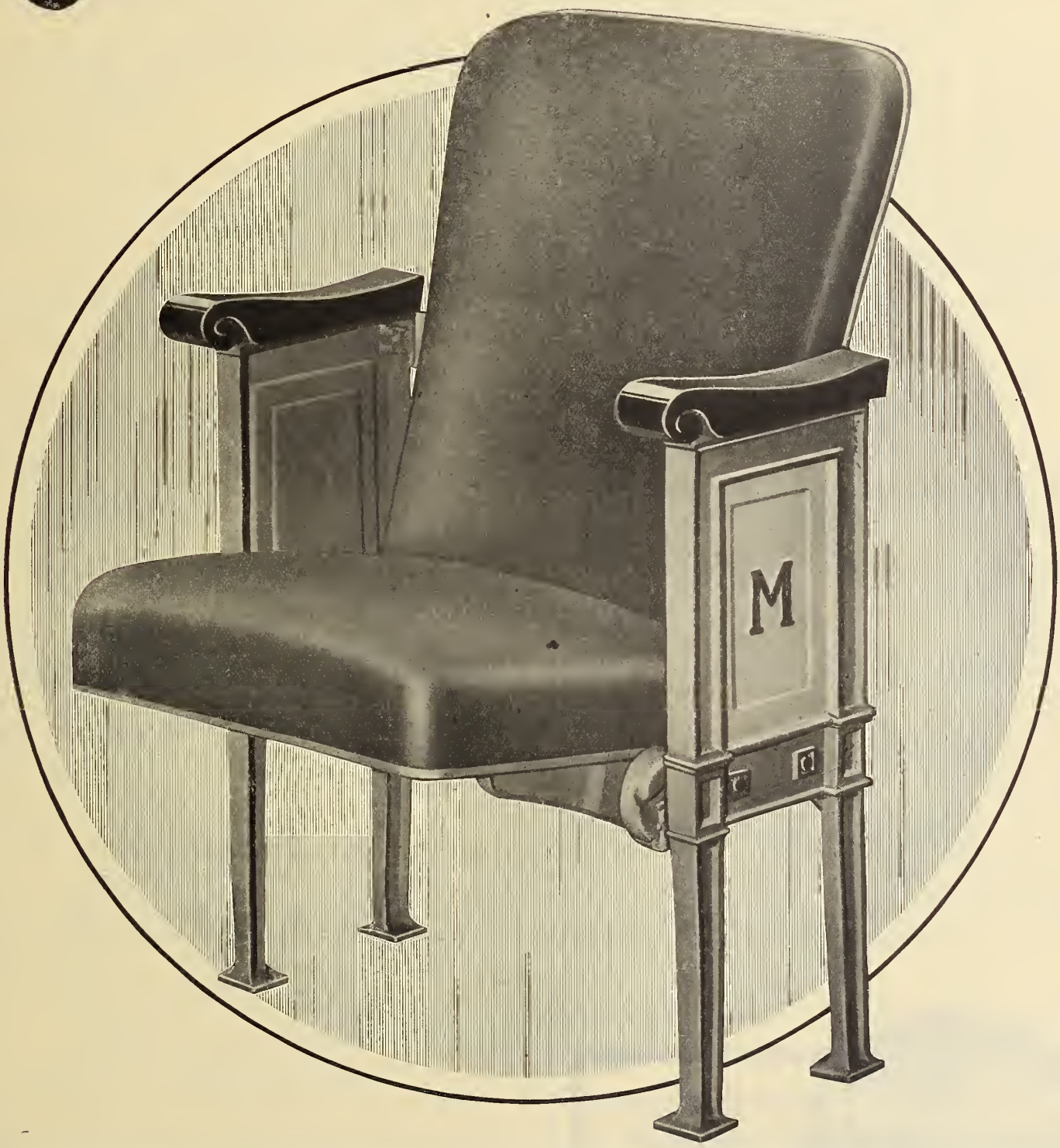


Fig. 2—Image Formation—Light from the luminous arrow at the left passing through the pinhole forms a sharp image at any distance; that transmitted by the larger hole produces a blurred image

Theatre Chairs by American Seating Co. 14 E. Jackson Blvd. Chicago

In America's Foremost Theatres



American Seating Company

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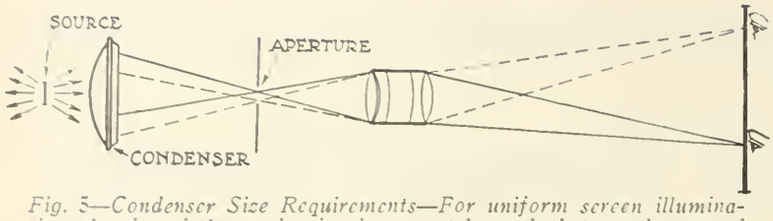


Fig. 3—Condenser Size Requirements—For uniform screen illumination, the size of the condensing lens must be such that equal areas of uniformly bright light source are seen on looking back from each point on the screen

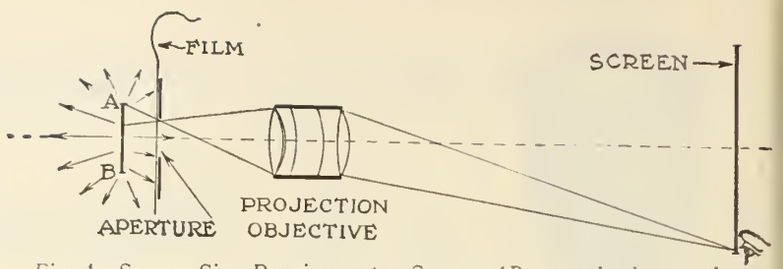


Fig. 4—Source Size Requirements—Source AB must be larger than the aperture to send light through a point at the edge of the aperture and through the full opening of the objective lens

(*Continued from page* 2980)

reach the screen during the period of movement, flicker and blurring of the picture would result. Provision is, therefore, made for cutting off this light by means of a rotary shutter. If the light is cut off sixteen times per second, blurring can be obviated but flicker persists. Rotary shutters are, therefore, employed with two or three blades, so connected with the mechanism and of such width as to cut off the light from the picture while it is in motion and to interrupt the light similarly at regular intervals in between. With these higher frequencies of interruption, flicker is substantially eliminated.

We would be glad to discuss any of the above explanation that is not entirely clear to the readers. Let's hear from the fellows on this. —Editor.

Dear Editor:

Here I am again to talk to the boys of the N. A. M. L. I can't say that I am sending out films in any better condition than I did before I joined the League, because I did the best I possibly could before I was a member. But I don't think this can be said in all cases, because lots of operators naturally would not think what the circumstances would be to other people until they had studied the situation which we all do after being a member of the N. A. M. L. I can see a great improvement in the condition of the films of today over their condition 18 months ago and I believe the N. A. M. L. is responsible for at least a part of this.

We receive films every day that are practically new with signals of all descriptions. I don't see why some operators insist on damaging property this way when they know it is against the rules of the exchanges who handle the prints. They should be prosecuted and be forced to pay damages, this would stop such work at once. There is coming a time when films will last longer and give better service and the N. A. M. L. is going to do its part toward it. We need encouragement and I think it should be urgent that every operator belong to the league as it means a saving to all parties concerned. The showmen will not have to pay such enormous prices for films as they do now and besides this all leads to the safety of the public as a perfect film is not apt to cause a fire as the half-mended patch films with pins, etc.

Any encouragement that any one can give us will certainly be appreciated. I am not very much for writing letters but look out for me, I'm coming back again. Truly,

Walter Dupuy, chief operator,
Oasis Theatre,
Casa Grande, Ariz.

Dear Sir:

Here I am again back on the job running a picture machine. When one once gets started it is hard to keep away from it. And it isn't such a bad job after all. I have been out of the business about 2 years. I was in the tire business for myself but it got so bad I had to come back to this. Please send me some N. A. M. L. stickers. About a month ago I had a rotten film and I wrote a note on a piece of paper and put it in the film can. I just then told the condition of the film and some way it got to my manager and he gave me the devil for it and told me not to put any more notes in the can. So if I get some stickers I will try them. I am quite an old member of our league, my number being 34. I think it is a good thing and if there is anything I can do, I will be glad to do it.

I remain,
A. W. Elkins, No. 34,
307 E. Kalamazoo St.,
Lansing, Mich.

Dear Editor:

Please send me a membership button of the N. A. M. L. Enclosed find 25c in stamps. I have just ordered a slide from Chas. W. Dorr at Winthrop, Mass. I think all of the boys should have one of these slides and let the people know that he is a member and is giving them the best projection possible.

Respectfully,
A. M. Brown, No. 1718,
Regent Theatre,
Cedar Falls, Iowa.

Dear Editor:

Enclosed please find 25c. in stamps and kindly send me one of the new buttons. Thanking you in advance,

I remain, yours truly
RICHARD WEAVER, No. 1639,
New Reaper Theatre,
Monroe, Mich.

Dear Editor:

Enclosed find application blank and two bits for button. Have been reading the Forum for some time and believe it's THE thing. I have been helped a number of times by ideas in it and may be able to send some myself. I will try to get my assistant to join soon.

Yours for more success,
Elmer Ronning,
Princess Theatre,
Woodstock, Ill.

Dear Sir:

I am enclosing herewith 25c in stamps for new membership button. Would you also be so kind and send me a few more shipping labels as my supply is nearly exhausted.

Thanking you, beg to remain,
Francis Beckerle, No. 1508.
93 Best St.,
Buffalo, N. Y.

Dear Editor:

Find enclosed 50c. for two buttons, one for my assistant, J. Casserly, No. 1738, and the other for myself, No. 1683.

Truly,
R. P. Johnson,
Liberty Theatre, Keyser, W. Va.

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Artistic Operation of the Screen Curtain of Very Great Importance

That theatre owners throughout the country are beginning to realize the importance of the artistic operation of their screen curtains by mechanical means is borne out by the report from the E. J. Vallen Electrical Co., of Akron, Ohio, that during the past thirty days they have placed nine of the Vallen Automatic Curtain Machines throughout the country and have had three machines specified by architects for work that will mature later on. Their activity has not been confined to any one particular part of the country, as the list of recent installations will show:

Rivoli Theatre,* Syracuse, N. Y.; Hope Theatre* (2 machines), Dallas, Texas; Rialto Theatre (their second machine), Ft. Worth, Texas; Weir Theatre, Aberdeen, Wash.; Bellevue Theatre Co., Upper Montclair, N. J.; Rowland & Clark's Manor Theatre* (Rowland & Clark's third machine), Pittsburgh, Pa.; Liberty Theatre, New Orleans, La.; Isaac Delgado Central Trades School, New Orleans, La.

An item of considerable interest came to light in connection with the installation of the two machines at the Hope Theatre in Dallas, the work having been supervised by Mr. Vallen personally. The contract for hanging the curtains was concluded with John Wanamaker, New York. Wanamaker's representative, Mr. Leonard Houghton, before learning of the abilities of the Vallen Company along these lines, took the matter up with several firms in and around New York and was informed that he could not possibly obtain the effect he desired for the operation of the curtains, i. e., having them operated on a curve with a radius of 10 feet 6 inches in a distance of 44 feet. The Vallen Company immediately guaranteed Mr. Houghton to make the installation to his satisfaction, when he got in touch with them, which they did—and then some; and also to the entire satisfaction of the theatre owners.

There is no doubt but that the Vallen machines are performing their duty, as it will be noted that the Rowland & Clark Theatres are making use of a third machine, others being installed in the Perry Theatre at Erie, Pa., and their State Theatre in Pittsburgh; and the Rialto Theatre at Ft. Worth is using their second machine.

NOTE: * Indicates installations personally supervised by the Vallen Company's men.

Installs Large Switchboard

The World Theatre, Omaha, Nebraska, has installed one of the largest theatre control switchboards in the west. In our April 22nd issue we credited the Mutual Switchboard Company of Chicago with this installation, however, the board and supervision of installation was done by the Mutual Electric & Machine Company of Detroit, Mich.

This company has just issued a very comprehensive catalogue on Switchboards, Panelboards and Cabinets, a special section being devoted to theatre, stage and auditorium lighting control.

The Motion Picture News
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Lobby display booth shown by the Libman-Spanjer Corporation at the Washington Convention was considered the center of attraction. Note the artistic and attractive designs

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The Projection Dept.

(*Continued from page 2975*)

The most important improvement for such booths as these is proper ventilation. This will tend to keep the atmosphere clean and endurably cool. Also, in the case of film fires, the fumes and smoke will be taken care of, thus lessening the danger of a panic among the audience. This latter element alone is reason enough for every exhibitor to give serious attention to his projection department.

Cooperation between the manager and projectionist usually proves a decided advantage to all concerned. Very few theatre managers are thoroughly familiar with the apparatus and operation of the projection department. Therefore the competent projectionist is placed in a position where he can render a real service to the exhibitor through his recommendations pertaining to his department.

The time is coming when every exhibitor will fully appreciate the importance of his projection. Those who realize this importance first are not only working for the betterment of this industry but are also taking advantage of a most deciding factor in the success of the motion picture theatre of the present and future.

J. R. Cameron Completes Books on Radio

Our old friend, James R. Cameron, has added to his accomplishments through the edition of a handbook on "Radio for Beginners" and a "Radio Dictionary." These two books are of comparable quality to Mr. Cameron's well known works on Motion Picture Projection, covering in a most comprehensive manner the subjects of their titles. A few of the chapters contained in "Radio for Beginners" are: Construction of Receiving Sets—Operation of Receiving Sets—What Happens in a Receiving Set—What Happens in a Transmitting Set—How We Hear Music by Wireless—What is Meant by Tuning—What is Meant by Wavelength—Radio Troubles, Their Cause and Remedy—Wiring of Regenerative Receiving Sets—Aerials and Their Uses—Care of Storage Batteries—Lightning Protective Devices—Loud Speakers—Radio Attachments for the Victrola—Vacuum Tubes—Wiring Diagrams—Construction of a Crystal Set—How to Make a Fixed Condenser—How to Make a Variable Condenser—How to Make a Variometer—How to Make a Reactance Coil—How to Make a Crystal Detector—How to Make a Vario-Coupler—Requirements for Radio Installation.

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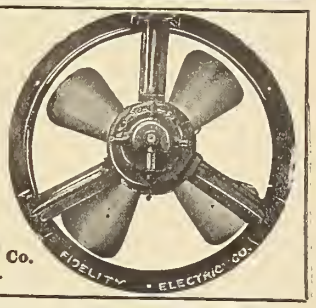
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Music and the Picture

Fusion of Music and Films Predicted

New York Globe Music Supplement Publishes Interesting Article on Scoring Pictures

THE New York Globe and Commercial Advertiser under date of May 1st, in its music supplement carried an article under the title of "New Music Movement to Better the Movies." A portion of this article is herewith reprinted in the belief that it will be interesting to MOTION PICTURE NEWS readers:

"There is a prospect that music may raise the motion picture to an artistic level not within its own reach, and of a distinctly musical nature. So let the musical purists take heart. A movement has already started in England and France, with musicians of high standing in the lead, which aims at a perfect fusion of a specially composed musical score and the screened story.

"This movement marks a new step and a distinct advance in the relations of music and the motion picture. Perfect synchronization between a film and its musical accompaniment has long since been achieved, and, it must be admitted, with not altogether happy results, either musically or as an ideal auxiliary expression of the film's story or emotions. Much more in an artistic way is to be hoped of this new movement by which original films are to be built up on original opera scores, and on the scores of some of the existing operas.

"In England those interested in this scheme are Augustus John, Josef Holbrooke, S. H. Sime, and Colonel Netterville Barron, who has devised a new system of musical notation to facilitate the work. In France much the same thing is being worked out by M. Canudo, but specific information in regard to his efforts is lacking. It is likely that among the first films made by the Britishers will be of two operas by Mr. Holbrooke, 'The Children of Don' and 'Dylan,' both of which deal with Celtic legends; and they also hope later to produce films to original music composed on incidents from the legends of King Arthur.

"Colonel Barron has been quoted in regard to his scheme in recent issues of the London Times as follows: 'There are difficulties operating against a real music of the films, notably those associated with the rate—feet per minute—at which the film is run. But if the music to be used is actually played while training and producing it should be possible to realize a great advance. My own side of the work will be training in dramatic movement and co-ordinating as far as possible the movement with the art of the artist and the music of the composer, I hold it an error to suppose that acting is a natural process, and acting for the film is, or should be, even more a specialized art than is acting for the stage. The film actor, deprived of his voice, has to express himself in pure gesture.'

"Another in this direction, but not so radical, is the proposal of Eugene Goossens, the eminent English composer and conductor, and M. Diaghileff, of Russian ballet fame, to make a film of the ballet 'The Sleeping Princess,' with the action of the story adapted to Tchaikovsky's exact score, not vice-versa, as is the practice at present. In this connection, it is interesting to recall that Anna Pavlowa, greatest of the dancers, declared recently in an interview that it is her desire and intent to 'go into the movies.' As she will surely not compromise her artistic conscience with any unworthy productions, and as music is inseparable from her terpsichorean art, it is fervently and devoutly to be hoped, in the interests of music and motion pictures as well as for the delightful prospect of seeing her perform again in person, that she returns in good estate from her two years' invasion of the Orient.



William Frederick Peters, who compiled the score for "Orphans of the Storm," and whose interesting article concerning the music contained in same appeared in a recent issue of MOTION PICTURE NEWS

"The idea of a musically worthy picturization of a ballet, again, according to the London Times, 'was brought to M. Diaghileff's notice by Mr. Goossens, who has been conducting the orchestra both at the Alhambra for 'The Sleeping Princess' and for 'The Three Musketeers' at Covent Garden. He induced M. Diaghileff to visit the film, and the latter was so impressed by the manner in which Mr. Goossen's symphony orchestra assisted the showing of the film that he came to the conclusion that the same method might be applied to bring about the more general appreciation of the classical ballet. He thinks that the best way to bring music to the masses is with the help of films, and, therefore, that the musical part of a film performance should be made as satisfying as possible.

"Mr. Goossens has a high opinion of the possibilities of films, and he has for some time entertained the idea of writing original music on which they could be built up. The present proposal is a kind of halfway house between the existing condition, under which the music often has little to do with the film which it accompanies, and the ideas of Mr. Goossens.

"There is no gainsaying the educational and artistic value of the fine symphony orchestras found in the more elaborate of the motion picture theatres when they function as such, playing, as they ordinarily do, from the best symphonic music. Occasionally artists of unquestioned standing as serious musicians also perform at these houses. But in the artistic blending of music with the film there is a very great deal to be done. Little can probably be expected in this country, however, until thoroughly trained and gifted musicians turn their earnest attention to the problem, as they are doing in England and France."

Eddie Horton Appointed Organist of Kinema Theatre in Los Angeles

Eddie Horton, who has achieved the reputation of being the premiere cinema musician in San Francisco, is now presiding over the keyboard of the monster organ in the Kinema theatre, the largest house in Los Angeles. He made his initial appearance there on Saturday, March 25th, his accomplishments having been responsible for his engagement by the Kinema management.

Mr. Horton began "playing with pictures" in New York City, but moved several years ago to San Francisco, where he soon became regarded as the foremost musician of his class.

The acquisition of Mr. Horton is in line with the newly adopted policy of the Kinema to specialize on pictures and music, and to abandon vaudeville, prologues and other extraneous entertainment features, using as its slogan: "It's the picture the people pay to see." But it realized the importance of supplying the best of music accompaniment, and therefore engaged Mr. Horton.

Music Week Matinee at New York Capitol Theatre

In honor of Music Week the New York Capitol theatre provided an elaborate entertainment for 5,500 school children at a Saturday morning matinee (May 6) and in addition presented prizes to the winning high schools in the various contests held in connection with Music Week, earlier in the week.

Otto H. Kahn presented the prizes to the winning school children. The high school essay competition was won by a boy, Elmer Kleefeld of Bryant High School, Long Island City, and the second essay prize was taken by Celia Antolpolski of Girls' Commercial High School, Brooklyn. The winning high school orchestras, who received prizes, were as follows: Best boys' orchestra, Boys' High School of Brooklyn, represented by Murray Geller; best girls' orchestra, Washington Irving High School, represented by Helen Lux; best mixed orchestra, Erasmus Hall High School, represented by Louis Brightsteen.

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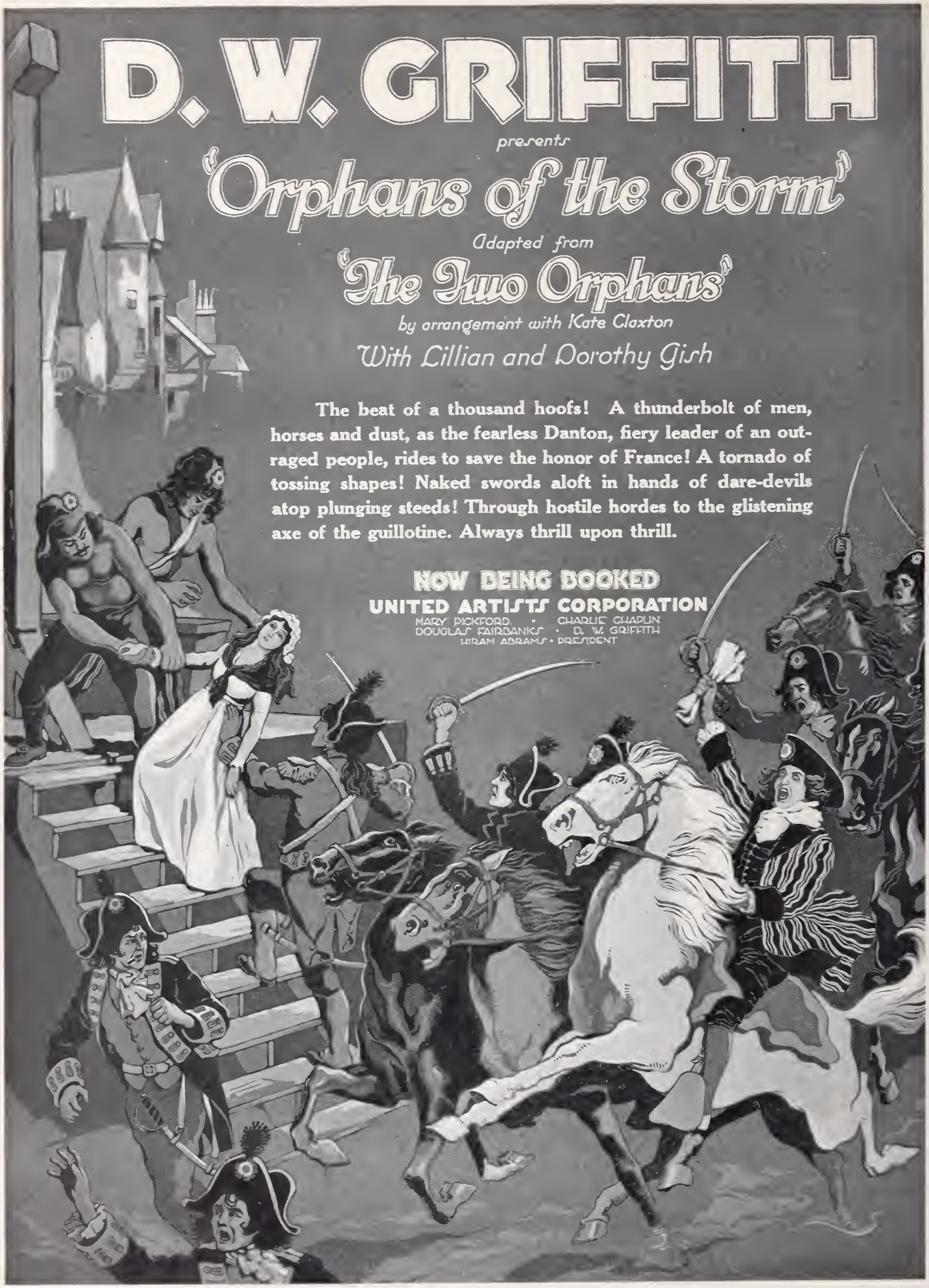
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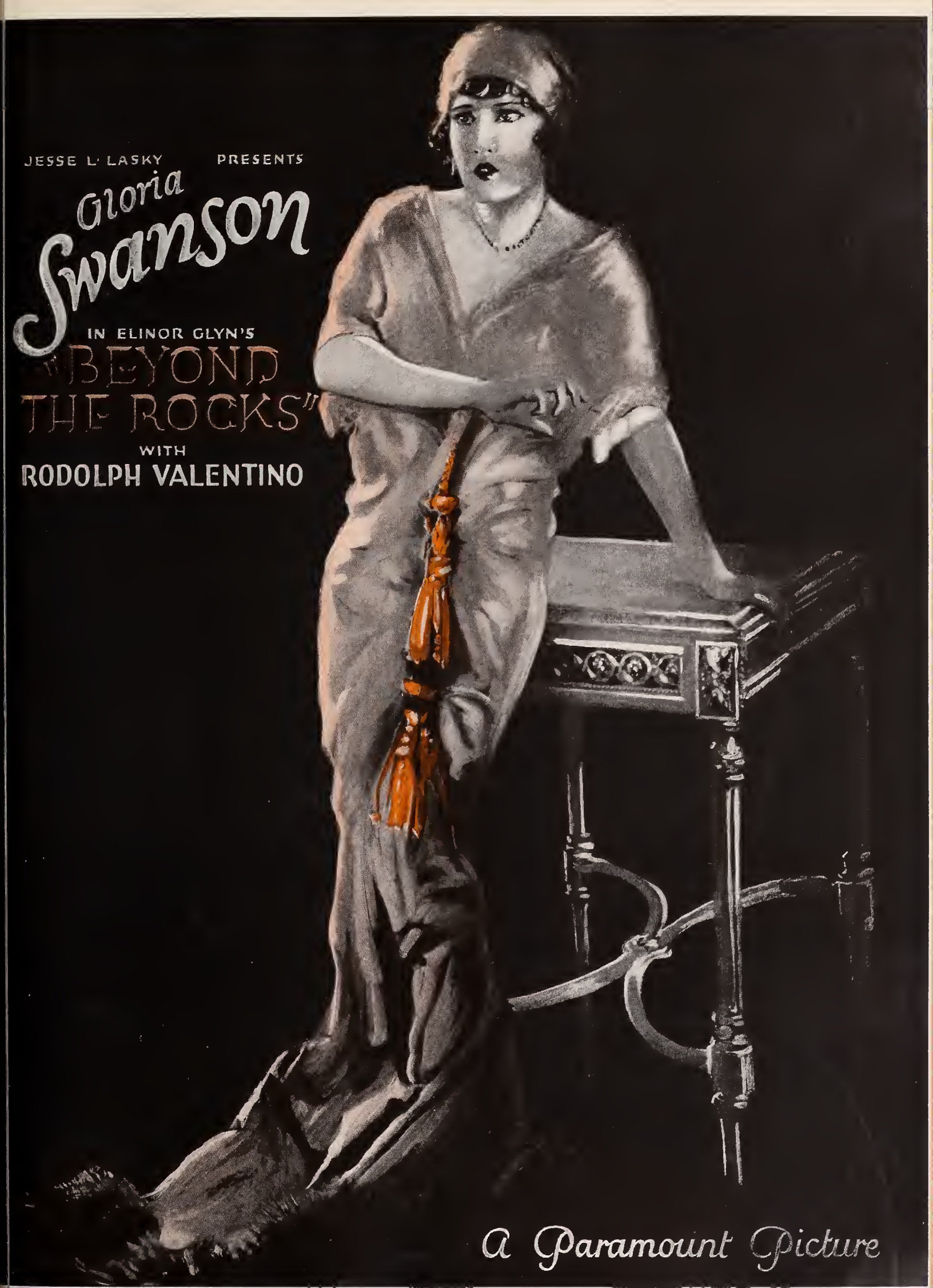
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"BEYOND THE ROCKS"

with Rodolph Valentino

A Paramount Picture

FAMOUS PLAYERS LASKY CORPORATION

Even the Author Likes It !



This is George Ade's first original screen story.

And you know that the author is always the picture's severest critic.

So when the author writes a letter like this one, the picture ***must*** be good.

Scenario by George Ade and
Waldemar Young.
Directed by Alfred E. Green.

FAMOUS PLAYERS-LASKY CORPORATION

HAZELDEN FARM
BROOK INDIANA

Jesse L. Lasky,
Famous Players-Lasky Corporation,
485, Fifth Avenue, New York.

Dear Mr. Lasky:

Tom Meighan and Al Green have just brought to me the completed picture called "Our Leading Citizen." Believe me, I am very happy over the manner in which you have treated my material. Here is one author who will not dare to complain that they changed his "stuff" on him.

In this play, written for Tom Meighan, we tried to get in some comedy and some drama and some real American characters without resorting to any sex complications or deep villainy or gun play. In other words, we tried to do something different - something on the order of "The College Widow" and "The County Chairman," which the public liked several years ago. I wrote the play in the hope that the patrons of picture houses were ready for a change from the highly seasoned photo-dramas which they seemed to like two or three years ago.

You have given the play a fine cast and a first-class production and for these, as I have already suggested, I am very grateful.

Sincerely,
George Ade

15th May, 1922.

ADOLPH ZUKOR PRESENTS

THOMAS MEIGHAN

IN A GEORGE ADE STORY

"Our Leading Citizen"

A Paramount Picture



The Truth
about The Adventures of
Sherlock Holmes

IF you at the time were a customer of Educational, you were sure, when we announced the new series of pictures—The Adventures of Sherlock Holmes—that we had them to offer, because we never make statements to exhibitors which we cannot back up.

If you were not a customer of Educational, you know now what we mean when we speak of "KEEPING FAITH WITH EXHIBITORS". We mean making positive announcements *only* when we have facts to support them.

These pictures, from the original stories by Sir Arthur Conan Doyle, are EDUCATIONAL PICTURES, and the first two will be released in June. They are:

THE DEVIL'S FOOT
and
THE DYING DETECTIVE

We have everything which is necessary to release all pictures of our series—original negatives, working prints, everything.

And . . . . The Editors-In-Chief and Reviewers of every National Trade Paper, together with the official representative of the Regional Trade Papers, have privately pre-viewed the two pictures mentioned above, for the express purpose of giving advice as to the best methods of exhibitor exploitation for this series of short-reel features.

This means not only that Educational's own exploitation staff is engineering unusual exhibitor helps, but that in addition an expert from every Trade Paper in this industry is co-operating with Educational to give exhibitors the last word on exploitation and box-office help.

Here is a new angle on Exhibitor Service. No picture released ever had such an aggregation of brains back of it.

AND . . . . Educational is going to give you these pictures in JUNE. We are giving you a box-office tonic in the summer when you need it to fight hot weather—though we could have held these two-reel gems until September!

THAT'S REAL EXHIBITOR SERVICE—THAT'S KEEPING FAITH!

The entire series is backed up, in addition,
by national advertising to

24 MILLIONS OF PEOPLE

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, INC. *E. W. HAMMONS, President*

YOUR STATE
Is in This List!

State	No. of Families	No. of Our Readers
Maine	182,861	160,005
New Hampshire	105,496	90,460
Vermont	83,911	73,805
Massachusetts	837,469	865,950
Rhode Island	131,391	112,925
Connecticut	306,807	329,325
New York	2.307,740	2,106.745
New Jersey	701,311	603.650
Pennsylvania	1,855,323	1,690.960
Delaware	44,600	47.145
Maryland	308,438	240,665
Dist. of Columbia	95,124	207,625
Ohio	1,371,285	1,232,110
Indiana	714,729	517.555
Illinois	1,441,174	1.219,780
Michigan	853,119	757,660
Wisconsin	560,015	406,485
Minnesota	477,425	438.320
Iowa	559,074	450.340
Missouri	773,649	574,125
North Dakota	134,517	106,620
South Dakota	141,455	114,770
Nebraska	287,983	230,210
Kansas	411,456	302,430
Virginia	471,263	270,200
North Carolina	511,825	194,890
South Carolina	350,776	99,235
Georgia	616,135	219,200
Florida	220,107	174,610
Kentucky	525,355	193,670
West Virginia	298,714	189,755
Tennessee	497,422	199,660
Alabama	499,611	145,935
Mississippi	380,983	97,770
Louisiana	374,689	136,670
Texas	951,679	602,115
Oklahoma	431,550	272,090
Arkansas	372,809	133,320
Montana	127,649	157,865
Wyoming	43,200	53,785
Colorado	229,178	263,755
New Mexico	87,890	48,585
Arizona	77,652	81,455
Utah	93,624	89,060
Nevada	22,116	23,665
Idaho	98,152	102,585
Washington	301,472	464,735
Oregon	178,043	263,125
California	815,920	1,236,055

WE are reaching TWENTY-FOUR MILLIONS of readers through our national advertising in publications like *The Saturday Evening Post* and *The Ladies' Home Journal.*

For your information we present the number of families in each state and the number of readers in those states who are being constantly told that EDUCATIONAL PICTURES are worthy of the public's confidence, and that the thoughtful showmen who present them on their programs are honest exhibitors who are paying as much attention to the Short Subject part of their programs as to the features—and are giving a *whole* evening's entertainment, and the greatest value for the box-office admission.

EDUCATIONAL'S NATIONALLY ADVERTISED SHORT SUBJECTS

CHRISTIE COMEDIES
TORCHY COMEDIES
MERMAID COMEDIES
CAMPBELL COMEDIES
TOONERVILLE COMEDIES
By Fontaine Fox
SHORT-REEL FEATURES
By Selig-Rork
The Adventures of
SHERLOCK HOLMES
By Conan Doyle
WILDERNESS TALES
By Robert C. Bruce
SKETCHOGRAFS-CARTOONS
By Julian Ollendorff
FIRST NATIONAL KINOGRAMS
The Visual News of all the World
and specials like
THE BATTLE OF JUTLAND
and
HOW TO GROW THIN

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons, President

Created by
Cosmopolitan Productions



What the New York Critics Said:

"Many thrills . . . more gripping than a photo diagram of the latest real shooting with crosses marking the spot."—*New York Herald.*

"Directed by Tom Terriss with a fine appreciation for the dramatic possibilities of a murder mystery story. Not until nearly the last few hundred feet of film is the mystery solved."—*New York Evening Telegram.*

"The real mystery is why there hasn't been a flood of photoplays of this type before now. 'Find the Woman' is a good film thriller capably acted, well constructed and interesting. We strongly advise attendance."—*New York Evening Sun.*

"It is much more all-star than many pictures which are so advertised."—*New York Tribune.*

Story by Arthur Somers Roche and read by two million people in *Cosmopolitan Magazine.*

Scenario by Doty Hobart
Directed by Tom Terriss

Book and Play This Box Office Winner! It's a Hit!

"FIND THE WOMAN"

with

Alma Rubens

a Paramount Picture

"Goldwyn is Babe Ruthing"

says the Motion Picture News after seeing "Watch Your Step," at the Capitol Theatre, New York

Read what the New York Critics said:

N. Y. HERALD—Josephson has woven a TALE OF SPARKLING GOSSAMER, yet one which keeps so close to the ground that it never seems in danger of floating away like so much celluloid thistledown.

N. Y. GLOBE—"Watch Your Step," a Goldwyn film, is ENJOYABLE and not overacted as are many of the movies of the day.

N. Y. TRIBUNE—Cullen Landis, who plays the lead, is interesting, not only because he looks so much like Charlie Chaplin, but because he can act. As a matter of fact THE ENTIRE CAST IS GOOD and the direction is excellent.

N. Y. WORLD—Patsy Ruth Miller is a pleasing and effective player before the camera, and Cullen Landis gives an interesting performance. This is A WHOLESOME PICTURE and is not dull. Proving that there can be such a thing.

N. Y. JOURNAL OF COMMERCE—The work of Julien Josephson, who has written many of Charles Ray's successes. It is a rural comedy, WITH HEART INTEREST, HUMOR AND A REAL THRILL.

N. Y. SUN—IT RUSHES ALONG from the hero's mad dash away from cops who are pursuing his automobile and straight into a country town at a gait that threatens to upset conventional movie speed records. The picture has all the interest which a yarn of a city crook—or a supposed city crook—always has when fate dumps him by the scruffs of the neck in the country.

EXHIBITORS HERALD—A corking story of YOUTH, LOVE AND ROMANCE, written by Julien Josephson and delightfully acted by Cullen Landis, Patsy Ruth Miller, Bert Woodruff, John Cossar and others.

N. Y. POST—This time of the year a good light comedy like "Watch Your Step," at the Capitol, is JUST THE THING FOR DIVERSION.

N. Y. DAILY NEWS summarizes as follows:

TITLE: "Watch Your Step."	PHOTOGRAPHY: Up to the mark.
TYPE: Rural Romance.	PLOT: India rubber.
DIRECTION: Clever.	VALUE: ABOUT 98 PER CENT.

MOTION PICTURE NEWS—*We recommend this picture* without fear of contradiction as being one of the best released in the past several months. Goldwyn, by the way, is "Babe Ruthing" very consistently of late. Their pictures of recent date have all been box office home runs. "Watch Your Step" is no exception to this condition.

A GOLDWYN PICTURE

Great Directors



Marshall Neilan



Maurice Tourneur



R. A. Walsh

Keep Your Dates Open

Until you have read the complete Goldwyn plans for 1922-23

GOLDWYN pledges for the new season to supply exhibitors with the greatest group of box-office pictures ever made.

A number of these are completed and soon will be ready for your inspection. Production is under way on others. Goldwyn announcements to date give only a small part of sensational plans to be published shortly.

There will be no machine-made pictures in Goldwyn's lineup. Each production will bear the stamp of a great directorial personality. Each production will receive painstaking individual attention.

Goldwyn's smashing production program for the coming year—Big Names and Big Stories—gives absolute promise of Big Business for your theatre.

They are now producing

Smashing Stories!



Allen Holubar



Rupert Hughes



E. Mason Hopper

Marshall Neilan will make all his pictures for Goldwyn, with powerful stories and on a scale surpassing his best previous effort.

Maurice Tourneur has already started work on Hall Caine's world-famous novel and play, "The Christian," his first production for Goldwyn.

Allen Holubar is now filming the $10,000 prize-winning story, "Broken Chains," his first work for Goldwyn.

R. A. Walsh has begun production on "Captain Blackbird," his first big picture at the Culver City Studios.

Rupert Hughes will personally direct his fiction masterpieces, all of which have now been made available for Goldwyn.

E. Mason Hopper, who has completed a wonderful picturization of Anzia Yezierska's "Hungry Hearts," soon will start on another heart interest story, rich in human sympathy and appeal.

This is only the beginning

Wait for the full announcement of Goldwyn plans!

WATCH US STEP!

GOLDWYN PICTURES

THE STORM

No. 283—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Film Manufacturing Company

I BELIEVE the best "audience picture" I ever saw in all my years in the business is The Storm.

I don't know how to tell you about it.

I feel a good deal as R. H. Cochrane did when he sent me a telegram saying, "I never thought words would fail me but, oh boy, since seeing The Storm my vocabulary has been limping around on crutches. It's the best damn picture I ever saw."

And he's a good deal of a crab about pictures. He's always looking for flaws, just as I am. But he couldn't find any flaws in The Storm. Nor in the cast. Nor in the direction. Nor in the scenery. Nor in the photography. Nor in the story!

What a story!

It took New York by storm when it ran on Broadway. It was one of the greatest stage successes of years. The people stormed the theatre to see The Storm and paid the speculators record prices. You were not in style if you had not seen The Storm.

Well, sir, with all due respect to that splendid stage performance, I'll proclaim from the housetops that THE UNIVERSAL GIVES A

IS COMING!

FAR BETTER PERFORMANCE IN THE SCREEN VERSION THAN WAS EVER GIVEN ON THE STAGE!

It gives your audience EVERYTHING IT WANTS. Just when you think you have seen everything the screen can show you, along comes a picture which fairly bowls you off your feet.

No better acting has ever been done in any picture, and when I say that I am even including that sterling thespian, John Barrymore!

No better story has ever been told on the screen, and when I say that I am even including Blasco Ibanez' great story of "The Four Horsemen of the Apocalypse"!

The three leading roles are played by House Peters, Virginia Valli and Matt Moore. If that isn't a whole cast in itself, you can add the splendid work of Josef Swickard and Gordon McGee and Jim Alamo and Leonard Clapham and Jean Perkins. All of them most wonderfully directed by Reginald Barker!

George Broadhurst, that genius of the speaking stage, produced the great stage version of The Storm but Reginald Barker has outdone him!

Please jot down a memorandum right now, as follows:—"See Universal's eight reel Jewel picture The Storm. Find out from Universal exchange when print will be ready to show."

And I'LL guarantee it will sweep you off your feet and MAKE YOU A YOUNG FORTUNE IN PROFITS!

Glenn Hunter in "The





Becomes the hailed by the Amusing and

Two Producers—Frank Tuttle and Fred Waller—set out to make a picture that would discard all the dry-rot formulas of the producing factories and studio carpenters.

They obtained an unusual, romantic and thrilling story. They introduced a personality new to the screen but securely popular in the theatre—Glenn Hunter, hero of the Booth Tarkington plays and now playing with Billie Burke in "The Intimate Strangers."

This producer determination coupled with a splendid story and a new, fresh star personality has resulted in "The Cradle Buster," now playing to big business with amazing critical notices at the *Cameo Theatre*, New York.

If you wish to have a means of measuring *how good* "The Cradle Buster" notices are we will tell you that they are as good or even better notices than Chaplin got on "Pay Day"; that they equal in every way those Norma Talmadge received on "Smilin' Through" and are far better than nine out of each ten pictures released in New York in six months have received. Now read them for yourself—

Here's the Verdict!

"Glenn Hunter, who made a hit in two Booth Tarkington stage plays, 'Clarence' and 'Intimate Strangers' makes a hit in 'The Cradle Buster.'"—*Evening Telegram.*

CRADLE BUSTER"

A Tuttle-Waller Production

Directed by Frank Tuttle



Talk of New York when critics as "Lively, Good Entertainment"

"Frank Tuttle wrote a highly entertaining story admirably presented on the screen. It is a straightaway, vigorous picture, alive with action and retaining interest to the final fadeout. Glenn Hunter makes his part natural and convincing in every detail."—*Evening Journal.*

"Strong in plot, clever in its situations, and with highly interesting character delineations, 'The Cradle Buster' proves one of the most appealing pictures seen this season. Frank Tuttle deserves commendation for originality of his theme."—*New York American.*

"A humorous story in which the situations get as jumbled as a jig-saw puzzle, only to be straightened out in a genuinely funny way."—*Evening World.*

"There is a great deal of pictorial entertainment in 'The Cradle Buster.'. Several of Mr. Hunter's scenes are worth sitting through any photoplay for. The production is enjoyable."—*N. Y. Times.*

"Glenn Hunter covers himself with glory in 'The Cradle Buster.' Frank Tuttle has poured into this romantic story many original and substantially amusing touches, and it ought to be added to everyone's list of pictures to be seen."—*New York Sun.*

"Not very often does one have opportunity to view a photoplay as refreshing and as true to life as 'The Cradle Buster.' It makes a good many of the super-specials look like a nickel."—*New York Telegraph.*

"Glenn Hunter dives into stardom in 'The Cradle Buster.' The story has many exceptionally delightful touches. The climax organizes a fine tug at your heart and chest muscles."—*New York Herald.*

American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

Isadore Bernstein *presents*

MONROE SALISBURY in *The* GREAT ALONE



A West Coast Films Corp. Production

Directed by Jacques Jaccard and James Colwell



Jaccard The Director



Bernstein Supervising Director



Maria Draga-The Heroine

What a combination was brought about to give box-office strength to "The Great Alone"—a grouping of factors who know how to make pictures.

MONROE SALISBURY, the Star: You remember "The Savage;" "The Millionaire Pirate;" "Hugon The Mighty;" "The Light of Victory;" "The Sleeping Lion;" "The Barbarian." As "Silent Duval" in "The Great Alone" Salisbury has the biggest of all his great roles.

JACQUES JACCARD, the Director: A great action director. Remember "The Great Air Robbery;" "Under Northern Lights;" "Liberty" and "The Red Glove," chapter-plays; "If Only Jim;" "Honor Bound;" "Desert Love;" "The Terror" and "The Fast Mail"? "The Great Alone" is still bigger.

ISADORE BERNSTEIN the Supervising Director: He supervised "Tarzan of the Apes;" "The Romance of Tarzan;" "Confession;" "Outside the Law" and scores of others, and now has a great Coast producing plant at his command.

And a cast backing up the great work of Salisbury that includes MARIA DRAGA, a new find; WALTER LAW, a great villain; LURA ANSON, Tom Meighan's leading woman in "If You Believe It It's So;" GEORGE WAGGONER, the Youssef of "The Shiek," and RICHARD CUMMINGS.

Premiere North American engagement: Turner & Dahnken's TIVOLI Theatre, San Francisco, opening June 4.

American RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited



Lura Anson



Waggoner



Walter Law-The Villain



COMING!

R-C's Biggest Box Office Attraction to date

"In the Name of the Law"

A Towering Production Destined to Sweep the Entire Nation Like an Avalanche

R-C PICTURES REG U S PAT OFF

Watch and Wait and Keep your eye on R-C

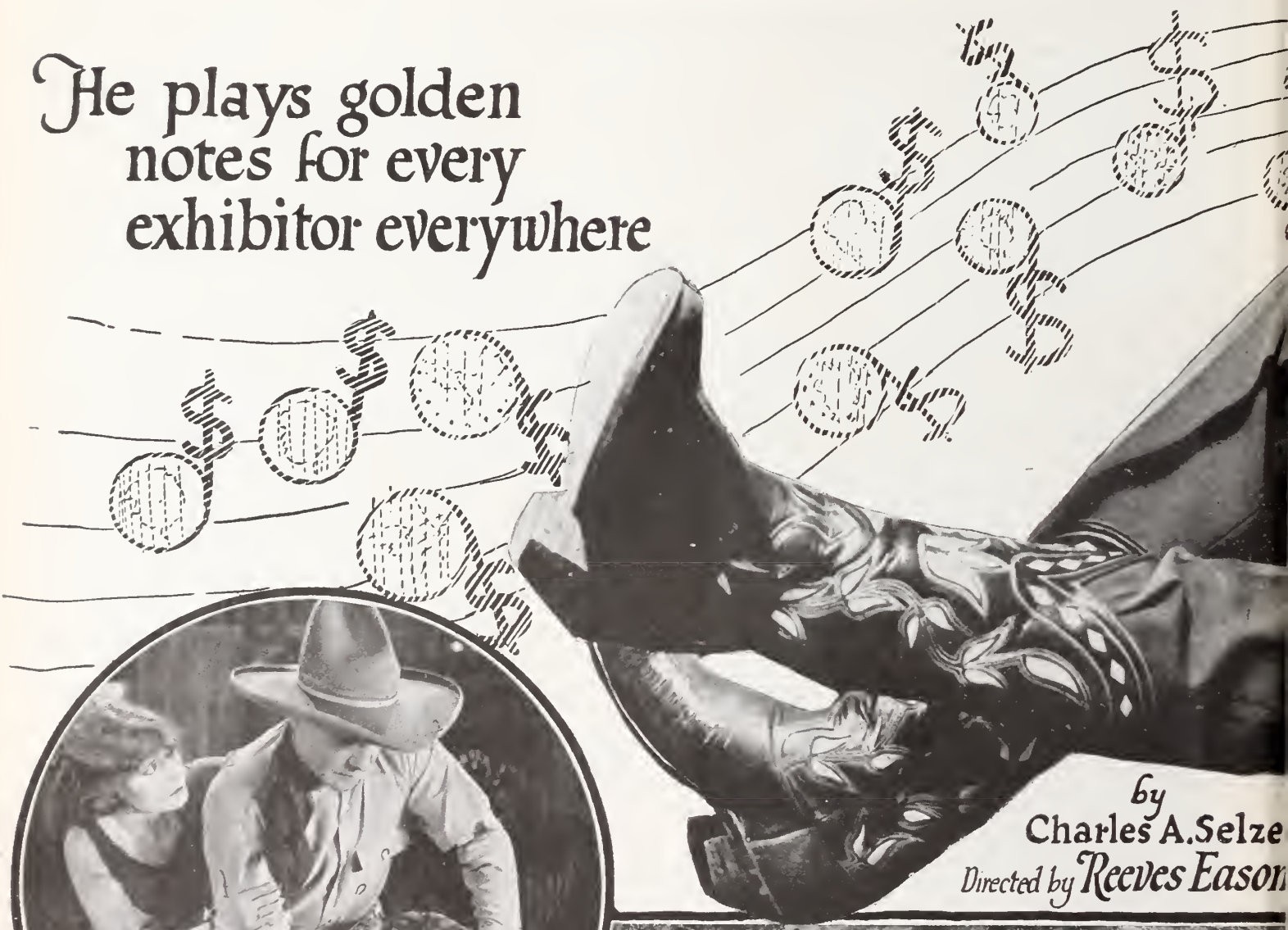
R-C PICTURES REG U S PAT OFF

WILLIAM FOX *presents*

CHARLES JONES *in*

Another breezy western Jones picture

He plays golden notes for every exhibitor everywhere



by
Charles A. Selze
Directed by Reeves Eason



Rough Shod



WHEN
CHARLES JONES
PLAYS

It is easy
to fill your
house with
Real,
Handsome
Money!

Ready June 4

FOX
INDEPENDENCE & STRENGTH

The LYRADION Concert Grande

Equipped With

Seabrook Amplifying Horn



Only one theatre in your city can have a Concert Grande—will it be yours?



A Smaller Model

The true value of any theatre attraction is always its ability to show results in the box office. The Lyradion Concert Grande combines high class entertainment with a real service to your patrons that is not only novel and innovative but a source of permanent attraction.

By playing the current phonograph records as they are released you give your patrons the opportunity of making their record selections at your theatre instead of at the stores of several dealers. It brings to your theatre a host of phonograph fans who can be made movie fans as well.

The Lyradion Concert Grande is built for theatre use exclusively—it is powerful enough to fill any theatre and capable of reproducing phonograph music in the same volume and purity of tone that characterized its original recording.

There is no instrument like the Lyradion because there is no horn like the Seabrook amplifyer. This remarkable horn is constructed on entirely new principles fully covered by basic patents. It gives a clarity and distinctness of tone that completely separates the various instruments of a recorded selection—any one of them can be followed through the entire record with no confusion of sound so common with other phonograph reproductions.

Play the "feature" with your organ and use the Concert Grande as a phonograph during the comedy and news reel.

Only one Concert Grande will be placed in cities up to 200,000 population. Act quick if you want to secure this popular attraction for your theatre.

LYRADION SALES & ENGINEERING COMPANY

which is Plant No. 5 of Dodge Manufacturing Company

MISHAWAKA, INDIANA KENYON W. MIX, *Director*

How To Make Money!

by P. S. Harrison

HARRISON'S REPORTS April 29, 1922

"Reported Missing"—Owen Moore

A comedy classic:—The hero is a rich young "high-flier." His love for a girl, the heroine, finally makes him change his mode of living and buckle down to work. His enemies have him shanghaied, and for three days he is kept prisoner on a reef-stranded schooner. His adventures on shipboard, plus his rescue of the heroine from a Jap, later on in the story, makes up "Reported Missing."

"Reported Missing" is one of those seldom produced pictures that can hold its own anywhere.—Selznick, April release; 6,750 ft.; 78-96 min.

LEWIS J. SELZNICK'S
WONDER PRODUCTION
"REPORTED MISSING"
STARRING
Owen Moore
Directed by Henry Lehrman
Distributed by Select

When the



By and WITH

Leah Baird

released by

ASSOCIATED EXHIBITORS

ARTHUR S. KANE, *PRESIDENT*

Presented By

Leah Baird Productions

Supervised By

Arthur F. Beck

Devil Drives

"When lovely woman stoops to folly,
And finds at last that men betray—"

THE drama of life is played when the break comes; when woman is desperate and "the devil drives."

There are two women. Different homes, different friends, different modes of living, and yet—in the stress of circumstance—they are alike.

"Don't Doubt Your Wife" established Leah Baird's popularity "When the Devil Drives" will make it doubly assured.

Few women of the screen can wear clothes quite as smartly as she. Few can rival her dramatic sincerity. And no one of them can write such stories, with a woman's insight of what women like and what men crave to see.

"When the Devil Drives"
is a Tonic for Box-offices





Foreign Representative
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE
INC.

R-C Pictures

PAULINE



IN another wonderful role, distinctly different to anything she has ever done, this great artiste again demonstrates her remarkable versatility. She has created a character in this production that your public will live with, suffer with, rejoice with and glory in.

William J. Locke's most interesting heroine is portrayed with all the delicate shades of emotion that this unusual woman alone is capable. She has made of the character, Locke conceived, a human, vivid, fascinating creation that stands out as one of the finest among the many fine things she has given to the screen. Thousands have read the story—thousands are waiting for the picture.

BOOK THRU YOUR NEAREST R-C EXCHANGE

"The Glory o

Present

FREDERICK



HOW a baby's hands, entwined around her neck, its cooing voice sounding in her ears, transforms a dowdy, morose genius, into a beautiful, tender woman of scintillating wit, is only one of the many moments of beautiful pathos contained in the picture. The fact that this baby is the daughter of the man for whom the woman has suffered suggests the tense drama of the story. Filled with heart throbs, unusual in characterization, novel in theme, it's the kind of a picture that will appeal to every class of audience.

A brilliant cast includes Louise Dresser, Truly Shattuck and Edward Martindel. Directed by Emile Chautard.

BOOK THRU YOUR NEAREST R-C EXCHANGE

f Clementina

AL LICHTMAN

A little over ten years ago, we started to work together for the Famous Players Film Company when it first started in business; Ben wrote the ads, the publicity and some of the scenarios; Al sold the pictures.

Everybody made money.

Those days were wonderful days—full of hopes and dreams. Most of them came true! They were tough days too! It was difficult to rent independent pictures to theatres on account of the trust, and admissions were only a nickel!

BUT QUALITY WON OUT!

Today, with QUALITY PICTURES, RIGHT IDEALS *and* BRIGHT IDEAS—*it's a cinch.*

WE ARE TOGETHER AGAIN—*but this time in business for ourselves, and we are building a business which we are determined the whole industry shall be proud of.*

Ben is managing "production," and Al is managing "distribution."

The pictures that Ben will produce will be known as PREFERRED pictures and will be made under the trade name of

PREFERRED PICTURES, Inc.

The name of the distributing company will be known as the

AL LICHTMAN CORPORATION

There will be other independent producers releasing their product through the Al Lichtman Corporation. Announcement of these will be made at a later date.

We have been planning this for some time, and we are ready

BEN SCHULBERG

OUR FIRST OFFERINGS NOW IN PREPARATION

1. RICH MEN'S WIVES

By Frank Dazey and Agnes Christine Johnson.
The first of a series of GASNIER Special Box-Office Attractions, directed by the creator of Kismet and other great pictures.
To be followed by:

2. CHING CHING CHINAMAN

By Wilbur Daniel Steele.
The prize short story of 1917.
It is unique—A story different from any you have seen.

3. ARE YOU A FAILURE?

By Larry Evans.
Written especially for the screen by this famous author, and will shortly be produced as a stage play.

4. A BIRD IN A GILDED CAGE

Adapted by Arthur J. Lamb from the famous song of the same name.

5. POOR MEN'S WIVES

A sequel to RICH MEN'S WIVES.
A chapter from life.
Replete with laughs and sobs.

6. WHEN A WOMAN MARRIES

A powerful drama of today.

Each of these pictures will contain every element of box office success.

We shall always operate with the knowledge that to merit the exhibitors' support, we shall have to deliver pictures and service that will be profitable.

For complete distributing plan and date of first release communicate with

AL LICHTMAN CORPORATION

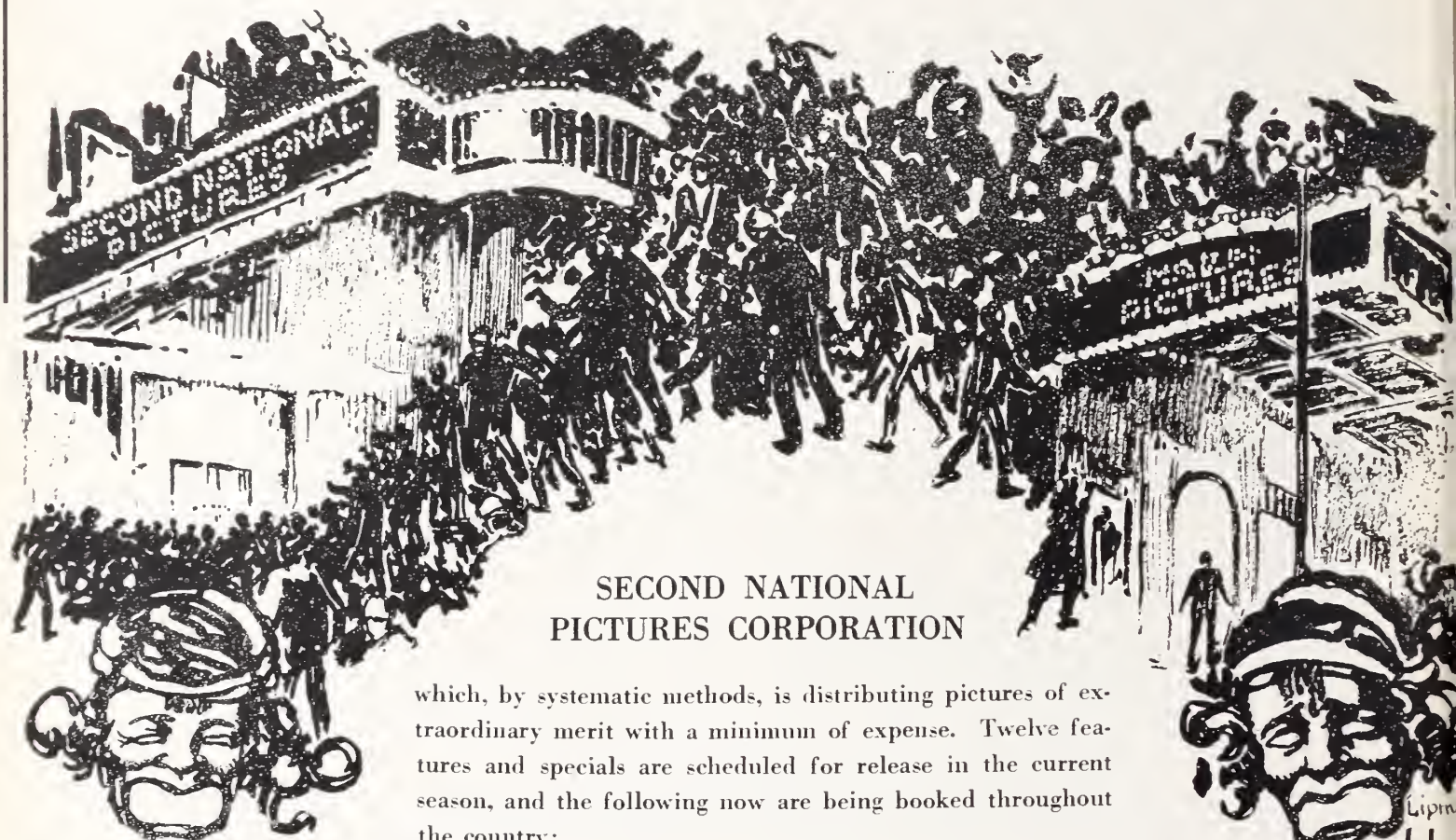
576 Fifth Avenue New York City, N. Y.

SHADOWS

have worried mankind through countless centuries, and in these modern times the employment of

SHADOWS

on a lighted screen to produce what we call "motion pictures" is troubling the minds of many film producers and distributors who are staggering under preposterous burdens of overhead. Not so, however, with



SECOND NATIONAL PICTURES CORPORATION

which, by systematic methods, is distributing pictures of extraordinary merit with a minimum of expense. Twelve features and specials are scheduled for release in the current season, and the following now are being booked throughout the country:

"THE NIGHT RIDERS," a thrilling Northwestern in which Maudie Dunham, Albert Ray and Andre Beaulieu represent striking types in the visualization of Ridgewell Cullum's famous novel; "HER STORY," with Madge Titheradge, who scored a tremendous hit on the speaking stage in "The Butterfly on the Wheel," in an intensely emotional human interest role; "BROKEN SHADOWS," an Irish romance based on the popular novel, "Nance," by Charles Garvice, and "DAVID AND JONATHAN," visualization of E. Temple Thurston's wonderful story of love and adventure, featuring Madge Titheradge.

Second National Pictures Corp.

140 West 42nd Street New York City

Millions of People are Constantly Watching and Waiting for

Jack London

Stories on the Screen

That's why R-C Pictures paid top price for and Screened JACK LONDON'S



WITH this great author's two greatest tales, "The Son of the Wolf" and "The Wife of a King" merged into one smashing narrative this picture hits the high water mark of thrills, adventure and romance in the far reaches of the Frozen North. A big quick-shooting story that glows with vitality, depicting life in the raw beyond the last frontiers of civilization.

Sizzling, two fisted stories of the great outdoors is what audiences in every part of the country are crying for. You know it as well as we do. You've got it in this rousing melodrama amid the big snows. Go to it now for a cleanup!

Starring
EDITH ROBERTS
with a brilliant supporting cast

R-C PICTURES
REG U S PAT OFF

A Norman Dawn Production

Directed by Norman Dawn

R-C PICTURES
REG U S PAT OFF

BOOK NOW THRU YOUR NEAREST R-C EXCHANGE

Have You–

Filled out and returned the questionnaire which accompanied the current issue of the Booking Guide?

Filed your copies of the News for use in conjunction with the Guide?

Don't Delay!

Fill out the questionnaire and return it immediately.

The News ALONE Covers the Field



"Has a Big Punch"

Read What the Trade
Experts Say of It.

"There is a good punch. When the poor honest beanery boy is fleeced, the scene is as touching as Charles Ray, with his big capacity for betraying suffering, can make it. And when he comes back with making the smart boys literally eat sandwiches made of the deuce of spades, the effect is a tremendous success."—*Moving Picture World.*

"For wholesome entertainment it is very acceptable. Ray has revived some of his popular characteristics of former days. The story will bring in its share of laughs. Very true to life. Charles Ray brings back his old time rubeishness. His comedy is good. The cast is thoroughly capable and renders excellent support."—*Exhibitors Trade Review.*

"Altogether pleasing, with many amusing situations. The story is clean and full of human interest. A thoroughly unexpected and satisfying finish and a splendid cast."—*Exhibitors Herald.*

Arthur S. Kane

presents

CHARLES RAY

in

"The Deuce of Spades"

Adapted from "The Weight of the Last Straw," a fascinating story by a famous author, Charles E. Van Loan; Directed by Charles Ray; Chief Camera, George Rizard; Produced by Charles Ray Productions, Inc.

RAY PICTURES RELEASED ON THE OPEN MARKET INCLUDE

"The Barnstormer," "Smudge," "Gas-Oil-Water,"
"The Deuce of Spades" — "Alias Julius Caeser"

FIRST NATIONAL PICTURES

Distributed by First National Exhibitors Circuit, Inc.



Henry B. Walthall, as Henry Garnett, the man who defied God, man and Devil, but who died to make others happy.

Irene Rich, as Maggie Thornton, beloved by everyone, but uncompromising in her hatred of Henry Garnett.

Milton Sills, as Dr. Hamilton, only friend of Henry Garnett, who betrayed his friend for the love of a woman.

The JOHN M. STAHL Production



Nick Cogley, as Toby, the quaint old Southern darky.

Doris Pawn, as the rejected sweetheart of Dr. Hamilton.

William Marion, as Tom Thornton, a friend to all.

Smoke, whose heart was as big as a water melon.

Stanley Goethals, as Sonny, a ray of sunshine.

A Cast To Conjure With!

Look over this list of players. Practically every one is a box office drawing card. The characters in this drama represent such unusual types—types clear cut, strong, vivid—that players of exceptional qualifications were required for each role. John M. Stahl picked them with unusual care, with the result that he has an ensemble as near perfect as possible.

LOUIS B. MAYER PRODUCTIONS, INC.

Presented by Louis B. Mayer





Joseph Dowling, as Col. Garnett, the stern father who cast off his only son when he became notorious.

Claire Windsor, as Faith, the secret wife of the keeper of the notorious Owl, who loved Dr. Hamilton.

Edith Yorke, as the blind mother of Henry Garnett whose unwavering faith in her son brought his redemption.

ONE CLEAR CALL



Albert MacQuarrie, as chief of the night riders.

Annette De Foe, as Yetta, faithful to her evil master.

Donald MacDonald, as Dr. Bailey, rival of Dr. Hamilton.

Shannon Day, whose life was wrecked by Henry Garnett.

Fred Kelsey, as Starnes, the detective.

Vivid Drama--Tense Action!

This startling play is taken from the book by Frances Nimmo Greene, scenarioized by Bess Meredith and directed by John M. Stahl. It has every element of an audience picture. There is the thrill of masked avengers riding at night on their secret mission. There is a clash of characters that is vivid, tense —there is love, fast action and strong heart interest.

FIRST NATIONAL PICTURES

A First National Attraction



FOR THE COMING YEAR

we will release

60 to 70



WATCH WAIT

for our

SENSATIONAL ANNOUNCEMENT EARLY IN JUNE

A line up to suit the times
Selected by the biggest Exhibitors in America.

Motion Picture News

Forecasting

THE business forecast of the American Telephone and Telegraph Company, published in this issue (on page 3025), is worth the serious attention of every one.

It is a valuable and remarkable indicator.

This concern has the best facilities in the world for getting accurate information, up to the minute, on all business in all sections.

Statistics, moreover, are of the utmost importance to this particular concern. Its own operations, necessarily planned away ahead, are based upon this same advance knowledge of general business conditions.

* * * * * *

Briefly this forecast says:

That business reached its lowest point in February last.

That there was a sharp upturn in March.

That this sharp turn toward prosperity will bring business back to normal by the end of this year.

That in 1923 a business boom will send conditions considerably above normal.

That conditions will gradually descend and reach normal again at the end of 1924.

The heavy black line indicates *actual* business conditions from 1914 to 1922. From then on the dotted line is a forecast based upon a definite knowledge of previous business cycles. It is a careful guess: the black line up to May 1st this year shows how good it is.

* * * * * *

We've got good business ahead of us—right ahead of us.

It will improve all the time, and rapidly.

In 1923 we will have big business.

There's little question about this. There will be brief and minor lapses, but the improvement is steadily, even sharply upward.

All the first lines of industrial contact—railway equipment, mill supplies, agricultural supplies—all are added proofs enough that prosperity is assuredly ahead of us.

And each individual will prepare for it in his own way.

* * * * * *

The industry itself must prepare for it.

No matter how good *outside* business conditions are, *inside* conditions must also be good if this industry is to participate as it should in the general business revival.

The need of an economic house-cleaning seems imperative.

* * * * * *

The large companies have already indicated a decided policy of curtailed production.

And because less pictures will be made they will be made better and exploited better.

But what of distribution—especially distribution for the independent producer whose activity is so necessary to the health of the box-office?

We need distribution to take care of the picture maker and we need it badly.

* * * * * *

Within the past week the representatives of two financial corporations have called at this office.

"We want to finance production" is what they practically said. "How can we safely do it?"

And our answer, necessarily, was: "You can't do it, until you have satisfactory distribution."

Distribution is *not* satisfactory today. It can be made so, however. And once it is, it will reshape this industry.

* * * * * *

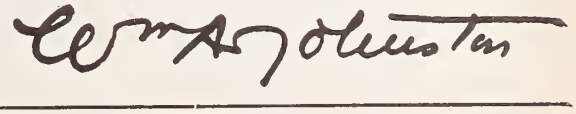
Then there's the huge problem of the public relations of the picture.

We are facing a year of strenuous attack from without.

We have a lot of confidence in Will H. Hays. But will he get the exhibitor cooperation the situation demands?

We believe he will—and directly from the State and other unit organizations, if not from the National body of exhibitors.

The recent split in exhibitor organization is deplorable. It's a mighty bad time to divide forces. There is no single consideration so important as the good name and the protection of the industry of the motion picture. And the need of the united strength that these great ends demand will be felt very keenly this year.



PICTURES AND PEOPLE

"NERO" is—well, "tremendous" seems about the only motion picture adjective left to apply to it. J. Gordon Edwards has been making the picture abroad for over a year, and some press dispatches, from time to time, seemed to indicate that a great production was in the making. The trade, however, was scarcely prepared for the magnitude of it, and the New York newspapers seem to have lost their breath over it. It *is* a tremendous picture. Rome seems to have been rebuilt for it. William Fox, in a note in the program, refuses to discuss the cost of it: but one wonders. This much is certain—that if an American can make such a picture abroad we need have no fear of a foreign invasion, and that any other producer whatever will have to make a considerable effort to catch up to this standard.

* * *

The recent controversy over the fifteen Sherlock Holmes two reel pictures has been definitely settled. Educational, according to an announcement in this issue, is to distribute the series. They are to be released at once, not only as a box-office tonic for the warm weather season but backed by a novel and special exploitation campaign through the trade papers and to the public.

* * *

JOE BRANDT has been made executive director of the Federated Film Exchanges; and we take the occasion to say a good word for a good man. Joe Brandt has been in the business since it assumed worthwhile proportions. Before that he was an advertising man. He still is, and a film man second to none in broad training and acquaintanceship. It was he who had a lot to do with the serial and its newspaper tie-up. But, his record is too long to detail here. Suffice to say that there are few activities in this industry he hasn't put his capable shoulder to. He's happiest when busy and when busy he's a dynamo.

* * *

Richard R. Nehls, twenty-two years in the industry and thoroughly experienced in production and distribution problems, offers help to the independent producer through his newly formed Producers Cooperative Association with headquarters in Los Angeles.

Mr. Nehls takes, and rightly, the position that the independent producer of a good picture has a precarious chance of getting his investment back.

He offers, to solve the situation, not a new distributing concern but an adjunct to existing distribution which will stimulate sales, create demand, and audit distribution in the key cities through certified public accountants.

* * *

Edgar Lewis, accompanied by Mrs. Lewis, leaves this week for Europe. He will make an indeterminate stay there, visiting London, Paris and Vienna, but probably spending a large part of the time in Berlin. He has some business plans but not for publication.

* * *

We are glad, mighty glad to welcome Senator Walker back to the fold as counsel for the Theatre Owners Chamber of Commerce. Glad too that he comes back with the statement to the members of the T. O. C. C., "I am with you all the way." He's got his fighting clothes on, to do constructive things. More power to him!

* * *

Plans are under way for a Lew Cody producing unit. At any rate Lew Cody wants it known that his personal appearance tour is ended and that he is back to the screen.

We announce, in this issue, the new distributing concern launched by Al Lichtman and B. P. Schulberg. It seems to spell success at the start. Both are widely experienced and have many friends in the trade. They come to bat with a striking line-up of exchanges and product.

* * *

"FRANKLIN resigns as managing director of Shea's Hip," reads a wire from Buffalo.

Which means that Harold B. Franklin, one of the ablest, best known and best liked exhibitors in the country, has left Shea's Hippodrome of Buffalo, N. Y., where he has served with such conspicuous success for so many years that he seemed pretty nearly the institution itself.

Harold Franklin is a man of sterling ability and character. Whatever new post he elects he will make the same signal success at it.

* * *

James A. Maddox of Columbus, Ohio, is in New York.

* * *

Charlotte, N. C., is fast becoming an important film center. Twelve exchanges are now located there and together they handle three tons of film a day. We get this information from the local and live-wire exchange manager of Universal, E. F. Dardine.

* * *

J. A. Partington of San Francisco is in New York. He reports conditions as fair considering the fact that San Francisco is badly overseated. The exhibitor's problem everywhere, Mr. Partington believes, is to get the public everywhere back to the "movie" habit. Good pictures will do it. The Portola Theatre is being remodeled and will, with its 1100 seats, be devoted entirely to long runs.

* * *

THE advantages accruing to a picture from a tie-up with the publishers of songs is very aptly illustrated by what has happened in the case of "Smilin' Through." First National is willing to admit that no small part of the picture's success from an exploitation standpoint is due to the cooperation of M. Witmark and Sons in plugging the song "Smilin' Through" and lending aid to publicise the picture throughout the country.

In every city the Witmark Company has evidenced a keen readiness to cooperate with the theatre managers.

* * *

The use of a trailer shown in the lobby of the theatre as an exploitation stunt has become popular with managers of theatres situated on locations catering to a transient patronage.

This idea has been further tested by Mitchell Fitzer, managing director of the new Rivoli theatre, Syracuse, who recently ran the first reel of his current feature upon an open air screen and then flashed a trailer on the end announcing that the balance of the feature could be seen inside the theatre.

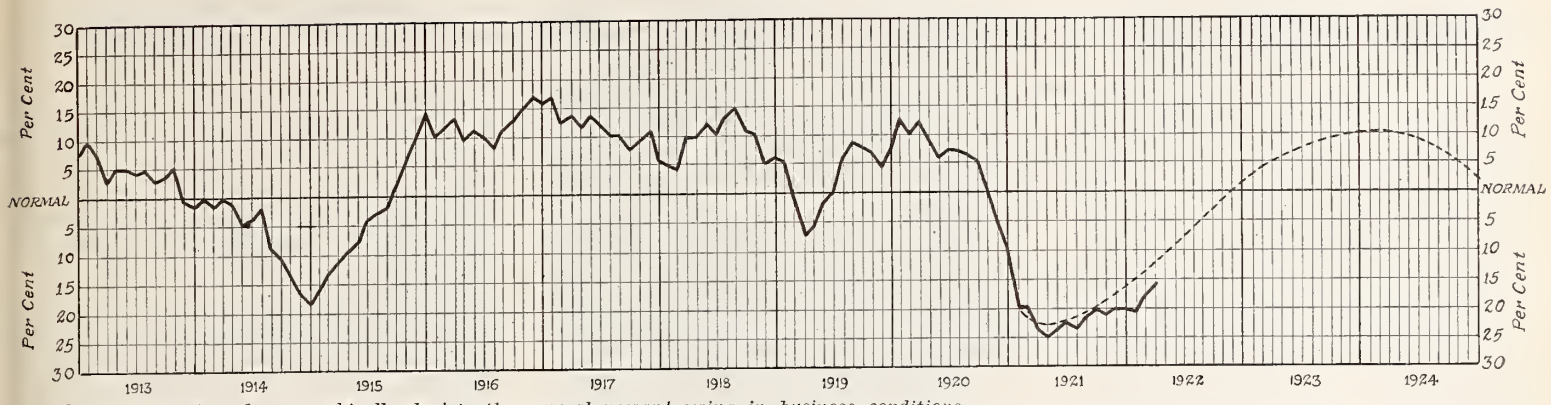
The stunt is reported as having been entirely successful as a box office attractor.

* * *

Taking time by the forelock and stepping forward to set a precedent in the Southwest, the Hope theatre lately opened at Dallas, Texas, has incorporated a hostess into the theatre staff and it is the belief of Managing Director Laurence Stuart and other executives of the theatre that she will prove a vital factor in the success of the house. In the events attendant upon the opening of the Houe, the hostess played an important part in winning the support of the residents of the city and espe-

(*Continued on page* 3030)

General Business Index.



The accompanying chart graphically depicts the general upward swing in business conditions.
The chart originally ran only to the end of January, 1921. The dotted line which begins there was the statistician's prediction at that time of the course business would take in the following years. It will be noted that upon a survey being made up to and including March, 1922, as indicated by a continuation of the heavy black line, the dotted line is twice touched on, indicating the accuracy of the statistician's future plotting.
For the future it may be seen that with December, 1922, it is predicted business will rise above normal and continue above until the end of 1924.
——— *(indicates trend of actual business.)*
- - - - *(indicates predicted course of business.)*
Vertical subdivisions indicate months of year.
(Chart prepared by Seymour L. Andrews, chief statistician of the American Telephone & Telegraph Company.)

THAT business in general is swinging upward at a rate that will bring conditions close to normal next fall and winter is the conclusion reached by a group of the foremost statistical experts in the country. Recent developments have already proved that this conclusion so far is correct.

This estimate of returning good times is based on figures prepared by Seymour L. Andrews, chief statistician of the American Telephone & Telegraph Company, and is graphically set forth in the accompanying chart.

The dotted line is a projection of the general business index prepared under Mr. Andrews' direction in March, 1921. The heavy black line shows actual business conditions. Thus it is apparent that actual conditions are following with uncanny accuracy the estimate prepared by Mr. Andrews.

At the time of the completion of the chart Mr. Andrews and his assistants predicted that the low point of depression would be reached in April of 1921, and that from that time the improvement in business would be steady until in February of this year it would average only fifteen per cent below normal. The prediction has proved accurate, as subsequent studies have shown that the experts were only two months out of the way.

Mr. Andrews is head of the big statistical department maintained by the American Telephone & Telegraph Company which, because of its nature, is probably more sensitive to prevailing business conditions than any other business. Its activities touch the population of every community—urban, suburban and rural—and reach out into the most remote territories. By the very nature of the equipment supplied and the time consumed in its making the telephone company is forced to plan far in advance. In fact, its plans in their broader outlines are laid five years ahead and are carefully charted. Diagrams made in advance over a long period of years have proved uncannily accurate. Where mistakes have been made, corrections have been supplied for purposes of comparison, but in the main these charts show business tendencies by twelve-month periods with remarkable accuracy.

A variety of factors are taken into consideration in making these estimates—pig iron production, railroad traffic, business failures, cotton consumption, coal production, etc. The accompanying table began in 1913 and extended when it was originally made to the end of January, 1921, with a dotted line continued from there to the end of 1924 to show the trend of business. It was published in this form in "The Nation's Business."

It will be noted that the telephone company's experts, after analyzing all the data at their disposal, concluded in January that the low point had not been reached, but that it was due three months later.

The heavy black line has been continued from the end of January to show by comparison how remarkably true the prediction has been proven by subsequent developments. The telephone company experts estimated that business conditions would be between twenty and twenty-five per cent below normal at the end of April, 1921. As a matter of fact, they went to twenty-five per cent, and then in two months—at the end of June, to be exact—actual developments proved that the experts were right. There has been some slight deviation since; the heavy line has had a tendency to follow slightly below the dotted line of prediction, but it is keeping so close to it after fourteen months of careful analysis that it may be taken for granted that it will continue to do so. If it does, business will be back to normal by the end of this year and will be followed by a boom which will raise it to ten per cent above normal by the end of 1923.

Every conceivable kind of economic study bears out these estimates. Construction is America's key industry. It brings about all kinds of activity. Normally it absorbs about half the country's accumulation of capital, and it is apparent that construction is so rapidly on the up-grade at this time that it overshadows any period since before the war in the home-building line and compares favorably in the industrial line.

Prices are stiffening for farm products, and the belief is general that higher prices have come to stay. This means an enormous addition to the buying power of a large element of the population.

Kent Off for Series of Sales Conferences

Following a sales convention held in Albany this week of branch managers, salesmen and bookers of the Albany, Buffalo and New York exchanges, S. R. Kent, of Famous Players-Lasky Corporation, left this week for a series of sales conventions throughout the Middle West.

He will visit the Cincinnati, Cleveland, Pittsburgh, Detroit, Chicago, Indianapolis, Des Moines, Omaha and Kansas City exchanges, holding sales conferences.

John Clark, for several years manager of the Philadelphia exchange, has been promoted to the post of special representative of the Sales Department, according to an announcement by Kent. He is succeeded as branch manager in Philadelphia by P. A. Bloch, who has been manager of the Cleveland exchange.

Atlanta Organization Building Rapidly

Details of the organization of the Southern Motion Picture Finance Corporation, the Atlanta $1,000,000 company, are rapidly taking form.

At a meeting held last week the following officers were elected: President, R. B. Small, Macon, Ga.; Vice.-Pres. and General Manager, U. M. Dailey, Atlanta; Secy.-Treas., G. E. Furloy, Atlanta, and the following directors: George J. Galloway and J. G. Inman, of Albany, Ga.; H. B. Troutman, of Atlanta, and Frederick Munroe and Raymond D. Pauley, of the W. W. Hodkinson Corp., of New York.

The Atlanta Studio Corp., a subsidiary, has already leased a studio site and plans are now being drawn for the buildings which will accommodate four companies at the same time.

Exporter Arrives with Foreign Pictures

J. G. Wainwright, exporter of the firm of J. G. & R. B. Wainwright of London, sailed for New York on the *Majestic* on May 10th, and brought with him a large number of the best European productions to dispose of the U. S. A. and Canadian rights. These include two French pictures: "La Verite," a Henri Roussell picture featuring Emmy Glyn; "Margot," featuring Gina Palermo; "The Valley of Ngumba," a six-reel picture starring Nora Swinburne and the famous Hagenbeck wild animals; "The White Desert," a Norwegian story featuring Dorinea Shirley; and the "Rasmussen Expedition to the Polar Regions."

Jessen In New Quarters at Hollywood

J. C. JESSEN, Pacific Coast representative of Motion Picture News, will take up new quarters on the coast. On and after June 1 Jessen will be located at Room 616, Security Building, Hollywood Boulevard, Hollywood, California.

Harold B. Franklin Resigns from Shea's Hippodrome

HAROLD B. FRANKLYN threw a bombshell in Buffalo's theatre and film exchange world this week by announcing his resignation as managing director of Shea's Hippodrome, effective June 1.

Mr. Franklin plans leaving at once for a month's vacation, his first in eight years. His plans for the future will await his return, although he admits having been offered several big propositions. He left for Albany last Tuesday to confer with an official of one of the big producing corporations.

Vincent McFaul, who has been house manager at the Hippodrome since the death of Charles Lodge, will probably manage the big house with Michael Shea supervising operation.

Boy Scout Resolution for Clean Pictures

At the recent Twelfth Annual Meeting of the National Council of the Boy Scouts of America, which took place in Chicago, the following resolution was adopted:

"*Whereas,* The National Council regards the motion picture, properly presented, and developed as an important educational agency,

"*And Whereas,* We observe with concern and regret the present tendency on the part of certain producers to debase screen production;

"*Be It Resolved,* That we do hereby go on record as vigorously condemning this tendency and give hearty support to the campaign for better and more elevating motion pictures."

Carnival Will Create Benefit Fund

A benefit fund for the Film Players Club, Inc., the small part players organization, will be established with a Movie Players Carnival the week of June 5th to 10th at Starlight Amusement Park, New York City.

B. S. Moss, in accepting membership on the General Committee of the Carnival summed the situation in a statement that the past season had recorded so little production, particularly in the the East that the small part players were deserving of having a benevolent and and sick fund created for them.

A large number of the leading stars, players and directors of the East have already volunteered to participate.

Cincinnati Capitol Sold to Corporation

The Cincinnati Capitol Theatre Company, an Ohio corporation, representing the ownership of the Keith, Harris, Libson and Heidinsfeld interests, which now own the Palace, Strand, Family and Walnut theatres, have purchased the Capitol theatre from Ascher Brothers. The amount involved was not stated.

Rothacker Will Start N. Y. Laboratory

The third link in the Rothacker laboratory chain will be forged in New York this summer. Watterson R. Rothacker has made definite arrangements to start construction soon on an East coast research laboratory devoted primarily to negative developing and art prints suitable for trade showings.

Upon Rothacker's return to Chicago, the headquarters technical staff immediately got busy on final changes in the New York laboratory plans. Technical experts leave soon for New York.

While in New York Rothacker arranged to transfer the New York Rothacker offices from 220 West Forty-second Street to a location on Fifth Avenue near Forty-fifth Street.

Jersey Exhibitors to Have Convention

At a meeting of the board of directors of M. P. T. O. of New Jersey it was decided to hold the annual convention this year at The Alamac Hotel, Lake Hopatcong in the mountains, June 20 to 23 inclusive. Henry P. Nelson, Capitol theatre, Elizabeth, was appointed chairman of the Convention committee.

Already quite a number of novel and entertaining events have been arranged. Will Hays has been invited.

The members of Committee are: Herman F. Jans, David Keizerstein, Adolph Baminfriend, Louis Rosenthal, Louis Bollinger, Peter Adams, Max Gold, David J. Hennessy, John J. McGuirk.

Several Buffalo Houses May Close

Rumors of closing fill the air in the Buffalo territory. Shea's Court street theatre will close, it is reported, during June and July. Harry Marsey, general manager of General Theatres Corporation, has notified his managers as well as the film exchanges that his chain of houses may close May 28. These theatres, however, which include the Central Park, Circle, Allendale, Star, Marlowe and Ellen Terry will probably continue several weeks longer and perhaps all summer. The closing notice is given as protection.

Last season the theatres were forced to stay open two weeks longer than intended to meet contracts held by union employes.

F. P.-Lasky, Not Schenck, Bore Arbuckle Loss

IT was erroneously stated last week that the heavy loss sustained by the removal from the market of the Arbuckle films was borne by Joseph M. Schenck, the producer. It was Famous Players-Lasky, the distributors, who took the loss in its entirety.

Visual Education Plan Started in Baltimore

Government Officials Cooperate with Theatre in Big New Movement

VISUAL education on a community basis was launched in Baltimore, Md., last Saturday, the first step of a series which eventually will be carried to cities and towns throughout the country. As put through in Baltimore the campaign is tied up with the Baltimore American and the Century theatre as a beginning, but in a few weeks the work will be extended to neighborhood motion picture theatres particularly, with the cooperation of the Department of the Interior.

As an indication of the interest being taken in the scheme by the Government and the motion picture industry, President Harding, Albert B. Fall, Secretary of the Interior; Secretary of Labor John J. Davis, and Will H. Hays, president of the Motion Picture Producers and Exhibitors of America, all were represented at the first gathering at which the plan was launched. Mayor William F. Broening, of Baltimore, presided, and Governor Albert E. Ritchie, of Maryland, kept away by another engagement, was represented.

Briefly the proposal is this: Each Saturday morning at neighborhood theatres throughout the city films prepared for visual education under the auspices of the Department of the Interior will be shown to school children and adults. There will be full audiences assured, for both public and parochial school authorities have been deeply interested in the plan and are cooperating enthusiastically. Archbishop Michael J. Curley, successor to the late Cardinal Gibbons as Archbishop of Baltimore, has taken a personal interest and has promised that the parochial schools will be represented at every showing of the educational pictures.

Thousands of films taking up in detail every phase of departmental activity in this country, treating of geographical conditions throughout the world, showing industries of all sorts, portraying graphic lessons in botany, zoology, astronomy and myriad other topics treated in the schools, are in readiness for showing. Interspersed with short comedies, they will serve for hundreds of programs, and more are being made steadily.

The theatre was crowded for the first showing, and those who spoke briefly as the project was launched pointed to its many advantages, declaring that never had such a systematic effort been made to supplement and extend the regular educational work among the young.

Aside from the opportunity for doing this, those supporting the plan in Baltimore are emphasizing several important points from the standpoint of motion picture exhibitors which makes the scheme worthy of nation-wide adoption. First and foremost, there has been a movement for the last few months toward general condemnation of the motion pictures without regard for the opportunities in them. Many persons, not a few of them connected with the schools, have become prejudiced against the industry. But with such an obvious effort being made to work along a higher plane, to devote attention to the opportunities for education and advancement of children, the teachers will be drawn in and will be able to realize that the industry is worthy of real consideration.

Again, neighborhood theatres will have opportunity at each weekly showing to advertise their pictures for the next week either by slides or with trailers. Such an opportunity naturally will help them to gain business, almost certainly will bring to them some of the people who ordinarily disregard the neighborhood houses in favor of those downtown. There will be a chance, too, to build up personal contacts and a feeling of friendliness.

Al Lichtman and Schulberg Launch New Concern

AL LICHTMAN and Benjamin P. Schulberg, two of the best known men in the Motion Picture Industry, have joined forces in a newly organized corporation, which will both produce and distribute pictures. Schulberg will handle the production end under the trade name of Preferred Pictures, Inc., and Lichtman will have charge of distribution under the name of Al Lichtman Corporation.

In addition to producing and distributing their own pictures, it is their intention to handle the product of other independent producers through the Al Lichtman Corporation. Production will start next week in the Preferred Pictures, Inc., studio in Los Angeles. Six pictures are now in preparation, the first of which, it is hoped, will be ready for release in September. Negotiations are now under way to effect contracts with a quartet of stars of the first magnitude who will portray the leading roles in the productions.

Complete plans for distribution have not yet been perfected, but distribution will be made through Lichtman Exchanges on a territorial partnership plan with exchangemen and exhibitors, the complete list of which will be announced within the next thirty days. The plan when completed in all its details will probably be almost identical with that of the Famous Players-Lasky organization, which was conceived, inaugurated and put into effect by Lichtman, as also was that of the Alco, now the Metro organization, according to announcement from the office of the new concern at 576 Fifth Avenue, New York City.

Hays to Meet Exhibitors in N. Y. Conference

A CONFERENCE between motion picture producing and distributing interests, represented by Mr. Will H. Hays, and the National Board of Directors of the Motion Picture Theatre Owners of America, will be held in New York City commencing Monday, June 12th, 1922.

This conference was arranged in conformity with the provisions of a resolution adopted at the recent National Convention at Washington, in which the Board of Directors were directed to arrange for such a meeting within thirty days.

Matters effecting the industry generally will be discussed and where joint action may be deemed advisable on any line of procedure, arrangement will be made to move in that way. Matters in dispute between producer and distributor interests on the one hand and exhibitor interests on the other will be considered and agreements reached, when possible, which will tend to bring about more harmonious and better business relations.

The members of the Board of Directors are:

A. R. Pramer of Nebraska, W. A. Steffes of Minnesota, M. E. Comerford of Pennsylvania, W. D. Burford of Illinois, Claude Cady of Michigan, W. A. True of Connecticut, H. B. Varner of North Carolina, E. M. Fay of Rhode Island, G. G. Schmidt of Indiana, I. W. McMahan of Ohio, A. Julian Brylawsky of Washington, D. C., R. F. Woodhull of New Jersey, Sydney S. Cohen of New York.

Allen Canadian Interests in Partial Collapse

A PARTIAL collapse of the Allen theatrical interests in Canada has been seen during the past few days, Jule and J. J. Allen of Toronto, Ontario, having made a personal assignment for the benefit of creditors, this move being followed by a renewal of offers from the Famous Players Canadian Corporation for the absorption of Allen theatres throughout Canada.

Following admitted inability to pay a large obligation at New York, the Allens made a personal assignment, it was announced at Toronto. Formal notices were also stated, almost simultaneously, of the securing of a judgment against Jule and J. J. Allen by Knauth, Macleod and Kuhne for $47,510 and of a court judgment against Allen Theatres, Limited, Toronto, by the State Bank & Trust Company for the amount of $2,538.

Further and apart from these developments, has been the publication of a notice to the effect that the Allen Montreal Theatres, Limited, the corporation organization for the Allen theatre at Montreal, would hold a meeting of creditors, this having been scheduled for May 23. Then followed an announcement that Allen Theatres, Limited, Toronto, would hold a meeting of creditors on May 29 to make proposal for an extension with G. T. Clarkson of Toronto, authorized trustee. The meeting of the creditors to discuss the personal assignment of Jule and J. J. Allen was called at Toronto on May 25 with G. T. Clarkson in charge.

Eight Arrested Charged by Cleveland Censors

Eight Cleveland motion picture exchange managers were arrested last week, charged by the Ohio Division of Education, under which the censor board is classed, with failing to comply with eliminations indicated by the Ohio censor board. They are Charles Perry, Select; Robert Cotton, Fox; "Doc" Holad, Wid Gunning; Walter Lusk, First National; Tom Colby, Universal; Paul Tessier, Pathe; Frank Greenwald, Greenwald-Griffith, and Harry Charnas, president of the Standard Film Service of Cleveland.

All of them were arraigned in Police Court before Judge McMann last Wednesday. Frank Greenwald, of Greenwald-Griffith and Harry Charnas, of Standard Film Service, both representing independent exchanges, pleaded guilty to the charge of showing parts of films that had been ordered eliminated by the board. They each got $25 and costs, making a total of $29.04 apiece.

The case of the other exchange managers was continued until May 29th.

Mr. Williams, formerly a member of the Censor Board, and now associated with Attorney-General Price, represented the Division of Education at the trial.

"The Dangerous Age" Will Be John Stahl's Next

An original story entitled "The Dangerous Age" will furnish the theme for the next John M. Stahl production, for First National release, according to an announcement from Louis B. Mayer. Frances Irene Reels, who wrote "The Song of Life" and "The Woman in His House," is the author, and J. G. Hawks and Bess Meredyth are collaborating with the director in the preparation of the scenario.

Lewis Stone has been signed for the leading role. It is known that Mr. Mayer is now carrying on negotiations with two feminine stars with a view of having them play leading parts in this same picture.

"The Dangerous Age" is understood to mark a daring departure from the average release of the day. Just what is the dangerous age in life has long been a matter of popular discussion, and the picture is expected to present some interesting sidelights on the subject.

Chicago Roosevelt Has New Management

Ascher Brothers and Balaban and Katz have signed a lease whereby the Roosevelt theatre at State Street, near Washington Street, Chicago, will be turned over to Balaban and Katz for five years on July 1.

The Roosevelt was erected by Ascher Brothers, who will retain complete ownership of the theatre and building. It was opened by them in April, 1921. It seats 1,600 and occupies one of the most valuable sites in Chicago's loop district.



Leslie Mason

Leslie Mason to Engage in Editing and Titling

Leslie Mason, who has resigned from the First National headquarters staff on which he has been serving as director of trade paper publicity, will on June 1 open an office at 729 Seventh Avenue, New York City, to engage in film editing and title writing. Mr. Mason also intends to specialize in the reconstruction of motion-pictures so as to qualify them for passage by the censor boards. The preparation of foreign-made productions for the American market is another department in which Mr. Mason will actively engage.

Mr. Mason was managing-editor of Motion Picture News for two and a half years and later acted as editor-in-chief of Exhibitors Trade Review for a period of four years, following which he joined the First National staff as trade paper publicity director. In 1920 he went abroad to make a four-month survey of conditions in the film markets of England, France, Italy, Germany and Sweden.

Plan of Women Would Obviate Censorship

The public should be its own censor, according to Mrs. F. M. Sponigle, president of the California Club of San Francisco, an important factor in the California Federation of Women's Clubs. Mrs. Sponigle recently visited the Lasky studio in Hollywood.

"In a plan which we are going to put in effect in San Francisco, we hope to find the answer to the censorship question," she said, in effect. "A committee representing the women's clubs will view every picture at its opening, or first showing. From their findings they will make up a list of the pictures which they recommend for family patronage."

"Nero" Is Styled as "Colossal Achievement"

Score another spectacular strike for William Fox! From "The Daughter of the Gods," on down through "Cleopatra," "The Queen of Sheba," to "Nero," one can safely say that the last mentioned tops them all in its eloquent sweep. It's a colossal achievement—one which will certainly carve a niche all its own. Dramatic action, poignant romance, court intrigue, the conflict for empire, the tramp of soldiers, the charge of cavalry, the spiritual tone as the Christian cross is carried on, the song and revelry of Rome before it fell—the Circus Maximus with its sensational chariot races, the doom of the Christians—all of these embellishments are richly presented.

Producing spectacles of these historical figures suggests to us that favorite bromide uttered at movie banquet tables—"the surface has only been scratched." The richly dramatic life of Columbus is waiting for the artistic producer. What of Napoleon, Cromwell, Shakespeare, Beethoven, Washington—what of others whose power and glory of achievement are stamped upon the memory of the civilized world? —*L. M. R.*

Distributors Map Plans at Salt Lake

The biggest convention of motion picture distributors ever held in Salt Lake was in session at the Hotel Utah last week. It was called by Louis Marcus, district manager of the Famous Players-Lasky corporation.

Distribution plans for 1922 and 1923 were formulated and a program of Paramount pictures announced:

Those present were: J. H. Graigner, New Mexico; L. J. McGinley, Montana; L. B. Dickenson, Colorado; Herman Wobber, Los Angeles; L. J. Samuels, Utah; Joe English, Billings, Montana; Martin Cohn, Nebraska; Jack Tullman, Idaho; Hugh Braly, Wyoming; Harry Anton, South Dakota; Clarence Key, Salt Lake; K. O. Renaud, Salt Lake; M. C. Burles, Salt Lake; Louis Marcus, Salt Lake; Olaf Wog, Salt Lake; Rick Ricketson, Salt, Lake; Frank J. Murphy, Salt Lake; Eugene I. Reed, Salt Lake, and Mel Wilson, Denver.

Vera Gordon to Appear for Movie Fund

The Movie Players Carnival Committee yesterday received a telegram from Vera Gordon from Detroit offering her services for the one week Carnival to be held to establish a benevolent and sick fund for the Film Players Club, Inc., to be held June 5th to 10th at Starlight Park, in New York City.

Miriam Batista, Baby Peggy Rice, Fay Marbe, and Directors George Terwilliger and Ray Smallwood were also added this week to the list of participants during the week of the carnival.

Rose Defends Right to Censor News Weeklies

Deputy Attorney—General Bases Contention on Four Arguments Submitted

THE attitude which New York state is officially taking on the question of its right to censor news weeklies is outlined in a brief just submitted to the Appellate Division, third department, of the Supreme Court, New York state, by Arthur E. Rose, Deputy Attorney-General, in connection with the action brought by Pathe Exchange, Inc., against the New York State Motion Picture Commission.

Rose bases his contention that the Motion Picture Commission is within its legal rights in censoring news weeklies on four arguments, these being as follow:

1. The examination of motion picture films, designated as current events, by a Commission created by statute, prior to its exhibition at any place of amusement for pay, or in connection with any business in the state, constitutes a valid exercise of the police power.

2. The regulation and censorship of motion pictures depicting current events exhibited in places of amusement for pay, or in connection with any business does not violate section 8, of Article I, of the New York State Constitution.

3. Chapter 715, of the laws of 1921, creating the Motion Picture Commission, and outlining its duties, is not in confliction with Article XIV of the United States Constitution.

4. There should be a declaration of this court to the effect that the authority conferred on the Motion Picture Commission is a proper exercise of the police power, and that the act is not in contravention of certain sections of the New York State and the United States constitutions.

Continuing, the Deputy Attorney-General says, in his brief:

"The motion picture entitled 'Pathe News,' is not to my mind a publication. To say the least it is not a publication of one's sentiments on any subject. It is merely a pictorial of an event. Neither can the method of the production be characterized as a 'press.' As a matter of fact a reel of the Pathe news film known as 'Current Events' is a series of pictures produced primarily, and almost solely for exhibitions in places of amusement where an admission fee is charged.

"To hold that this class of motion pictures is entitled to the same constitutional immunity as speech and press would to a great degree restrict the sovereign power in its control of the morals of its citizens. Pictures in periodicals and newspapers are far different from those on a film, passing through a projection machine. The motion picture has what it terms the 'close-up,' which brings a picture of a scene so vividly to the eye of a spectator that what would absolutely and certainly be an immoral exhibition in the motion picture would not appear so glaring and suggestive if produced in a periodical or newspaper.

"I desire to call the attention of the court to the fact that for the past few years motion picture films showing prize fights have been excluded from exhibition in this state. Those are in the same category as the plaintiff's pictures, and if it should be determined that such class of pictures are entitled to immunity of speech and press under the New York state Constitution, it would no longer be possible to prohibit the exhibition of that class of pictures.

"It appears that the identical question which is now before this court was raised in the district court of the United States for the northern district of Ohio, and by the United States Supreme Court, Justice McKenna delivering the opinion, holding that the Ohio act was not in violation of the Federal Constitution, nor the constitution of Ohio."

NOTICE!

In future the Release Pages in Motion Picture News will list only such pictures as were released after the latest issue of the Booking Guide.

For example, this week's Release Chart lists all pictures scheduled for release after March 1, 1922. The latest issue of the Booking Guide gives complete information on the pictures released for the 6 months period prior to March, and the previous edition of the Guide lists pictures released between March and September, 1921.

CONSULT YOUR BOOKING GUIDE

for full information on back releases.

Twelve Companies Enter Industry in N. Y.

TWELVE companies entered the motion picture industry in New York state during the past week, according to the papers of incorporation filed in the secretary of state's office. These papers show the following directors and capitalization:

Al Lichtman Distributing Corporation, $500, Henry Herzbrun, Grace I. Wiley, May Spero, New York; Wassartz Amusement Corporation, $10,000, Henry and Lillie Wasserman, Louis Schwartz, New York; B. B. Productions, Inc., $1,000, Allan Deutsch, Teresa Albert, Henry Margoshes, Brooklyn; Animated Outdoor Advertising, Inc., Rochester, $10,000, M. C. Hair, William H. Holmes, S. M. Dunn, Rochester; Sea Coast Operating and Holding Corporation, $250,000, F. J. Lancaster, George H. Parsons, New York; F. A. Rogers, Jamaica; All Nations Features, Inc. $250,000, D. O. Decker, Reuben Miller, Oliver Lippincott, New York; Shubert Albany Theatre Corporation, $50,000, Zelda Seidel, H. A. Rosenfeld, Samuel Weinberger, New York City; New Brighton Tennis Courts and Amusement Co., $500, Samuel D. Hyams, New York; William G. Morrissey, Jr., Louis Hamburg, Brooklyn; Unit Producing Company, $250,000, Louis, Barney and Jacob Gerard, New York; Aldon Corporation, $5,000, Samuel V. and George P. Heimberger, J. J. Mulligan, New York; Mingold Productions, Inc., $20,000, Michael Goldreyer, Brooklyn; Michael Mindlin, Lawrence Weinberger, New York; Lloyd Hamilton Corporation, $20,000, E. Kraychie, Arthur Skillman, H. G. Liese, New York.

M.P.T.O.A. Announces Executive Committee Rules

THE following announcement as to the composition and mode of selection of the National Executive Committee of the Motion Picture Theatre Owners of America was issued during the week from the New York headquarters of the national exhibitors' organization:

"Under the provisions of the constition of the Motion Picture Theatre Owners of America, the National Executive Committee consists of representatives from each state unit of the organization or recognized subdivision of a state. These state units or divisions are to make the selections and certify the same to the National Office.

"In addition to the members thus selected in the states, five members are to be appointed at large by the National President. In conformity with this provision of the Constitution, President Sydney S. Cohen has named the following:

"J. C. Ritter, Detroit, Michigan; L. J. Dittmar, Louisville, Ky.; Harry Davis, Pittsburgh, Pa.; C. E. Whitehurst, Baltimore Md., and Jacob Lourie, Boston, Mass."

"Not Yet Out of M.P.T.O.A.," Says Walter Hays

"WE have not yet withdrawn from the Motion Picture Theatre Owners of America," said Walter Hays, vice president of the Mark-Strand interests, in commenting on the action taken in Albany last week incorporating the Motion Picture Theatre Owners of New York State, "but if the national association does things which we do not approve we may have to withdraw and function solely as a state organization."

Hays when asked for the reason for incorporating the theatre owners at this time, said, "It should have been done long ago."

Carolina Exhibitors to Hold Meeting

The executive committee of the Motion Picture Theatre owners of North Carolina has announced that the semi-annual meeting of this organization will be held for three days starting June 20 in Asheville, N. C.

This will be the first convention of the North Carolina association to be held in this famous resort, all the former summer conventions having been held in Wilmington, North Carolina.

Albany Promised Two More Theatres

Two new motion picture theatres appear to be assured Albany and Cohoes. Fred Elliott, owner and manager of the Clinton Square theatre, in Albany, has had plans drawn for a 1,200 seat house to be erected on the site of the present theatre.

In conjunction with Louis A. Shearer, Louis Buettner, an official of the New York State Motion Picture Theatre Owners, has had plans drawn for a 1,500 seat house in Cohoes.

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Loew Opens Last of 300 Theatre Chain

With the formal opening of Loew's Warfield theatre, Market and Taylor streets, San Francisco, May 13, the last link of a chain of three hundred theatres stretching from the Atlantic to the Pacific Coast was completed.

Richard A. Rowland Joins First National

RICHARD A. ROWLAND, for years president of Metro Pictures Corporation, and who has extensive theatre holdings in Western Pennsylvania, has joined the executive forces of Associated First National Pictures, Inc., and will be associated in the administration of that company's activities with President Lieber, J. D. Williams, Harry Schwalbe, and the executive committee.

Theatrical Convention Opposes Taxes

THE theatrical industry and amusement enterprises generally are too heavily taxed, according to the General Executive Board of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators, which submitted a report to that effect at the convention at the Hotel Sinton, Cincinnati, this week.

The Board has been in session for several days, and among other things discussed the policy of the American Federation of Labor. It is said that while there is some criticism the delegates of the alliance to the A. F. of L. convention at Cincinnati will likely support Samuel Gompers.

Willats Will Produce Own Pictures

C. A. "Doc" Willat arrived in New York this week from the Coast and intends to remain for some time to complete releasing arrangements for another series of special productions to be directed by his brother, Irvin V. Willat, and to be produced by them at their Culver City studios.

Irvin Willat's present arrangement with Famous-Lasky includes another picture which will be completed early in July, and it is the intention of the Willat brothers to resume production on their own lot at that time.

T. O. C. C. Testimonial Dinner for Senator Walker

In recognition of the invaluable services rendered by Senator James J. Walker to the members of its organization, the Theatre Owners Chamber of Commerce will tender the Senator a testimonial dinner at the Ritz-Carlton, New York City, on June 14th. This action was voted by the members at the regular weekly meeting of the T. O. C. C. held on Tuesday of this week.

Pictures and People

(*Continued from page 3024*)

cially in securing the sympathetic attention of the leaders of Dallas' women's activities.

Over her signature the Hope hostess addresses personal letters to the various civic societies of the city, and otherwise sells the theatre as an institution worthy of support and commendation rather than just a place where motion pictures may be seen.

There is a big idea in the hostess innovation—one which any theatre which desires the patronage of the better class of people—and this should include every house—should consider carefully before deciding that it is not practicable.

* * *

LESLIE MASON, erstwhile trade paper editor and for the past two years connected with the home office of Associated First National Pictures, Inc., in a capacity where his genius at "doctoring" pictures was discovered, has gone out on his own, as a film editor.

Mr. Mason will make a specialty of revising prints to meet censor's rulings, preparing foreign productions for the American market and the amputation of excess footage where productions are too long to please the exhibitors.

The new office will be open June 1st.

* * *

Matrimonial plunges of the week: O. O. Dull, assistant director to Frank Berzage of Cosmopolitan Productions, married Miss Velma Lefler, Venice, California, society girl; Edgar D. Adams, head cutter for International Film, took Miss Mary McArdell as his bride.

* * *

Sailings: Mr. and Mrs. William Fox and daughters on the Aquitania, for Cherbourg; Ben Blumenthal on the Majestic, accompanied by Ralph Kohn.

* * *

Edward J. Mager of the new Linde Theatre, Freeport, Ill., recently visited Doug Fairbanks at his studio and received first hand impressions of the elaborate care and multitude of detail necessary to the production of a big special. Wiring to Cresson E. Smith of United Artists' Chicago office, who had recommended his studio visit, he expressed his appreciation of the courtesies shown and amazement at the enormous sets that were building for Fairbanks' "Robin Hood."

Western N. Y. Exhibitors Meet to Organize

A MEETING of the Motion Picture Theatre Owners of Western New York was held at the Palace Theatre, Buffalo, New York, Tuesday, May 23rd. The meeting was called by Howard Smith, president of the northwestern exhibitors' organization, for the purpose of creating an Up-State Organization to work in conjunction with the National Organization. Mr. Smith at the Washington Convention had applied for a charter for the northwestern exhibitors.

The meeting was largely attended by the exhibitors of that territory and the proceedings of the Washington Convention were discussed. A resolution was passed requesting the State Organization to withdraw from the National Organization, and a resolution was also passed voting confidence and support to the State Officers in their efforts to keep the State Organization a solid unit so that the interests of the exhibitors of the Empire State could be safeguarded. After the resolutions were passed, Mr. Smith resigned as president and Mr. Jules Michaels of the Regent theatre, Buffalo, who is also chairman of the executive committee of the State Organization, was elected in his place as president for the unexpired term of office.

New Appointments Made in Goldwyn Staff

Goldwyn Distributing Corporation has recently appointed two district managers and a new resident manager in the Washington branch exchange.

W. E. Truog has been appointed district manager with supervision over the Kansas City, Omaha and St. Louis branch exchanges. His headquarters will be in Kansas City, in which place he has been Goldwyn's resident manager for a number of years.

Ben Fish, formerly resident manager of the Denver exchange, has been named district manager with supervision over the Denver and Salt Lake City exchanges. He will make his headquarters in Denver.

Walter Price has been appointed resident manager of the Washington branch exchange, succeeding W. A. Busch.

Dr. Copeland Commends Cleanup Plan

When H. H. Buxbaum, District Manager for Famous Players-Lasky Corporation, started "Kent Klean-up Kuarter," it was arranged in an effort to clean up all bookings, so that the fall business could start with a clean slate. At the same time, "Bux" issued a special letter to all exhibitors, in which he called attention to the fact that "Kent Klean-up Kuarter" should also be considered a period to clean and renovate all theatres where this was necessary, so that they, too, would be ready for the fall.

This matter was brought to the attention of Dr. Royal S. Copeland, Health Commissioner for New York City, and the result was a letter from him commending the movement.



Paul Brunet

Paul Brunet Sails for Vacation in Europe

PAUL BRUNET sailed on May 24th for a few months' vacation in Europe. Just before his departure the President of Pathe Exchange, Inc., in an interview for publication, expressed himself as follows:

"I think the worst is now behind us, and while one cannot expect much improvement during the summer months, the gradual and continued improvement in general conditions during the months from now until September will reflect itself in a surge upwards in the business of exhibitors, and accordingly make conditions easier for the distributor and producer.

"Almost everyone dislikes to talk about last year. While Pathe Exchange, Inc., made very little profit last year, we consider our good will asset somewhat increased.

"The conditions of our industry seem to be shaping themselves very nicely. Exhibitors and producers realize their mutual inter-dependence and are getting closer together in undertsanding and the shaping of the industry's future."

Paramount Long Island Studio Reopens

Joseph Henabery, Paramount director, leaves Hollywood this week for New York where he will direct Alice Brady in "Missing Millions" at Paramount's Long Island studio. Henabery's entire producing unit, which has just finished making "The Man Unconquerable," in which Jack Holt is starred, will accompany him East to work on the new production.

"Missing Millions" is a story by Jack Boyle, author of "The Poppy Girl's Husband," which Bill Hart produced for Paramount a couple of years ago.

Thos. Ince Denies Printed Production Rumor

THOMAS H. INCE issued the following statement today from his offices in New York:

"The current issue of a motion picture trade journal prints a preposterous rumor that I am to produce pictures for a certain state right concern.

"Nothing could be more absurd than that I would produce for them. I am amazed that any journal of national circulation would dignify such an impossible report with publication even as a rumor.

"Since I have been in New York any number of people interested in distribution have called upon me with all manner of schemes and propositions, including some who desired to impress upon me the advantages of state right distribution, for the purpose of interesting me in that field for some future date.

"I deny absolutely, without reservation, that I am, have or ever will have any affiliation with this concern, or that there have been any negotiations to that end.

"I produce only for Thomas H. Ince."

Ohio Lifts Ban Against "One Arabian Night"

"One Arabian Night," the Oriental spectacle founded on themes from "The Arabian Nights Entertainments," the work of Ernest Lubitsch, and starring Pola Negri, has finally been approved by the Ohio State Motion Picture Commission, and is now being shown in the Buckeye State theatres, after having been barred from the screens for nearly seven months.

The approval of the Commission, of which Mrs. Evelyn F. Snow is the chief, was given after the picture had been reconstructed and revised in accordance with plans perfected in consultation with Mrs. Snow by Walter E. Lusk, manager of Associated First National Pictures of Northern Ohio; Lesley Mason, of the New York office of First National; H. O. Bandy, District Manager, and Roe S. Eastman, of the Cincinnati exchange and exploitation agent of First National for Southern Ohio.

Exchanges Amalgamate at Winnipeg

An important amalgamation of various film exchange enterprises at Winnipeg, Manitoba, has been announced at that city, the effected merger being launched under the incorporated name of Capitol Film Service, Ltd.

The management of the new company is in the hands of George A. Graham, of Winnipeg, formerly Western manager of the Anglo-Canadian Picture Plays, Ltd., Montreal, whose Western Canadian distributing interests have now been absorbed by the Capitol Film Service, Ltd., it is announced.

The franchise rights of the Canadian Exhibitors, Ltd., in Western Canada have also been absorbed, it is declared. Other Winnipeg exchange enterprises absorbed include The Feature Films Company, the Canadian Film Service, Pioneer Productions, Graham Productions and Capitol Films, Ltd.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE

VICE-PRESIDENT SAMUEL ABRAHAMS, of the Illinois Motion Picture Theatre Owners, is getting splendid results in the drive he has been putting on to strengthen the organization by adding to its membership the owners of the largest chains and houses in Chicago and throughout the state. Already Jones, Linick & Schaefer, Ascher Brothers, Ludwig Schindler, Max Berling and Maurice Choynski have been added to the roster of the organization and within a few days other important firms and individuals are expected to sign up. Peter J. Schaefer, who for years has been a big figure in legislative and other matters affecting the industry in the state and city of Chicago, in his letter transmitting dues on behalf of his firm, stressed the necessity of a strong organization including big and little motion picture owners and urged them all to join as the only way in which adverse legislation, both in the state and city, could be defeated.

The better films committee of the Illinois council of Parent-Teachers Associations and the Illinois League of Women Voters have recommended the following films for the family group. They are "Yellow Men and Gold," Will Rogers in "The Ropin' Fool," "The Four Horsemen of the Apocalypse" (adults), Thomas Meighan in "The Bachelor Daddy," "The Three Musketeers," Charles Chaplin in "Pay Day," "Cardigan," "Over the Hill," "Theodora," "Sisters" (adults), Harold Lloyd in "The Sailor Made Man," George Arliss in "The Ruling Passion," Norma Talmadge in "Smilin' Through" (adults), "The Rosary" (adults), "The Silent Call," Wesley Barry in "School Days," "The Iron Trail," and "One Clear Call" (adults only).

The Consistory Club of Peoria turned out three hundred and sixty-five strong to enjoy the movie day luncheon put on by this organization recently and the speeches of C. C. Wallace and Publicity Expert Dan Roche, of Chicago's Paramount exchange. Besides the two guests of honor other motion picture men present included Dee Robinson, Samuel N. Robinson, Seymour A. Oakley, Clarence Steinhardt, Herbert D. McNally, Dr. and Mrs. G. W. Michel and Benjamin H. Serkowich. The two Paramount officials explained the working of the motion picture industry including production and distribution and gave the men of the Consistory an insight into the magnitude and importance of the business. Contact of this kind between representative motion picture men and organizations, such as the Consistory, is a benefit to the entire industry and more events like it should be encouraged.

George De Kruif, of Exhibitors' Supply Company, has been spending two weeks at the Omaha branch store and is expected back at his desk in the Chicago headquarters office within a few days.

Barbee's Loop Theatre, until further notice, will show every Saturday at 11 a. m., a feature of educational value to which all children, accompanied by an adult who pays the usual admittance, will be admitted free. The first picture shown was "The Littlest Rebel," featuring E. K. Lincoln and Mary Miles Minter and did a big business. The children's pictures will be shown only at 11 a. m. Saturday performances.

F. S. Fountain, Famous Players-Lasky's efficiency expert, has been in Chicago for the past few days making an inspection of the local exchange.

Maurice Hellman, who is now in full control of Reelcraft Exchanges, having, as announced, purchased the shares of Sam Spitzer, has moved the exchange to 810 S. Wabash Avenue. Extensive remodeling and redecorating is being carried out in the new quarters which include an up-to-date and handsomely furnished office, poster and shipping department.

Sig Faller, one of the most widely known and popular motion picture showmen in this territory, and who has managed the Bijou Dream on State Street for Jones, Linick & Schaefer for many years, will retire from active business when that theatre closes in June. Mr. Faller is said to have owned the first picture house on State Street and has been engaged in the business for twenty years. The Bijou Dream is to be converted into a drug store.

Andy Andrews, formerly connected with First National and H. E. Boswell, who was a Robertson-Cole salesman, are the latest recruits of First National and are covering Illinois territory for the latter company.

Paramount Pep Club's bunco party, which was held at the exchange this week, was one of the most successful events planned by this organization during the season.

F. W. Fisher has added the Fuller Opera House at Madison, Wisconsin, to his chain of theatres and will pursue a policy of showing super features and road shows at this house.

H. C. Phillips, veteran cashier of Vitagraph, is back on the job after spending six weeks at the American Hospital, where he was operated on for appendicitis. While still somewhat weakened by his long illness he is rapidly getting back into shape and his large circle of friends hope that very soon he will be entirely restored to his former health.

District Manager H. W. Given, of Paramount, is greatly pleased over the bookings for Paramount Week, which will be the fifth event of the kind held by this company and states that much larger business is on the books than was done one year ago.

District Manager Duncan, of Vitagraph, has returned to Chicago after a visit to Minneapolis and Omaha and states that business in both of these cities has shown a marked improvement. This is particularly gratifying as Minneapolis had a very bad winter season.

The executive committee of the Chicago branch of the Illinois Motion Picture Theatre Owners, met last week and passed resolutions pledging the organization to do its utmost for the success of the convention and exposition of the Motion Picture Theatre owners of America, which will be held in Chicago next year.

Will Rogers to Star in Hodkinson Film

WILL ROGERS will be the star of a W. W. Hodkinson release, work upon which has just been started. Another popular star to appear in a Hodkinson release early in the fall will be Colleen Moore. Rogers will play the role of Ichabod Crane in a screen version of Washington Irving's "The Legend of Sleepy Hollow." This picture is being jointly directed by Edward Venturini and C. S. Clancy, and the interiors are being made at the Talmadge Studios, New York.

Colleen Moore will be the star in a picture based on Mary Roberts Rinehart's "Affinities." The picture, which is being made by Ward Lascelle, was started last week on the West Coast.

The final scenes of "Don't Weaken," starring Irene Castle, were finished last week under the supervision of Alan Crosland. "Don't Weaken" is based on a story by Charles K. Harris. Rod La Roque plays the male lead.

President J. M. Kempner, of Kempson Picture Corporation, has been in Chicago for the past week, completing arrangements with Paul Busch, well known in local film circles, to become second vice-president of the Kempson Corporation, in charge of sales in the Central West. Mr. Busch has already assumed his new duties and will make his headquarters at Hodkinson's Chicago exchange, which, in common with the other Hodkinson exchanges throughout the country, will take care of the physical distribution of the pictures. Mr. Busch has added George Levy, formerly connected with Frank Zambreno's exchange, and Dick Simon to his Chicago sales staff, and Bobby Burns, formerly Select manager in Cincinnati, and S. Ibeck, for several years connected with Standard Films, to the Cincinnati sales force. The present releasing schedule of Kempson Pictures, which started on May 1, is four a month.

Manager Burhorn, of Associated Exhibitors, has added J. J. Clark, formerly of Paramount's Omaha exchange, to the Chicago sales staff of Associated.

C. H. Roach, father of Hal E. Roach, stopped off for a visit with Manager Martin, of Pathe exchange, when he passed through Chicago this week en route to his son's coast studios.

Four Associated Exhibitors' releases, "Lady Godiva," "Isle of Zorda," "Woman Wake Up" and "Don't Doubt Your Wife," have been given their first loop showings and now are being released in the outlying territories.

Organizer Bill Sweeney, of the Illinois Motion Picture Theatre Owners, claims to have been the only delegate to the Washington convention who presented President Harding with a souvenir during the White House reception. The gift was one of the Chicago convention booster badges and was accepted by the nation's chief executive with pleasure.

W. Van Gelder is now selling film for Educational exchange in the Illinois territory. Mr. Van Gelder was recently connected with Vitagraph's sales staff.

The Huntington theatre, of Huntington, Ind., is inaugurating its Sunday performances with "The Old Nest" as the feature. Manager H. E. Rosebrough decided to open his house on Sundays after the prosecution of the Jefferson Theatre for Sunday opening failed.

In the Film Centers

Activities of Exchange Managers, Exhibitors, Salesmen and Others

Cleveland

R. S. SHRADER, central division manager for Pathe, is managing the Cleveland branch office until such time as a new local manager is appointed to succeed Paul Tessier, resigned.

Paul Tessier, for the past three years resident office manager for Pathe is a member of the local Robertson-Cole exchange in the capacity of sales manager for the northern Ohio territory.

Irwin Hirsch, one-time manager of Triangle's Cleveland exchange, is definitely out of the picture business. Hirsch is in the real estate business now and says it's coming right for him. He is specializing in business property in and around Canton.

H. W. Foerste, assistant manager at Loew's State theatre became so enthused over the pictures of California that he has been seeing on the screen that he has gone out there to remain permanently. Foerste plans to get into the production end of the business. Mrs. Foerste and daughter Jane will follow shortly.

Kenneth Reid is now assistant to Manager George Dumond at the Loew's State, succeeding Foerste. Reid was formerly manager of the Alhambra, another of Loew's Cleveland houses.

M. Greenbaum, whom everybody in the film business knows, was dragged out of retirement to take over the management of the Alhambra theatre. Greenbaum originally owned the Alhambra. Some years back, he sold it to Marcus Loew. Since then he has not been active in the business.

Frank Goodale, who wears two silver bars on his shoulder straps when he's all dressed up for parade, has gone to Toronto to manage one of Marcus Loew's Canadian houses. Goodale has been manager of Loew's Liberty theatre, Cleveland, for the past three years. The Liberty closed last week for the summer. So Goodale was transferred to another Loew house.

William Smith, manager in turn of Loew's Mall and Park theatres, Cleveland, has severed his connection with the motion picture business. Smith has several propositions under advisement.

Harry Sands has succeeded Smith as manager of Loew's Mall theatre, Cleveland.

The Cleveland Exhibitors League has moved its headquarters from the Colonial Hotel, where it has been located for several years, to the second floor of the Film Exchange Building. The first meeting of the League in the new location will be held Tuesday, June 6th.

George Wilson, formerly in charge of Reelcraft bookings in Ohio, is now manager of the Cleveland office of The American Releasing Corporation. Wilson took over the office the end of last week.

J. B. Reilly, former manager of The American Releasing Corporation has not announced his future connections as yet, although he has several interesting proposals under advisement.

G. A. Reed, assistant manager of The American Releasing Corporation under Reilly, is on his way west to spend the summer on his ranch at Townsend, Montana.

W. C. Backmeyer, Central district manager for Metro, too long a stranger in these parts, paid Cleveland a short visit last week.

Robert Cotton, manager of Fox Cleveland office is in New York attending the Fox Convention.

Clark-Cornelius Pictures are now being distributed throughout Ohio by the Consolidated Service Company of Cleveland. George Jacobs, manager of the Consolidated Service Company says that his bargain summer prices for a series of pictures is meeting with great success. This block system of handling pictures has been in vogue out here for several summers, and exhibitors say that it has helped them tide over the warm months of desultory business.

Pen Sketches



Raymond Powers

HERE'S a man who started in the exchange end of the business when he was in short pants. And he's still at it. Its Raymond Powers, office manager of the Buffalo Paramount branch. Ray, like Paramount, is celebrating his 10th anniversary as a knight of the leaping tintypes. The short pant period of service was with the old Victor Film Service, where Ray worked with Art Young and other veterans. Then came five years in the public accounting business, with Ray engaged in installing systems for New York City distributors and producers. Then he went to Universal in Buffalo, where he served as assistant manager for two years. Leaving Mr. Laemmle's company, he accepted the post of sales and office manager for the local R-C Pictures Corporation, covering the western half of New York. Following the R-C connection Mr. Powers was office manager for Realart. When Realart was merged with Paramount, Ray was appointed office manager of the Buffalo exchange and there he is today. Ray, by the way, is a nephew of Pat Powers, now directing genius of R-C Pictures.

Des Moines

DISTRICT 3 of the Paramount salesman and district managers met at Omaha with headquarters at the Hotel Fontanelle last week. Jack Curry, of the Des Moines exchange accessories department, reports that Loew, of Salt Lake; R. C. La Beaut, of Kansas City; Phil Reisman, of Minneapolis; "Gerry" Ackers, division salesman, and Hermann Wobber, district manager from the West Coast, talked on the 1923 products. "There was a banquet Monday night that ended at 11 o'clock and after that I don't know what happened," says Mr. Curry. The district managers left that night and the salesman and exchange managers met until noon the next day. "I expected to have a good time and all I did was work all the time," says Curry. But no one seems to believe him.

Vacations are starting at the Paramount exchange. Mrs. Anne Menzie, chief accountant, starts on her vacation Monday. She will visit her home in Salisbury, Mo.

Gladys Caplan, Paramount exchange, had her tonsils removed. She returned on the seventh day.

John Freidl, exploitation man for Paramount, lost his wife and babies. His wife and the two children have gone to the country and in spite of the fact that everyone speaks of Mrs. Freidl as "some little lady," Mr. Freidl wears a festive air.

Ted Mendenhall, salesman for Paramount, is not the only one to sport a car. T. M. Eckart, salesman, also got a Ford and Henry Lego made the purchase so that all the sales force may be equipped before long.

Raghner of Western Pictures Corporation exploitation of Los Angeles was in Des Moines in the interest of Jackie Coogan features this week.

R. C. Seery, district manager for First National, with headquarters in Chicago, visited the First National Exchange in Des Moines last week.

Miss Helen Douglas, of the Paramount Accessories department, Des Moines, is now minus her tonsils. She was absent from the office for a few days.

Mr. Hunter, manager of the Paramount exchange, left Saturday to attend the conference with Mr. Hays on Monday.

Mr. Max Gosman, of the home office accessories department, visited the First National Exchange, Des Moines.

Frank Campbell has forsaken the booker's desk and is out in the territory talking to the exhibitors. He's representing Des Moines First National Exchange.

Mr. J. E. Storey, formerly president of Associated Exhibitors, and now with Pathe, visited the exchange in Des Moines.

The Drake relays are featured as the Iowa section of Pathe news reels this week, announces Mr. Plues, manager Pathe exchange.

"Punch" Dunkel, of the Past-Time theatre, Iowa City, came in to Des Moines to attend the Drake relays and to book some First National features.

Nate Chapman, Englart theatre, Iowa City, was also in Des Moines and a visitor at the First National exchange.

W. Smith, of Sheridan, was in Des Moines Saturday visiting the First National exchange.

(*Continued on following page*)

Kansas City

THERE is a well founded rumor afloat that the winners of the Kansas City Film Baseball League will broadcast its challenge by wireless, so that every exchange center in the United States will get the "sweet words." A genuine struggle for supremacy is carded next week, when the Pathe Roosters clash with the First Nationals.

The annual dinner of the Kansas City Film Board of Trade to film salesmen was held last week at the Hotel Baltimore, Kansas City. Harry Graham, president of the board and manager of the Kansas City Pathe branch, acted as toast master. Business conditions, insuing problems and other subjects of interest were discussed by W. E. Truog, Goldwyn branch manager, H. Akers, Paramount special representative, and R. Nurdock of Metro. The formation of a Film Board baseball league was discussed and organization probably will start within a week or so.

The leading exhibitors of Kansas City, Kas., have arranged through T. Y. Henry, Kansas City branch manager of United Artists, for the showing of United Artists productions, thus ending a controversy which recently arose following a dispute between the M. P. T. O. Kansas and the United Artists Corporation.

For the first time in the history of the Royal theatre, Kansas City, it is running a second run attraction—and the Royal is eight years old. The reason: "Smilin' Through" played to capacity houses at Frank L. Newman's Newman theatre for a week's run, so Mr. Newman, who also owns the Royal, decided to break a long preserved tradition at the Royal.

L. J. McCarthy, First National salesman out of Kansas City, has set a new high mark for sales during 1922. In a recent small town drive for summer business, First National salesmen were divided into two squads, being sent out by Branch Manager E. C. Rhoden with a special proposition for small town exhibitors. The race was a hot one, but the "opposition" was floored when a big envelope landed in the office. It contained the closing of the week's business and on the bottom of each contract was the signature of L. J. McCarthy, a total week's business of approximately $9,000. McCarthy came to the Kansas City office from the Nebraska and Iowa territory to do some special work. The special work seems to be contracts.

T. V. Till has been placed in charge of the poster department of the Kansas City First National office. Mr. Till, formerly a civil engineer and more recently an aviator in government service, in looking about for an industry that "still was young and moving fast," as he termed it, selected the film business.

A sales meeting of all R-C salesmen working out of Kansas City was held last week. Roy E. Churchill, Kansas City branch manager, who presided at the meeting, outlined data on coming productions as well as current pictures. Virtually all of tht R-C. personnel attended a dinner given by the Kansas City Board of Trade.

One by one, Kansas City film exchanges have deserted the Film Building on account of high rent, the latest exchange to move out being Peacock Productions, which sub-leased from the Enterprise Distributing Corporation at Twenty-second street and Grand avenue. Ralph Scherzer, former booker, now is manager, having succeeded Johnny Waters, who went East on private business.

"In view of the fact that Kansas City exchanges are selling play dates, not pictures: and as long as exhibitors expect exchanges to protect them on play dates the exchanges are justified in expecting prompt payment for the pictures," Harry Graham, president of the Kansas City Film Board and branch manager of the Pathe office, said last week. All of which accounts for the signs, "From now on no postponement of bookings will be entertained unless subjects are paid for on or before original booking dates," which are appearing in all Kansas City exchanges, which are members of the Film Board of Trade.

Functioning along the lines of merchants' credit associations, the motion picture supply dealers of Kansas City have organized what is to be known as the Motion Picture Supply Dealers' Credit Association of Kansas City. Better credit dealings with purchasers of theatre equipment is the object of the new organization.

The American Releasing Corporation's Kansas City office personnel now is located in its new headquarters at Nineteenth and Wyandotte streets. Harry Wellington, who succeeded Ben Blotcky as branch manager, has announced that his policy will be to sell exhibitors as many pictures as they desire without tying them to a series.

"And if they are only average productions I'll tell them so," he added.

The following changes of management and opening of new theatres in the Kansas City territory have been announced during the past week:

Strand theatre, Kansas City, purchased by Robert S. Leonard from A. M. Eisner; the Highland Gardens, negro airdome, Kansas City, erected by F. Delix; Circle and Diamond theatres, Kansas City, leased by A. M. Eisner; DeLuxe theatre, Sedgwick, Kas., re-opened by E. A. Nelson; Ferrick theatre, Chanute, Kas., erected by Mark Wilson.

Buffalo

A. J. ROTH has resigned from the Goldwyn sales staff. E. Fisher has been engaged by Branch Manager George A. Hickey to cover the Southern Tier. Mr. Hickey is looking forward to the biggest season in the history of his company. Otto Siegel is looking forward to pulling down the $50 prize for the third time for gathering in the most dates on old business. Leave it to Otto.

Jeff Lazarus, manager of the exploitation department of the Buffalo First National exchange, is back on the job following a brief illness. Following a campaign on "Smilin' Through," in Niagara Falls, Jeff boosted "Penrod," at Shea's Hippodrome. Branch Manager E. J. Hayes has received prints of "Fools First," and has screened the production for some of the big houses in this end of the state.

W. A. V. Mack and his Pathe crew have moved into their new exchange on the first floor of the Beyer Film building, 505-9 Pearl street. One of the features of the new office is the gratis checking department where out-of-town exhibitors can check their valuables. Mr. Mack is co-operating with Manager Al Beckerich in staging a Boy Scout week at the Loew State, when the Pathe boy scout film will be one of the features of the bill.

Speaking of Mothers' Day, the Sheehan family sure did observe the occasion here. All the Sheehan "boys" came home to see mother. There were W. R. Sheehan, general manager of the Fox Film Company; Clayton P., district manager with headquarters in Buffalo; Howard, district manager on the Pacific coast, and Norman of the local office. It was a memorable occasion—for Mother Sheehan. Charlie Johnston, branch manager, attended his first managers' convention in New York last week. After being in town eight hours he wired back for more money. Must have taken in the Chauve Souris.

Allan S. Moritz, branch manager; Ray Powers, office manager; Earl Brink, manager of the booking department, and all the Paramount salesmen journeyed to Albany last Tuesday to attend the convention of the Buffalo, New York, Boston and Albany offices. Ralph Myerson has resigned from the Paramount sales staff. Lester W. Wolfe, who has been doing special work, has been assigned to the Southern Tier territory.

Manager C. W. Anthony of the Vitagraph exchange has moved his family from Pittsburg to Buffalo and has joined the great army of flat hunters. Salesman Harry Dixon is chauffeuring the "boss" all over town in search of a domus. The print of "A Wild Irish Rose" is expected in town this week.

Jake Siegel, who has been in charge of the local Merit office, is now spending part of each week out in the territory.

Henry W. Kahn, Metro manager, announces that 37,000 paid admissions were recorded at the Piccadilly Theatre in Rochester in one week of "The Four Horsemen." "Fascination" broke all house records at the local Loew State, he said. Henry entertained Ben Fitzer of the Empire, Syracuse, at dinner one evening last week. We noticed they entered Childs'. Henry never did care for money.

Louis Weiner is now local representative for Kempson Pictures corporation, with headquarters in the Hodkinson office, Beyer building. J. L. Kempner, president, was in town last week, conferring with Mr. Weiner. The Palace presented two of the company's products last week.

G. M. Farley, office manager for Hodkinson, purchased a new car. Before he could even get the license plates, he had an accident. The car is now a wreck. Tough luck, eh what?

Sydney Samson is now dividing his time between the Buffalo and Albany offices of Grand & Warner. Mr. Samson reports much interest in the company's new Economy Locked Show, which, it is claimed, means a real saving for exhibitors during the summer months. The company will move into its new Franklin street building next week.

Manager Carl Kramer has appointed F. J. Shepherd, formerly with R-C. in Washington as salesmen out of the Buffalo office of the same company to cover the Southern Tier. Esther Fetes, formerly with Vitagraph and Pathe is now a member of the R-C staff. Florence Luehman, stenographer, is leaving R-C next month to be married. Henrietta Brown, formerly with Metro, is now a bookkeeper at R-C.

H. L. Taylor, better known as "Hub" has quit the film business, having been associated with almost all the exchanges along Film Row in the past several years and is now with the American Roofing company. He is a salesman out of Buffalo. Any theatre owners want any new roofs?

Harry Rodner, special representative for Screen Snapshots was in town recently conferring with W. A. V. Mack, Pathe pilot, in reference to taking over these short subjects next month. W. C. Smith, comptroller for Pathe at the home office, stopped off in Buffalo on his way to Cleveland to get acquainted with local Pathe folk. He motored to Niagara Falls with Mr. Mack in his new Essex sedan. Mr. Mack has sold his old Hudson. He gave the new buyer his old Washington and Maryland license plates as a bonus.

Nathan Hirsch Purchases "White Hell"

Nathan Hirsch, President of Aywon Film Corp., last week closed a deal whereby he acquired the world rights to "White Hell," produced by the Charles E. Bartlett Productions, Inc., and starring Richard C. (Dick) Travers.

An extensive campaign is promised state right buyers to whom the production will be submitted by Mr. Hirsch.

"White Hell" is described as a stirring story of the North, and is particularly suitable for summer presentation on account of its mid-winter settings.

Exhibitors' Service Bureau—Pages 3035-3048

Conducted by J. S. DICKERSON



Atmospheric lobby display on "The Silent Call" designed and constructed by Manager A. C. Cowles of the Rex theatre, Spartanburg, S. C.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

Thomas D. Sorlero, Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
M. C. Horator, Alhambra theatre, Toledo.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
Leo A. Landau, Alhambra theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland.
S. Barret McCormick, Managing Director, Allen theatre, Cleveland.
E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.
G. E. Brown, Managing Director, Loew's Palace theatre, Memphis, Tenn.
Stanley Chambers, Palace theatre, Wichita, Kan.
Willard C. Patterson, Criterion theatre, Atlanta.
E. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
Lowell W. Calvert, Managing Director, Capitol theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
J. A. Partington, Imperial theatre, San Francisco.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Eugene H. Roth, California theatre, San Francisco.

"There is a Time for Everything"

At this season of the year people are interested in outdoor sports—Pictures that line up with the time are what they want to see.

You can get subjects in which such leaders in their respective fields as Ruth, Cobb, Vardon, Ray, Ouimet, Evans, Kerrigan, Man O' War and Sir Barton are available. Releases dealing with fishing, swimming, diving, aquaplaning, rowing, hunting, tennis and track and field sports can be secured.

Where can these be obtained? That's easy. They have been released between September 1, 1921 and March 1, 1922, and full information is given about them in

The Motion Picture News Booking Guide

Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Herbert J. Thatcher, Strand theatre, Salina, Kan.
Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.
L. W. Barclay, Managing Director, Nemo theatre, Johnstown, Pa.
Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.
William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.
Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.
C. C. Perry, Manager, Astor, Strand and Liberty theatres, St. Paul, Minn.
L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.
Joseph Plunkett, Managing Director, Mark Strand theatre, New York.
Samuel Sivitz, Director of Publicity, Rowland and Clark theatres, Pittsburgh.
Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.
Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.
George Tooker, Manager, Regent theatre, Elmira, N. Y.
Ernest G. Stellings, Manager, Grand theatre, Wilmington, N. C.
Phil Gersdorf, Supervisor, Southern Enterprises theatres, Macon, Ga.
W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.
W. Griffith Mitchell, Managing Director, Majestic and Family theatres, Port Huron, Mich.
A. J. Cobe, Managing Director, Central Theatre, New York.



Illustrating the accompanying story relative to the exploitation stunt which Frank Leonard, Equity Exploiteer, put over for "Where Is My Wandering Boy?" in the interests of the Fox-Liberty theatre, St. Louis.

Leonard's Convict Blocks Traffic

"Where Is My Wandering Boy?" Exploitation Gets Attention of St. Louis Business Section

ONE of the most daring and unusual street stunts St. Louis has ever seen was arranged by Frank Leonard, Equity exploitation man, to aid the run of "Where Is My Wandering Boy" at the Fox Liberty theatre in that city. Leonard arranged a stunt that blocked traffic during the noon hour in St. Louis' principal business street and which collected a crowd of such proportions that for a time it appeared as if a riot might develop.

After considerable diplomacy and argument, Leonard succeeded in convincing the police authorities that no harm would result from allowing a man in convict garb to run through Olive street shortly after noon. This man was to proceed at top speed and men and women stationed along the route were to raise the cry of "escaped convict" as soon as he got under way. At the end of the run he was to be "captured" by two girls, also in the employ of the exploiteer, and dragged to the huge truck which had been advertising "Where Is My Wandering Boy?" through the streets.

Everything went off as arranged. The "convict" alighted from a taxi, and at a given signal started down the street. Immediately the excitement began. The cry was raised along the line and by the time the runner had reached the girls by whom he was to be captured, the police had found it necessary to divert all traffic. The crowd became so great that it was only with the greatest difficulty that the "convict" was taken before the huge truck carrying the banner, "Where Is My Wandering Boy." Thousands were crowding on all sides and it was twenty minutes before the truck was able to move. During all this time the piano on the truck was playing and the girls were singing, "Where Is My Wandering Boy" as well as popular songs.

The stunt created excitement throughout the entire business section of St. Louis and was a topic of conversation during the remainder of the day. Everyone knew before the end of the business day that the "convict" had been advertising "Where Is My Wandering Boy." On the following day the newspapers carried stories of the "escape" and "capture."

Mr. Leonard's campaign also included some novel window displays, including one arranged with a local Woolworth store. A live model in the window tried on hats and then held up half sheet cards which advertised jointly the millinery and the picture.



This lobby front on "Her Husband's Trademark" comes from Manager Swain of the Saenger theatre, Shreveport, La.

"Bride's Play" Gets Thorough Exploitation at Fort Smith

Manager Robertson, of the Palace theatre, Fort Smith, Ark., built an attractive lobby display when he played "A Bride's Play" recently.

In the center was what purported to be a huge wedding cake. Mr. Robertson turned a big tin pan upside down and "frosted" it for his cake. A tea wagon with some silverware labeled as wedding presents for the bride added to the outfit. The wedding presents bore cards of local firms who had co-operated on the display.

As a ballyhoo an old cab bearing "Just Married" signs, old shoes and tins cans was used. A tie-up was made with a furniture store on "furnishing the nest," and another with a jewelry store. The jewelry store window contained a miniature church and doll figures for preacher and bride and groom. Post cards in the form of orthodox wedding announcements were mailed to a selected list of 2,000 people.



Lobby front for "Stanley in Africa" used by the Family theatre, Ionia, Mich.



This cut shows four of the "Smilin' Through" window displays which Samuel Sivitz publicity director for the Rowland and Clark theatres, Pittsburgh, secured during the run of this picture at the Liberty.

Grombacher Arranges Atmospheric Prologue for "Peacock Alley"

In common with many exhibitors who have played "Peacock Alley," Ray Grombacher, manager of the Liberty theatre, Spokane, Wash., gave special attention to an atmospheric prologue number.

The prologue, a dancing number, opened with a spotlight thrown on a peacock placed at the top of a set piece of Christmas tinsel, as shown in the accompanying cut. After changing the colors, a dim ray of light was lifted from the set piece until it revealed a dancer secured for the number. Then the set piece opened to the left and the peacock to the right with a spotlight on each, with the dancer in different poses as the color spots were changed to different moods of the musical score. The number finally went to a jazz dance with the stage fully lighted. As a finale the dancer was assisted by an orchestra violinist and saxophone-player attired in tuxedos, also suggested by one of the scenes from the picture.

After the dance the soloist returned to the set piece and the lights were faded out and the picture screened.

Mr. Grombacher in a letter describing his prologue states that the stage settings were simple and inexpensive. The set piece was made from Christmas tinsel. A bunch light was placed in a box which had a top of plate glass one-inch thick on which the dancer stood. The bunch light was so arranged with a frame that the light could be changed.



Illustrating the "Peacock Alley" prologue story concerning Ray Grombacher's Liberty theatre, Spokane, Wash., appearing herewith.

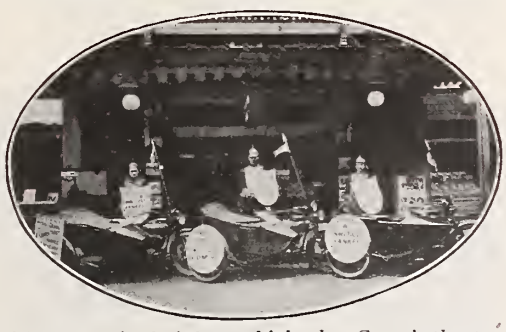
More Foolishness for "Fools' Paradise"

WHAT could be more appropriate than foolishness to exploit "Fool's Paradise?"

A. W. McClure of the Strand theatre, Emporia, Kansas, put out a street ballyhoo of a perfect fool who distributed hairpins attached to cards.

The message thereon was: Save this hairpin. You will need it to keep your hair in order during the hair raising thrills of Cecil B. DeMille's masterpiece "Fool's Paradise."

The ballyhoo landed for his costume an old Hallowe'en suit of white cotton goods strewed with black cloth cut in shapes of owls, cats, half-moons, and the like. His face was smeared with clown-white.



Motor cycle knights which the Grand theatre, Muncie, Ind., used to exploit "The Connecticut Yankee"

Theatre Front Formal Invitation to See "R. S. V. P."

By a display, composed of a piece of composboard, 30x48, Manager Thomas G. Coleman of the Strand theatre, Memphis, Tenn., literally asked his patrons to see Charles Ray in "R. S. V. P." The front of the theatre was done over into an extremely formal invitation: "Charles Ray requests the pleasure, etc."

The art angle of the story was utilized in neighboring window displays under the caption: "Masterpieces such as Michael Angelo never did." Some of the stills and hand paintings furnished the exhibits. "The Charge of the Light Brigade" for example was an electric light bill. "A Drawing from Life" was a page from *Life*. The humorous angle, unusually well executed, brought a ready response.

Thomas Pulls a Novelty Show as Capitol Birthday Special

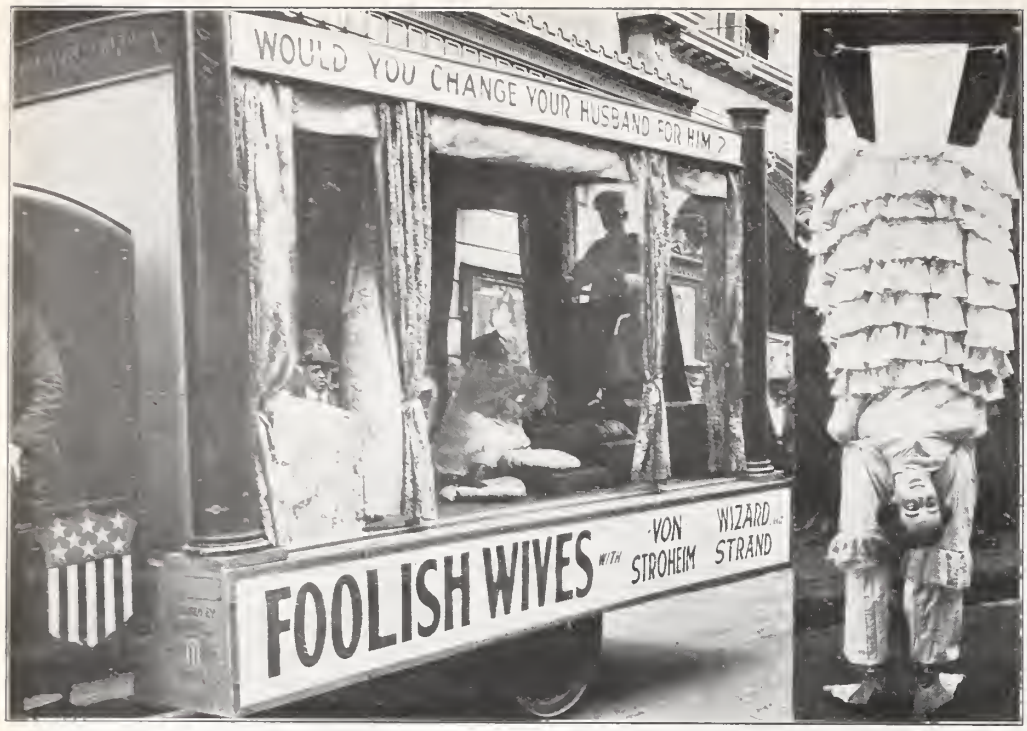
A unique feature was staged by Manager H. M. Thomas of the Capitol theatre, Montreal, to commemorate the opening of the great new theatre just one year ago, and the unusual stunt proved to be a very enjoyable success for both audiences and house employes. The attraction called for the personal appearance at every performance of nearly every person on the theatre staff. Mr. Thomas himself directed the feature which started with the playing of the overture "Poet and Peasant," by the big orchestra under the baton of Conductor J. J. Shea.

This selection got away to its usual start when a sudden interruption is provided by a voice calling out from an upper box: "Say, cut that out. Give us something new. You've been playing that for years," cries the voice. Mr. Shea answers back and an argument ensues which ends when he agrees to sing a song himself. The lady ushers then came into the picture, as it were, by appearing on the stage for a song and this was followed by a vocal number by the professional soloists who have been appearing regularly at the theatre. Not to be outdone, the projection machine operators, seldom, if ever, seen by an audience, step out and announce themselves and then even the doorman, engineer, electrician and janitor all have their turn before the footlights in friendly diversions.

The audience readily accepted the spirit of the stunt each time it was offered and the interesting novelty had the effect of arousing good feeling between patrons and employes—something that is undoubtedly desirable for a theatre. The special entertainment really formed a sort of birthday party that everyone enjoyed. There were packed houses all during the week.



Prologue number which the Strand theatre, Seattle, presented for "Fool's Paradise"



Float used for the recent "Foolish Wives" engagement at the Wizard and Strand theatre, Baltimore, and ballyhoo on the same picture. Both are fully explained by the accompanying story.

Big "Turn to Right" Campaign

Live Exploitation at Huntington Intrigues Attention of Entire City

THE exploitation possibilities of "Turn to the Right" were used liberally when this picture played the Lyric Theatre, Huntington, W. Va.

Announcement of the advent of "Turn to the Right" in Huntington was heralded by a two-color advertisement five columns wide, in The Advertiser, of that city; and street stunts, arranged by the management of the Lyric Theatre and by Louis Brager, of the Metro exploitation forces, aided in keeping the attention of the public focused upon the attraction.

Four of the exploitative devices are of especial interest. The first of these was gaining of permission of the Hagenbach-Wallace Circus, then showing in Huntington, to include in their street parade a man in convict garb, placarded "Turn to the Right and follow me to the Lyric Theatre."

Mothers' Day was a second idea which proved popular. All mothers attending the showing were given carnations and copies of the song "Turn to the Right." In addition to this, cash prizes of one dollar were offered for the ten best recipes for any dish of peaches. The judges in this contest were the chefs of the two leading hotels of the town.

The lobby of the Lyric was converted into a peach orchard. Upon small saplings, decked with peach blossoms by a local window dresser, were placards, reading: "Yum! Yum! Ma Bascom's peach jam came from this tree"; "A peach of a tree, a peach of a story and a peach of a picture"; and "You will neither Turn to the Right nor the left in your seat. This picture will hold you spellbound."

Arrangements were made with the traffic department of the city for the placing of placards reading "Turn to the Right" at traffic points.

Old Time Illustrated Song Goes Good at Defiance, O.

HAROLD F. WENDT, who has settled down in Defiance, O., after doing publicity for S. Barrett McCormick at Cleveland and Toledo, as manager of the Rivoli theatre, has been experimenting with the illustrated song.

He coined a name for the stunt, "Syncopated Screenlets" and plays up his songs in all the advertising.

Mr. Wendt says in a letter that by using the title slide on the screen, while the orchestra plays a verse and chorus, the audience quickly familiarizes the number and will be found to hum and some even sing the number, with the paid vocalist.

"Peep Show" Stunt Sells "Green Temptation"

A "PEEP SHOW" and other stunts were used by Manager A. L. Snell of the Imperial theatre, Gadsden, Ala., to sell "The Green Temptation."

A large reproduction of a jewel box with a peep hole was placed in the lobby. On a cushion inside were three large emeralds supplied by a local jeweler. The box was illuminated by a small light. A fake policeman guarded the display. The jeweler supplying the emeralds also put in a cooperative window with nothing but green stones on display.

The box office was covered with fake greenbacks, and money bags in the lobby were filled with "The Green Temptation."

Two Girl Scouts, dressed as Red Cross nurses, acted as ushers.

Mr. Snell went to the Country Club and drove stakes around the golf course with cards attached telling of "The Green Temptation."

Baltimore Exploiteer Invents New One for "Foolish Wives"

Probably the most important of a number of exploitation stunts which Thomas D. Goldberg and Harry N. Price of the Wizard and Strand theatre, Baltimore, originated for the showing of "Foolish Wives" is explained by the illustration appearing above.

Another ballyhood that gained such wide attention that local newspapers ran stories about it was a man who strolled about the streets near the theatres garbed to represent a woman walking on her hands, with feet swaying above the passing crowd. This effigy bore a sign stating that "she" had been "turned upside down by seeing 'Foolish Wives' at the Wizard and Strand."

In the way of personal advertising the theatres distributed several thousand cards. On each was pasted an "honest to goodness" penny, and the printed legend ran: "Von Stroheim spent 100,000,000 of these to make 'Foolish Wives.' For 33 of them you can see this picture at the Wizard and the Strand."



Atmospheric prologue number presented for "Ten Nights in a Barroom" by Manager Lloyd F. Murphy of the Farragut theatre, Brooklyn. The famous poem was recited by a talented actor from the legitimate stage.



This "Fool's Paradise" lobby was arranged by Manager Howard Swain of the Saenger theatre, Shreveport, La.

Cobe's "Wild Honey" Stunt Imitated at St. Petersburg, Fla.

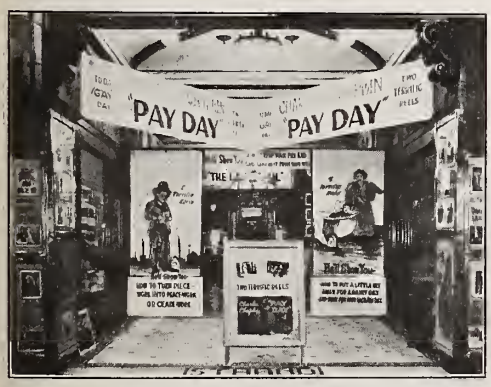
As exploitation for "Wild Honey" H. G. Griffin, manager of the Phiel theatre, St. Petersburg, Fla., got a glass bee hive for his lobby, with the bees inside working industriously at their trade of honey making. He doesn't say whether the finished product was wild or tame, but anyway it got the desired results.

The glass hive was placed on a small stand just in front of the box office. This stand, the box office, and all the lobby frames were draped with red and white oleanders and vines. Thus the bees felt perfectly at home and didn't go on strike.

For a street ballyhoo Mr. Griffin used an automobile with banners on each side.

Stock Market Blackboard Effective Ballyhoo Stunt

The Terminal theatre, of Newark, N. J., when it played "Shackles of Gold," with William Farnum, took a blackboard, such as any stock market uses, and placed it in the lobby with stock designated as in the attached table. A ballyhooer erased and marked up the quotations. The stunt attracted a large crow and brought business.



Lobby front on "Pay Day" arranged by Thomas G. Coleman of the Strand theatre, Memphis, Tenn.

Fake Electric Chair Used for "Mother O' Mine"

A VERY "live" electric chair was used by Manager Parks, of the Rialto theatre, El Dorado, Ark., to exploit "Mother O'Mine." He built a fine model of lumber and board, with all fixings, painted black. This was placed in the center of the lobby, with 100-volt-connection to give the curious a mild shock. But high on the side wall, he placed a big switchboard, and connections with a stop-gap arrangement through which he sent 10,000 volts and kept up a constant fire and crackling explosion which drew crowds all during show hours.



Lobby decorations on "Theodora" by the Republic theatre, Jacksonville, Fla.

Wallace's Exploitation of "Green Temptation" Inexpensive

A series of cut-outs of Betty Compson, from one sheets and a whole back page ad of a local market publication whose circulation is 5,000 was sufficient exploitation to put "The Green Temptation" over at the Capitol theatre, Oklahoma City, Okla.

Manager S. S. Wallace arranged the exploitation and wrote the copy for the advertising carried.

Title of Picture Used in Unique Tie-up

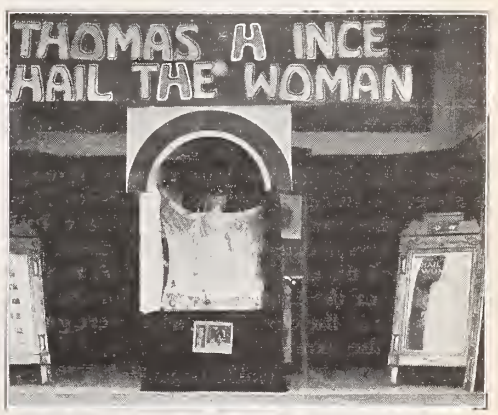
Youngstown, Ohio, had been bemoaning the hard times, until the Chambers of Commerce informed the town that "Prosperity Lies Just Around the Corner."

You could have supplemented it with, "If You Believe It, It's So."

But the C. of C. didn't get the inspiration, until Manager Diebel of the Liberty theatre, sold them the idea in conjunction with his program which was "Just Around the Corner." The campaign ran every day for a week before the picture opened.

The Chamber of Commerce, like the theatre owner, wasn't keen on spending money so the C. of C. simply made the merchants pay for it. Each day one of the prominent stores took a full page and worked the title in conspicuously. The best ad of the bunch came from McKelvey's department store, which reproduced clippings from newspaper clippings which point to better business conditions.

Mr. Deibel had "Just Around the Corner" on everybody's tongue when he began to post his paper. Outside of selling his picture he rendered the town a distinct service.



"Hail the Woman" lobby front originated by I. C. Holloway, manager of the Rialto theatre, Columbus, Ga.



This cut shows the lobby front on "Lady Godiva" arranged by Manager A. J. Cobe of the Central theatre, New York.

Noble's "Penrod" Exploitation

Liberty Theatre, Portland, Organizes Campaign to Which Mary Garden and the Mayor Contribute

PRIMA DONNAS, mayors and leading citizens fell before the thoroughly organized campaign conducted by Paul Noble, manager of the Liberty Theatre, Portland, Ore., on "Penrod." The answer may be made that Noble used exploitation means not available to every exhibitor; but the more significant fact is that he seized every opportunity that presented itself unannounced.

The campaign started with a special showing for the school board, the Parent-Teachers' Association, the Ministerial Association and the teachers, principals and superintendents of practically every educational institution that could be reached. More than twelve hundred prominent citizens attended the performance, which reaped a golden harvest of rare testimonials.

On Monday Mary Garden and her opera troupe reached Portland. Noble junior, son of the manager, was one of the cadets from the Hill Military Academy designated to receive the star and win the official Mary Garden kiss in recognition of the freedom of the city. The occasion was used by Manager Noble, who arranged with Col. Hill of the Academy to drive one load of the youngsters, in a car placarded with "Penrod" banners to the station. After meeting Miss Garden the boys paraded through the streets, winding up before the Liberty Theatre when they went through their military drill. The sight accumulated a crowd of about five thousand and the conclusion of the drill marked the opening of the Liberty Theatre for the first performance of the day. The cadets were guests of honor at the show.

Coincidentally Mr. Noble organized a "Penrod" drawing contest through the Portland newspapers as the result of which more than 500 crayon, water color and black and white drawings of Freckles Barry were turned in. Inasmuch as each drawing had to be certified by a teacher or parent that the artist was a student at one of the primary schools, it evoked additional interest.

The winners were promised, in addition to passes, autographed photographs of Freckles.

Texas Policeman Helps on Roger's Exploitation Stunt

Manager Ross D. Rogers of the Olympic Theatre, Amarillo, Texas, believes in using his friends when he wants to put over something new in exploitation.

"Why Girls Leave Home" was booked for the Olympic and Mr. Rogers picked out the chief of police as the particular friend who could help him exploit the picture.

Rogers got an old suit case and filled it full of some of his wife's discarded clothes, shoes, hats, etc. Placed within was a letter addressed to the police station. The suit case was placed in an alley with arrangements made for the chief to "find" it. On the basis of his friendship for Manager Rogers the chief not only "found" the case but read the letter, which requested him to call one of the local newspapers—the Amarillo Daily News. As a matter of fact, this friendly police authority called both newspapers. The News reporter was so enthusiastic about the chance for a big story about why girls leave home that he refused to let the other paper have it. He gave it front page representation on the Sunday issue. The other newspaper's representative encouraged the chief with a few cigars and got him to let him in confidentially on the story, to which they gave representation on the inside page. However, the competitive daily scented a "rat," investigated and published a lot of dope, kidding the other paper and the chief. In this instance both papers set up prominently the title —WHY GIRLS LEAVE HOME, to the satisfaction of Rogers.

Local gossip took up the story, enhancing the scandal by their imaginations as the question "Why Girls Leave Home" gained momentum. Local preachers caught the spirit of the gossip and for Sunday preached on the girl question in Amarillo. Two ministers made direct reference to the newspaper articles and the reason why the girl in question was leaving her home.



Lobby display on "Over the Hill" used by the Washington theatre, Dallas, Texas.



Here is shown the attractive lobby display which Manager Meiser of the White House theatre, Milwaukee, constructed for the opening of "Robinson Crusoe"

Little Rock Exhibitor Does Big Things on "Queen of Sheba"

"The Queen of Sheba" engagement at the Capitol theatre, Little Rock, Ark., was noteworthy for the exploitation campaign which Manager Watters originated.

An attractive lobby display was constructed. The material was lumber and the decorations used were rich and varied. The general scheme of the grill work and panels was royal purple with gold stenciled borders on which was a heavy brocade tracery. The letters were in green.

Ballyhoo was used, same being a float, as shown by the accompanying cut.

The side representing the Coliseum and chariot race was in light colors and the reverse side showed a luxurious throne and a scenic background.

The colorings used were red, gold and black.

Ten thousand heralds on the production were distributed through the department store bundles and other orthodox forms of publicity put over on a big scale.



Left side of the ballyhoo on "The Queen of Sheba" arranged by the Capitol theatre, Little Rock, Ark.

Gets Bell Hops to Boost His Show

BY the judicious use of passes, Harold F. Wendt, manager of the Rivoli theatre, Defiance, O., has arranged with the bellhops of the several hotels to hand out a neat card announcing the current attractions at the theatre to every guest who arrives in the city.

The stunt while inexpensive is the means of attracting many a traveler to the theatre who otherwise would not know that a good show was available in the city.



Cut showing the "Queen of Sheba" ballyhoo used by George D. Watters of the Capitol theatre, Little Rock, Ark.

Carroll Lands Double Truck on "Find the Woman"

"Find the Woman" fitted in perfectly for the double-truck landed by Manager N. C. Carroll, of the Imperial theatre, Asheville, N. C.

Eight merchants were tiedup and the title was worked into and the text in the following fashion:

"Find the Woman" who doesn't recommend the patterns, sun-proof paint, etc., etc., etc.

"Connecticut Yankee" Exploitation Goes Big in Memphis

An original exploitation stunt for "A Connecticut Yankee" was put over recently by A. B. Morrison, of the Palace theatre, Memphis, Tenn.

A stock dummy horse was borrowed from a local firm and placed in front of the theatre entrance. On this "nag" a young man sat absolutely motionless, the idea being to impersonate a wax figure. Hundreds of people walked up to the "dummy," pinching his flesh to see if he was alive or what he purported to be.

Another stunt was the placing of a Ford car in the lobby. Appropriate signs were placed on the car tying it up with the picture. Under the car and about it a lot of old tin cans, a wash boiler and other bits of junk were spread about. A card informed the spectator that this stuff was "raw material" for a Ford. The motorcycle knight stunt was used to good advantage. The whole campaign was inexpensive and put over the humorous angles of the picture splendidly.



Decorations on "Grand Larceny" used recently by Manager Sassen of the Queen theatre, Galveston, Texas.



Float with which "Theodora" was exploited at the Alcazar theatre, Birmingham, Ala. Story describing same appears herewith.

Builds Novel "Theodora" Float

Golden Boat of Ancient Design Parades Principal Streets of Birmingham, Ala.

FOR the showing of "Theodora," at the Alcazar Theatre, Birmingham, Ala., a novel float was prepared by Goldwyn exploiteer, W. R. Ferguson, and Manager R. I. Robinson. It was a golden boat of ancient design such as is seen in "Theodora" itself.

The boat was about twenty feet long and was placed on a theatrical transfer flat truck. The body of the boat was painted in gold, with golden oars and figurehead, the latter being the head of a horse. The lattice work on each side of the boat was pink while the awning that stretched from the stern to the red-topped gold post in the bow was a royal purple. The boat was decorated with flowers. A bugler, clad in ancient costume, stood at the bow, while a young woman attached to the theatre, dressed to represent the Empress Theodora, sat under the boat's awning.

The truck was covered with white cloth which hung down the sides and rear till it nearly touched the ground. The title of the picture was painted in large letters on this white cloth on both sides and in the rear, with the name of the theatre in smaller letters underneath.

The front of the theatre was draped with royal purple cloth, tied with orange bows, with title of the picture cut out in white, silvered over. A big oil painting of the canopied boat used on the float was mounted in the lobby, repeating the exploitation value of the float. Soft lights played upon the painting, giving it a moonlight effect. The background of the picture was in silver, with the title of the photoplay in red letters at the bottom. A big square art rug was placed in the lobby, with flowers, frames and banners.

Red extras of the big newspapers with three-column scare heads were used and found very effective. Greek and Italian heralds were distributed in addition to those in English. The Italian newspapers gave up their entire first pages to "Theodora" and the English press gave it an unusual amount of space.

Hazza Exploits "Disraeli" to the Classes

WHEN John Hazza, managing director of the Capitol theatre, Calgary, Alberta, Canada, presented "Disraeli," he started out to get the best people in the city interested in this high class production.

He gave a private screening of the picture at which were present a large number of the most prominent educational leaders and newspaper men. Then he prepared a letter covering the principal points in the picture, giving an idea of the views of those present at the private showing, and sent this to every business man in Calgary, to all the educationalists, club members, and leading women.

Schoolroom Prologue Used For "School Days"

THE Palace theatre, Dallas, lays special emphasis on prologues, and when the "School Days" picture came along Manager Raymond Willie through the musical director, Don Albert, arranged for a neat schoolroom act with talented dancers and singers.

Eight people were used in the cast. An old fashioned school house in a rural district was used as a background. Songs and dances were given by the performers. In order to emphasize the high standard of prologue presentation, the Palace regularly sends special letters to the lovers of art and music in the city.

Statistical Cartoons Make a Hit with Kansas City Fans

Little thumb-nail drawings executed by the house artist of the Royal theatre, Kansas City, were used in a highly effective manner for newspaper teasers for "Is Matrimony a Failure?"

The first showed a minister with a bride and groom in front of him going through the joining process.

The caption was:

5,685 couples were married in Kansas City last year—"Is Matrimony a Failure?"

The next day the sketch showed the court room with the following caption:

1610 couples were divorced in Kansas City last year—"Is Matrimony a Failure?"

The third showed the long legged stork aflight with a diaper through his beak suspending a baby.

The caption was:

6,921 babies were born in Kansas City last year—"Is Matrimony a Failure?"

This local appeal got the attention of the readers right away and sold the title. The simplicity stunt put it within the means of the average house artist, so it was of no extra expense to the theatre.



Lobby decorations for "Love's Redemption" arranged by H. B. Clarke, manager of the Majestic theatre, Memphis, Tenn.



Lobby front on "The Queen of Sheba" designed by Manager Watters of the Capitol theatre, Little Rock, Ark.

Harrison Makes Exploitation of Safe Robbery

One Sunday night recently yeggs blew open the safe of the Howard theatre, Atlanta and got away with $2,800.

After the sensation of the discovery of this catastrophe had somewhat abated, Manager De Sales Harrison suddenly had an idea. He had the cracked safe hauled out in the lobby in a prominent place and tacked the following sign on it.

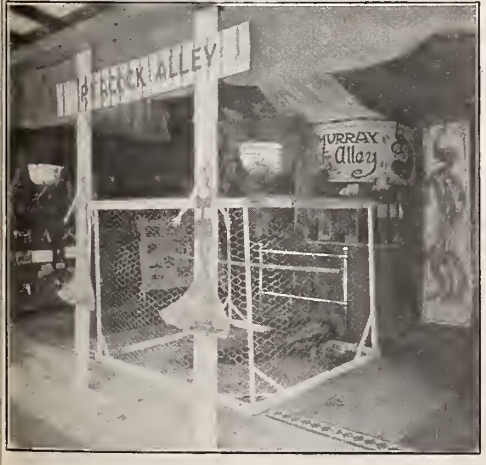
WHO KNOWS BUT WHAT
"THE GREEN TEMPTATION"
WAS RESPONSIBLE FOR THIS.

"The Green Temptation" is to be shown at the Howard this week and Mr. Harrison had remembered that the story was woven around the theme that a desperate band of criminals were after a valuable stone called the green temptation. It was a good little piece of exploitation and caused a good deal of comment as, of course, the Howard robbery had been headlined in local papers.

"It's an ill wind," quoth Mr. Harrison, "that blows no patrons past the box office."

McCord Puts "Queen of Sheba" Over in Big Town Style

Manager McCord, of the Rex theatre, El Dorado, Ark., put over the "Queen of Sheba" in big town style, as shown in the accompanying cut of his lobby display. The stately columns were of galvanized iron painted white, with bases of wood. The broad arch at the top was of oil-cloth, painted and blocked to give a marble effect. Rich, heavy draperies were hung around the walls.



"Peacock Alley" decorations as arranged by Frank C. Strozier of the Odeon theatre, Savannah, Ga.

Film Cut-in Idea for Prologue Used by Wright

A DECIDED innovation in the way of short novelties was introduced to Seattle, Wash., motion picture audiences a few weeks ago by Manager H. B. Wright of the Strand Theatre, in conjunction with S. K. Wineland, conductor of the Strand orchestra.

As part of the short subjects used to round out his "Bought and Paid For" program, Manager Wright presented Miss Margarette Little in a scenic novelty entitled "Wonderland of Dreams." The presentation was effected as follows:

Across the whole stage, in front of the grand draperies, a curtain made of plain white cheesecloth was drawn. The stage remained dark, and a short, specially arranged scenic of ocean views was screened upon the cheesecloth curtain, with the regular screen offering a background to bring out the film more clearly.

In the extreme corner of the stage, between the cheesecloth curtain and the regular screen, stood Miss Little, playing "Wonderland of Dreams" on the violin. No lighting was used upon her, but the film showing on her white dress gave the appearance that she was standing in the waves, and sufficiently brought her out in contrast against the film.

She was announced on the screen as "the water sprite" and the illusion produced was actually that of seeing her among the swirling waters. The scenic was run just long enough for the violinist to finish her rendition, and the cheesecloth curtain was drawn to one side of the stage as the grand draperies were lowered and the house and stage lights were switched on. The novelty was one that took very well with the Strand audiences.

Beaver-Board Lobby Front Used on "Is Matrimony a Failure?"

As lobby exploitation for "Is Matrimony a Failure?" Manager De Sales Harrison arranged a very effective front. Three huge question marks were made of beaver board and hung in front of the theatre. Around the edge of the question marks he had electric bulbs connected and when lighted they made three glowing question marks which could be seen blocks in any direction. In the space between the bulbs there was enough room to print "Is Matrimony a Failure?" in large red letters. To properly illustrate their size, the dot at the end of the question marks was large enough in which to hand paint in large letters the names of the four principal players.

Stars Featured in "Anatol" Lobby Display

For a return engagement of "The Affairs of Anatol," at the Rialto Theatre, Augusta, Ga., Manager Frank Miller used an excellent bit of exploitation which cost nothing except additional electric current on his monthly bill, and brought excellent box office reports.

A huge lobby stand of beaver-board, painted a rather bright blue stood in the center of the lobby, with just space on either side for a narrow entrance and exit. The center of this stand held a one-sheet advertising the picture, without photographs—just "Cecil B. DeMille's greatest picture, 'The Affairs of Anatol,'" and giving the name of the original author, the screen-adapter, etc.

In the center of the border, at the top, was a five pointed star of red electric globes. All around the frame, concealed beneath its edge, was a row of small white electric globes. In each corner of the frame were large, five-pointed stars, painted white against the bright blue back-ground. In each of these stars, were cut-outs from black and white straight photographs, of the four greatest stars in the picture—Wallace Reid, Gloria Swanson, Bebe Daniels, and Elliot Dexter. Around the edge, and across the bottom were smaller stars, with cut-outs of the other stars of the picture—three stars on either side, and two at the bottom. Underneath the big red star at the top of the border, was a cut-out from a one-sheet, of Director DeMille.

Other than the lights, there was little or no expense attached to this stunt, for the same stand had been used as a back-ground for another "stunt" last week. But when all the lights were on, it made a stunning effect and attracted a great deal of attention.



"Smilin' Through" lobby display showing house ushers costumed in the period of the picture, part of the exploitation on this picture put over by the Princess theatre, Hartford, Conn.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

Beyond the Rocks—
A good picture which drew capacity houses for a two weeks' run. (Middle West.)

Good business on second week of run. (West.)

Went very well second week. (East.)

Find the Woman—
Mediocre picture. Business fair. (East.)

The Bachelor Daddy—
Went over big. Attendance most satisfactory. (Middle West.)

The Good Provider—
Here is one that will make money if properly advertised. Good crowds all week. (Middle West.)

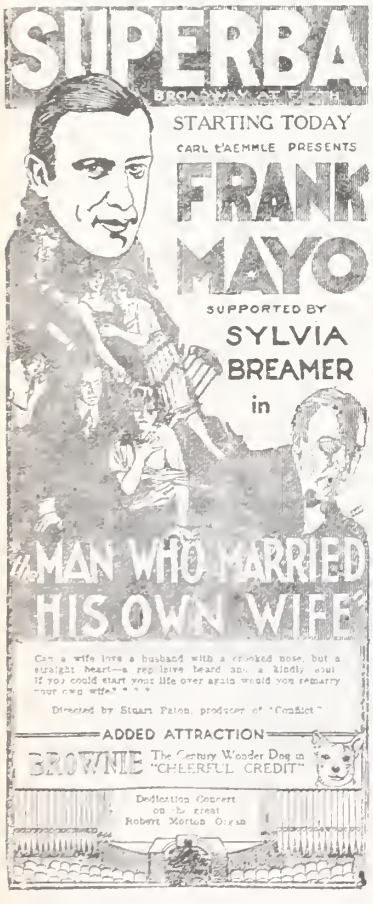
The Truthful Liar—
Had good business on this picture, which seemed to please my patrons. (West.)

FIRST NATIONAL

Smilin' Through—
Great. Played three consecutive weeks to filled houses. Picture liked by all. Norma Talmadge at her best with excellent support, beautiful photography and splendid direction. (Middle West.)

Despite the fact that this was a return engagement, this one held up well for a week's run, playing to good houses. (Middle West.)

The Primitive Lover—
Satisfactory. Well filled evening performances with nothing doing during matinees. In every way up to standard of other Constance Talmadge features. (Middle West.)



The Superba, Los Angeles, used effective advertising when presenting "The Man Who Married His Own Wife."



The Royal theatre, Kansas City, exploit "North of the Rio Grande" and "Sunshine Sammy" in one display.

UNIVERSAL

Wild Honey—
We played this during the racing season and did fairly well. Cannot say how it would go without stimulation. (Middle West.)

Second Hand Rose—
Pretty good picture that went over pretty well, but not a knockout by any means.

Fairly good entertainment and box office value. (West.)

Adventures of Robinson Crusoe—
Drew lockouts on first and has been running strong. Drawing people who did not attend this theatre before. (Middle West.)

GOLDWYN

Yellow Men and Gold—
Virile, well acted photodrama and in conjunction with the showing of Will Rogers' "A Ropin' Fool," and his appearance in person, did best business in many weeks. (Middle West.)

Everybody satisfied including the manager. People liked it because it was different. Richard Dix is local boy and Miss Chadwick popular. (Middle West.)

Pardon My French—
An average attendance for a week's run, although the picture justified larger crowds. (Middle West.)

The Ace of Hearts—
The best picture seen here this year. Acting remarkable. Only average box office attraction. (Middle West.)

Head Over Heels—
One of the worst pictures Mabel Normand has had. Drew very few laughs. (Middle West.)

His Back Against the Wall—
Picture and its box office value good. (Middle West.)

The Wall Flower—
An excellent bit of screen entertainment recording fair business despite the coming of the first warm weather. (East.)

SELZNICK

The Man from Home—
Patrons liked it very much. (Middle West.)

A fine picture which attracted good business. (West.)

The Safety Curtain—
Revival of old picture. Seemed to please our patrons but business was only fair. (Middle West.)

The Prophet's Paradise
O'Brien's work in this picture was highly approved. Receipts very good. (Middle West.)

Reported Missing—
A picture better than the average. We did very well with it. Most of our patrons praised the picture. (Middle West.)

FOX

Footfalls—
Patrons liked this picture, although the weekly attendance was only slightly above the average. (Middle West.)

Fine mystery drama, well acted. Good box office value. (Middle West.)

Broadway Peacock—
Picture and business both fair. (East.)

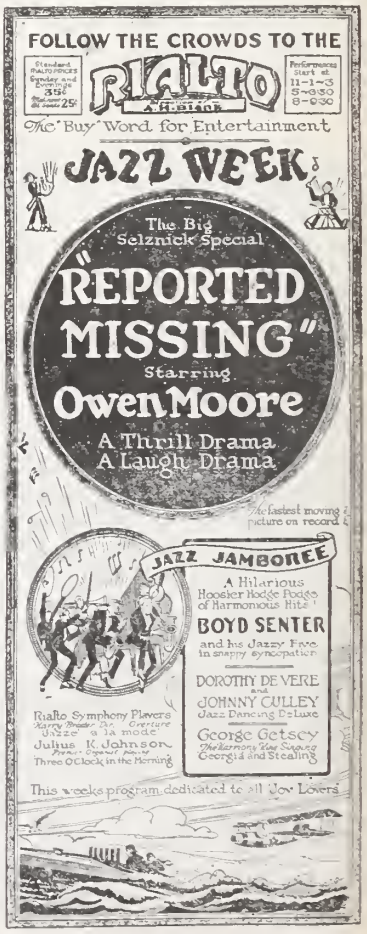
Monte Cristo—
This one went over with a bang. Capacity houses. (Middle West.)

Over the Hill—
On second run the picture did little business. A great many saw it on its first showing and few cared to see it again. (Middle West.)

Perjury—
Fair. Little business. Not enough money as yet to go around, opinion of theatre men. (Middle West.)

UNITED ARTISTS

Orphans of the Storm—
Satisfactory though not rushing business on second week, with much greater appeal to older people than young couples. Greater than "Birth of a Nation." (Middle West.)



Coming attraction, "Reported Missing," displayed in this way by the Rialto in Omaha.

PROGRAMS FOR THE WEEK OF MAY 27TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Overture—"Les Preludes"—Liszt.
Novelty—Silvery Salmon.
Musical—"Valse for Two Pianos," Arensky and "Marche Militaire," Schubert, played by Edna Baldwick and Julia Glass on pianos of separate make.
Current Events—Capitol News.
Dance—"The Glow Worm," Mlle. Gambarelli, Ballerina, and "Nola," a Silhouette, delivered by Alexander Oumansky, Doris Niles and Thalia Zanou.
Prologue—Musical introduction of feature—Capitol Orchestra.
Feature—The Crossroads of New York—Mack Sennett.
Organ—Recessional.

Rivoli Theatre—
Overture—"Ramond" — Ambroise Thomas.
Novelty—Ancient Rome in Africa—Urban.
Vocal—"Chanson Indoue," Nicholas Rimsky-Korsakoff.
Current Events—Rivoli Pictorial.
Music Film — "Valse Ballet" — Marjorie Peterson.
Added Attraction — The Night Alarm—Film set to orchestral composition.
Feature—Find the Woman.
Dance—"Spanish Dance," Anton Rubenstein, delivered by Mml. Victorina Krigher.
Comedy—Angel Food.
Organ—"March of the Priests"—Felix Mendelssohn.

Rialto Theatre—
Overture—"Il Guarny"—Antonio Gomez.
Current Events—Rialto Magazine.
Solo—"Duna," Josephine McGill, sung by Harry Kravitt, basso.
Feature—Beyond the Rocks, with Gloria Swanson and Rodolph Valentino.



In Kansas City, the Liberty theatre included all the selling points of the attraction when making up their ad copy for "The Good Provider."



In Omaha, "The Primitive Lover" was advertised for the Strand theatre, using a cut of the star's head.

Vocal—Scene from "Aida," Giuseppe Verdi, Emma Noe, soprano.
Comedy — The Paleface — Buster Keaton.

Strand Theatre—
Overture — "Second Hungarian Rhapsody"—Liszt.
Novelty—James Fenimore Cooper—Kineto.
Vocal — "Voice di primavera," Johann Strauss, sung by Amanda Brown.
Current Events—Strand Topical Review.
Vocal Prologue — Strand Male Quartette.
Feature — Trouble, with Jackie Coogan.
Comedy—Gymnasium Jim — Mack Sennett.
Organ—Solo Recessional.

Criterion—
Missing Husbands — Metro continued.

Lyric—
Opening week of "Nero"—Fox.

Brooklyn Mark Strand—
Overture—"La Tosca"—Puccini.
Curtain Raiser—Pauline Frederick in condensed version of "La Tosca."
Dance—"Grand Pas Espagnol."
Current Events — Mark Strand Topical Review.
Vocal—Song Group Georges Dufranne, French tenor, "O Sole Mio," di Capua and "Until," Sanderson.
Novelty—Thomas Wilfred and his "Clavilux," color organ.
Feature—The Primitive Lover—Constance Talmadge — First National.
Organ Solo—"Chant Sans Parole"—Frysinger.
Next Week—Jackie Coogan in "Trouble."

CHICAGO

Chicago Theatre—
Overture—"Madame Butterfly."
Current Events—Topics of the Day; News Weekly.
Specialty—Leo Beers, pianist.
Musical — Organ solo, "In the Almo."
Novelty—The Storm Dance.
Feature—Sonny, Richard Barthelmess.
Comedy—A Pair of Kings, Larry Semon.
Next Week—Trouble, Jackie Coogan.

Tivoli Theatre—
Overture—"Euryanthe."
Current Events — Topics of Day; News Weekly.
Vocal—"Blow That Smoke Away," solo.
Scenic.
Prologue.
Feature—Beyond the Rocks, Paramount.
Comedy—Spooks.
Next Week—The Bachelor Daddy.

Randolph Theatre—
Organ selections.
Feature—Your Best Friend, Vera Gordon.
Comedy—A Penny Reward.
Novelty—Sawing a Lady in Half.
Coming Feature—Fair Lady, Betty Blythe.

Ziegfeld Theatre—
Novelty—Vod-a-Vil Movies.
Added Attractions — Stars and Snapshots.
Feature—The Way of a Woman.
Coming Feature — Clara Kimball Young in The Marinettes.

Roosevelt Theatre—
Overture — Selection of famous melodies, arranged by Walter Blaufuss.
Current Events—News and Views of the World.
Vocal—A concert duo, Louise Winters, soprano, and George Smith, baritone.
Novelty—Goldwyn Graphic Review, Help Wanted.
Musical — "Tulip Time," from Ziegfeld Follies.
Feature—Is Matrimony a Failure?
Organ Solo — "On the Gin Gin Ginny Shore."
Added Attractions — The Leather Pushers, Round 5.
Next Week — The Trap, Lon Chaney.

Barbee's Theatre—
Overture — Organ solo, "Time After Time."
Feature—Other Women's Clothes, Mabel Ballin.
Added Feature—The Beggar Maid.
Next Week—Young America.

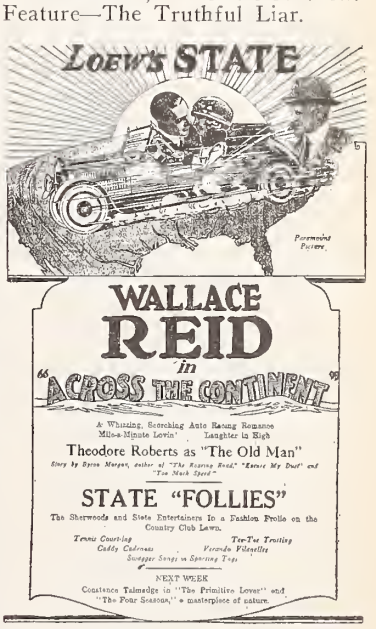
Woodlawn Theatre—
Overture—Organ solo.
Current Events—Brighter Side of Life and Pictorial Review.
Comedy—Torchy's Ghost.
Musical—"William Tell.
Feature—The Ordeal.
Next Week—Mr. Barnes of New York, Tom Moore.

LOS ANGELES

Mission Theatre—
Overture — "The Beautiful Galathea."
Scenic—The Story of Ice, Fox.
Organ — "Dear Old Girl" and "Where the Volga Flows."
Feature—Monte Cristo.
Next Week—A Fool There Was.

California Theatre—
Overture — Symphony Concert, "Masaniello Humoreske"; medley of old time songs.
Current Events — International News, Fox and local News Topics.
Scenic—Missing Men, Bruce.
Feature—Yellow Men and Gold.
Novelty — Æsop's Fable, Love at First Sight, Pathe.

Clune's Theatre—
Current Events—Kinograms.
Comedy—Lloyd Re-issue, Pipe the Whiskers.
Vocal—Tenor, "The Isle of View."
Feature—The Truthful Liar.



Loew's State of Cleveland ran this smashing ad for Wallace Reid's "Across the Continent."



"Reported Missing" was displayed in this way by Tally's Broadway theatre in Los Angeles.

Superba Theatre—
Current Events — International News.
Novelty—Never Let Go.
Comedy—Red Hot Rivals.
Musical—Orchestra Novelty, "Second Hand Rose."
Feature—Second Hand Rose, Universal.

Grauman's Theatre—
Overture—"The Fortune Teller" and "Doo Dah Blues."
Current Events—Pathe Weekly.
Musical—Medley, organ.
Novelty—Engineering an Architecture, Urban; Kiddie Cat, Pathe.
Feature—Man from Home.

Kinema Theatre—
Overture—Selections from "Irene."
Current Events—Topics of the Day, International News.
Novelty—Away Dull Care, Prizma.
Comedy — The Paleface, Buster Keaton.
Musical—"Are You Playing Fair" and "Barcarole," organ.
Feature—Trouble, Jackie Coogan.

Rialto Theatre—
Fourth Week—Beyond the Rocks, Paramount.

Symphony Theatre—
Second Week—Grandma's Boy.

Tally's Theatre—
Second Week—Reported Missing, Selznick.

Loew's State—
Current Events — International News.
Feature—Beyond the Rainbow.
Added Attractions — Five Acts Vaudeville.

Hill Street Theatre—
Current Events—Kinograms.
Comedy — One Stormy Knight, Christie.
Feature—Island Wives.
Added Attractions — Five Acts Vaudeville.

DALLAS

Palace Theatre—
Overture—Orchestral numbers. Special Durbar Divertissement.
Current Events—Palace News.
Novelty—Aesop's Fable, Tours.
Added Attraction—Specialty "The Gate of Delhi."
Feature—Beyond the Rocks.
Comedy—Rambling Romeo.
Organ—Exit March "Karma."

Hope Theatre—
Overture—"Mikado."
Current Events—Pathe News.
Vocal—Capitol Mixed Quartette, New York.
Novelty—Prizma Specialty "The Deer Hunter."
Musical—Special orchestra number.
Feature—Fools First.
Comedy—Mack Sennett.

SAN FRANCISCO

California Theatre—
Overture—"Carry Me Back to Old Virginia."
Current Events — International News.
Novelty—Review.
Feature—The Bachelor Daddy.
Musical—Selections from Samson and Dalila.
Coming—Across the Continent.

Granada Theatre—
Overture—"Raymond" and "Old Fashioned Girl."
Current Events—Pathe Review.



A combination ad announcing both feature and comedy for the Metropolitan theatre, Washington, D. C.

Comedy—Cold Feet.
Musical—Special number "Days of Forty Nine" in three sections. Behind scenes at the Granada.
Feature—North of the Rio Grande.

Imperial Theatre—
Overture — Selections from "Carmen."
Current Events—Kentucky Derby and International News.
Feature—Fascination — Mae Murray—Metro.
Next Week — Knights of Many Shadows.

SEATTLE

Coliseum Theatre—
Overture—Selections from "Irene."
Current Events — Pathe Weekly and Kinograms.
Scenic—Pathe Review.
Comedy—Schoolday Love.
Feature—Fools First, premier.
Next Week—The Bachelor Daddy, Paramount.

Columbia Theatre—
Overture — "La Boheme" and "Three O'clock in the Morning."
Current Events — International News.
Novelty — Leather Pushers, Sixth Round.
Comedy—Red Hot Rivals.
Feature—Second Hand Rose, Universal.
Next Week—The Trap, Universal.

Strand Theatre—
Second Week—Beyond the Rocks, Paramount.
Next Week—The Ordeal.

Blue Mouse Theatre—
Overture—Selections from "Maytime."
Current Events—Fox News.
Cartoon—Contented Cows.
Feature—Fascination, Mae Murray, Metro.
Next Week—Same.

Liberty Theatre—
Overture—Popular Medley.
Current Events—Liberty and Selznick News.
Scenic—Pathe Review.
Comedy—The Show, Larry Semon, Vitagraph.
Specialty—Arthur Lemar and Margaret Small singing "If She Comes From Dixie."
Feature — His Back Against the Wall.
Next Week—The Primitive Lover, Constance Talmadge, First National.
Cartoon—Wolf in Sheep's Clothing.
Novelty—Why Pick on Me?
Feature—Don't Doubt Your Wife.

ST. LOUIS

Missouri Theatre—
Current Events—Missouri News.
Overture—"Dance of Yesterday and Today."
Comedy—Hy Mayer Travelaugh.
Feature—Three Live Ghosts—Paramount.
Added Attraction—Edna Wallace Hopper in person.

New Grand Central Theatre—
Current Events—News and Views; Topics of the Day.



The Howard theatre, Atlanta, Ga., announces the coming of "North of the Rio Grande" in large copy.

Novelty—Aesop fable "Love at First Sight."
Vocal—Bendix male quartette of New York.
Feature—Fascination — Mae Murray—Metro.
Musical—Eddie Kuhn's Harmony Artists Orchestra of Kansas City.
Comedy—Cold Feet—Christie.
Same program at West End, Lyric and Skydome, except for musical acts.

William Fox Liberty Theatre—
Current Events—Fox News and Views.
Novelty—Mutt and Jeff Cartoon.
Musical—David Pesetski in piano recital.
Comedy—The Wise Duck.
Added Attraction — The Leather Pushers—Round 2.
Feature—A Doll's House — Nazimova.

Delmar, Criterion and Congress Theatres—
Current Events—News and Views.
Novelty—One reel.
Comedy.
Feature—Island Wives — Corinne Griffith—Vitagraph.

Empress Theatre—
Current Events—News reel.
Feature—Foolish Wives.
Added Attraction—Miss Dupont in person, also three acts of vaudeville.

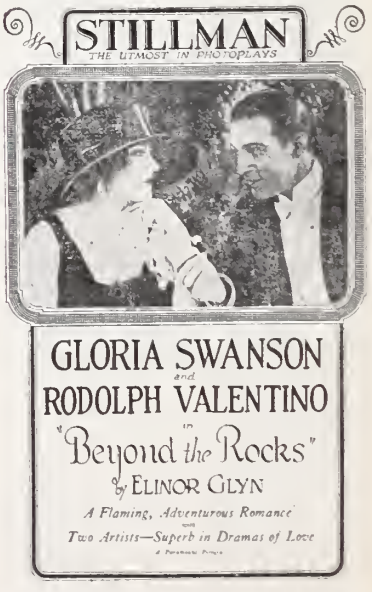
New Capitol Theatre—
Current Events—News and Views.
Comedy—The Show—Larry Semon.
Novelty—How to Grow Thin.
Feature—The Scoffer.

St. Paul—
Overture — "Morning, Noon and Night"—Suppe.
Current Events—Pathe and International News.
Comedy—Torchy's Holdup—Johnny Hines.
Added Attraction—Honeymoon Express, with local cast.
Feature—Free Air.
Musical—Organ.

BUFFALO

Shea's Hippodrome—
Overture — "The Forge in the Forest."
Special—Pietro, piano accordeonist.
Feature—Penrod—Wesley Barry.
Comedy—His Wife's Relations—Buster Keaton.
Current Events—Hippodrome Review.
Next Week—The Good Provider—Vera Gordon.

Loew's State—
Overture—Popular Airs.
Feature—The World Champion—Wallace Reid.



The Stillman theatre, Cleveland, advertised "Beyond the Rocks" as shown here.

Comedy — Nobody's Baby — Hallroom Boys.
Next Week—Chasing the Moon—Tom Mix.

Lafayette Square—
Overture—Selections on organ by C. Sharpe Minor.
Current Events—Fox News.
Feature—Perjury — William Farnum—Fox.
Comedy—Snub Pollard.

Mark-Strand—
Overture—"Samson and Delilah."
Current Events—Kinograms.
Feature—Stardust—Hope Hampton—First National.
Comedy—Cold Feet—Christy.
Next Week — The Woman He Married—Anita Stewart—First National.

Palace—
Feature—The Way of a Woman—Norma Talmadge re-issue.

Shea's North Park—
Feature—Penrod—Wesley Barry.



The Band Box theatre, Chicago, appeals to mothers in offering "Ten Nights in a Bar-Room," and used the quarter page ad above.

Keith's—
Feature—No Defense — William Duncan.

WASHINGTON

Metropolitan—
Overture—"Light Cavalry."
Current Events — Pathe News — Topics of the Day.
Comedy—A Pair of Kings—Vitagraph.
Feature—I Am the Law—Affiliated.
Next Week — Trouble — Jackie Coogan.

Rialto—
Overture—"Danse Macabre."
Current Events—Fox News.
Comedy—Cold Feet—Christie.
Added Attraction — The Young Painter—Triart.
Feature—Thunderclap—Fox.
Next Week—The Worldly Madonna.

Columbia—
Overture—"Isabella."
Current News—Universal.
Feature — Missing Husbands — Metro.
Next Week—The Good Provider—Paramount.



Attractive display copy offering patrons of the Strand, Buffalo, "A Man's Home" in decorative style.

Palace—
Overture—"Mlle Modiste."
Current Events—Pathe News—Topics of the Day.
Cartoon—Mutt and Jeff.
Feature—Beyond the Rainbow.
Beginning Thursday—Through a Glass Window—Paramount.

PHILADELPHIA

Stanley—
Current Events—Pathe News.
Scenic—Cape of Good Hope.
Musical Feature—Gladys Rice, Soprano, singing "Smilin' Through."
Feature — Smilin' Through, First National.
Next Week — Penrod, First National.

Stanton—
Feature — Orphans of the Storm, Griffith. Indefinite.

Aldine—
Current Events — Universal and Pathe News.
Cartoon—Æsop's Fables.
Scenic—Travelaugh, Hy Mayer.
Feature—Sisters.
Next Week—Woman, Wake Up.

Karlton—
Current Events—Pathe News.
Sport Review—Split Seconds.
Comedy—Cold Feet.
Feature—Too Much Business, Vitagraph.
Next Week—The Trap, Universal.

Arcadia—
Current Events—Pathe News.
Novelty—Movie Chats.
Comedy—Torchy's Holdup.
Next Week—The Spanish Jade.

Regent—
Cartoon—Hither and Thither, Fox.
Comedy — Why Pick On Me? Pathe.
Feature—Pardon My French, Goldwyn.
Next Week — Nancy From Nowhere.

Palace—
Current Events—Pathe News and Topics of the Day.
Scenic—Western Ways.
Comedy—Torchy's Holdup.
Feature—Across the Continent.
Next Week—Beyond the Rocks.

Victoria—
Current Events — Pathe News; Movie Chats.
Comedy—Danger.
Feature—The Last Trail—Fox.
Next Week — Shackles of Gold—Fox.

Capitol—
Current Events—Kinograms.
Comedy—Any Old Port.
Feature—The Sheik.
Next Week—Nine Seconds from Heaven.

CINCINNATI

Walnut—
Current Events—Pathe News.
Cartoon—Aesop's Fables—Pathe.
Feature—The Good Provider.
Next Week—Trouble.

Strand—
Current Events—Pathe News.
Topics of the Day.
Feature—Turn to the Right.
Next Week—Sonny.

Lyric—
Current Events—Fox News—Movie Chats.
Feature—The Last Trail.
Next Week—The Virgin Paradise.

Grand—
Current Events — International News.
Comedy—Ask Father—Pathe.
Feature—The Sheik's Wife.
Next Week—Stolen Moments.

Palace—
Current Events — International News.
Topics of the Day.
Feature—Salvation Nell.
Next Week—The Sleep Walker.

Capitol—
Current Events — International News.



Here is a striking ad arranged for "The World's Champion" by Loew's State at Buffalo.

Comedy—Horse Tears—Universal.
Feature—Yellow Men and Gold.
One-reel educational—Edgar Allen Poe—American Authors series.



An attractive display in black and white, advertising the advent of "Grandma's Boy" at the Symphony, Los Angeles.

KANSAS CITY

Liberty Theatre—
Overture—Descriptive—"A Hunting Scene."
Current Events—Pathe News.
Musical—Organ selections.
Feature — The Good Provider — Second week.
Next Week—The Rosary.

Doric Theatre—
Current Events — International News.
Musical—Organ selections.
Comedy—F. O. B. Africa.
Feature—The Sea Lion.
Next Week—The Good Provider.

Newman Theatre—
Overture—Selections.
Current Events—Newman News and Views.
Vocal—Lloyd Garrett, tenor.
Feature—The Queen of Sheba.
Next Week—The Four Horsemen.

Royal Theatre—
Overture—Popular selections.
Comedy—The Pickaninny.
Organ Selections.
Current Events — Royal Screen Magazine.



The Des Moines theatre ran this ad, offering "Sonny."

Feature—North of the Rio Grande.
Next Week—Shame.

Twelfth Street Theatre—
Overture—Selections.
Current Events—Screen Magazine.
Organ Selections.
Comedy—A Rambling Romeo.
Feature—A Doll's House.
Next Week—The Last Trail.

CLEVELAND

State—
Overture — "The Dance of the Hours," from La Giaconda.
Current Events—Pathe News, Topics of the Day, Screen Snap Shots.
Cartoon—Mutt and Jeff in Hither and Thither.
Comedy—Danger.
Feature — Across the Continent, Wallace Reid.
Specialty — An Afternoon at the Country Club, arranged and produced by Managing Director George H. Dumon. Beautiful country club set, done by Arnold Englander, with songs and dances by the Sherwoods and company, and orchestra features by the Sherwood Band. All sport costumes.
Next Week—Primitive Love, Constance Talmadge.

Allen—
Overture—"Fourth Symphony," by Tschaikowsky; "Barcarolle," from "Tales of Hoffman," with special stage presentation, arranged by Musical Director Philip Spitalny.
Current Events — Allenette News Selections.
Short Reel — The Man with the Twisted Lip," first of the series of Sherlock Holmes' adventures, by A. Conan Doyle.
Feature—Too Much Business, Vitagraph
Next Week—Betty Blythe in "Fair Lady" and personal appearance of Betty Blythe.

Stillman—
Overture — "Aida," Homer Walters, director.
Feature—Beyond the Rocks, Gloria Swanson and Rodolph Valentino.
Comedy—Any Old Port.
Next Week—Continued.

Park—
Overture—"Orpheus of the Underworld" by Offenbach.
Current Events—Fox News.
Comedy—The Studio Rube—Al St. John.
Feature—The Woman He Married—Anita Stewart, 1st National.
Next Week—Charles Ray in 19 and Phyllis—1st National.

Standard—
Current Events — International News.
Comedy—Off His Beat—Harry Sweet.
Feature—Wild Honey — Priscilla Dean.
Next Week—Hoot Gibson in Step on It.

DES MOINES

Des Moines Theatre—
Current Events—News—International Educational.
Special Soloist—Irish Tenor—"Barney O'Mara."
Feature—Sonny with Dick Barthelmess.
Next Week—The Four Horsemen of the Apocalypse.

Strand Theatre—
Current Events — News — Kinograms.
Comedy—Rambling Romeo.
Special Music—"School Days," organ.
Feature—School Days with Wesley Barry.
Next Week—Beyond the Rocks with Gloria Swanson and Rodolph Valentino.

Rialto Theatre—
Current Events—News—Fox.
Comedy—A Barnyard Cavilier.
Feature—The Great Moment with Gloria Swanson and Milton Sills.
Next Week—Connecticut Yankee—Fox.

Palace Theatre—
Comedy—Try and Get It—Sunshine.
Feature—Many to Man with Harry Carey—Universal.
Next Week—No Defense with William Duncan and Edith Johnson.

INDIANAPOLIS

Circle Theatre—
Overture—"Home Sweet Home," as played in different nations.
Scenic—My Country, with violin solo accompaniment, "Meditation" from "Thais."
Stage Specialty—Ogden and Benson.
Current Events—Kinograms.
Novelty—Topics of the Day.
Stage Specialty—"Barcarole" from "Tales of Hoffman," sung by Miss Kinnard and Miss Hueslein.
Cartoon—Krazy Kat.
Feature—Sonny.
Next Week—Trouble.
Soloist — Art White, tenor, singing popular selections.

Colonial Theatre—
Current Events—Selznick News.
Novelty—Movie Chats.
Comedy—Snub Pollard.
Feature—The Vermillion Pencil.
Next Week—The Referee.

Ohio Theatre—
Feature—Orphans of the Storm—Third Week.
Next Week—On the Rocks.

Loew's State Theatre—
Overture—"Dixie."
Current Events—Pathe News.
Novelty—The Evolution of Dixie.
Novelty—Starland.
Comedy—Ask Father—Lloyd reissue.
Feature—The Man from Home.
Next Week—Missing Husbands—Metro.

BALTIMORE

Rivoli Theatre—
Overture—"Barber of Seville"—Rivoli Symphony Orchestra.
Current Events—Rivoli News.
Comedy—Neal Burns in "Oh, Promise Me."
Special—Pathe Review.
Feature—The Primitive Lover—Constance Talmadge.
Organ Duet—Ernie Cooper and Henry Boehme.

Century Theatre—
Overture — "Rienzi" — Farson's Century Orchestra.
Current Events—Century News Pictorial, selected.
Special — Justin Lawrie, tenor; Fernando Guarneri, baritone.
Prologue—The Bachelor Daddy.
Feature—Thomas Meighan in "The Bachelor Daddy"—Paramount.

New Theatre—
Overture—New Theatre Orchestra.
Novelty—Urban Movie Chats.
Current Events—Pathe News.
Feature—Owen Moore in "Reported Missing"—Selznick.

Parkway Theatre—
Overture—"La Caprice," orchestrated and played by Charles W. Kaufmann, pianist.
Comedy—Baby Peggy in "The Little Rascal."
Feature—The Hole in the Wall—Alice Lake.
Saturday Recital—Harp, violin and cello.

MINNEAPOLIS

State Theatre—
Overture—"Mignon" by Thomas. Played by Pallma and his Band Supreme, Frank Pallma, director.
Current Events—Selections from Fox News, International News and other obtainable material.
Feature—George Beban in The Sign of the Rose and also in person with company in one act of The Sign of the Rose.
Comedy—In for Life—Christie.
Organ Solo—"Georgia," and "3 O'clock in the Morning."
Noon Day Organ Recital.
Next Week—Jackie Coogan in Trouble

Strand—
Current Events.
Feature—The Last Card—May Allison.
Added Attraction—Final Round of The Leather Pushers.
Comedy—Baby Peggy in "The Little Rascal."



This is a unique idea, and illustrates advertising used by The Mission, Los Angeles, when offering the premier of "Monte Cristo."

Screen News—Includes The Kentucky Derby and International News.

Blue Mouse—
Feature—I am the Law, with Alice Lake and Kenneth Harlan.
Current Events — International News.
Comedy.

PITTSBURG

Grand Theatre—
Current Events — Grand News Weekly.
Feature—Reported Missing, Selznick.
Specialty — Sawing a Woman in Half.
Novelty—Topics of the Day.
Scenic—Urbans Movie Chats.
Next Week—Trouble, Jackie Coogan.

Olympic Theatre—
Current Events—Pathe News.
Specialty—Pathe Review.
Feature—Is Matrimony a Failure?
Comedy—F. O. B. Africa.
Next Week—The Good Provider.

Savoy Theatre—
Current Events — International News.
Feature—My Old Kentucky Home.
Comedy—Century.
Next Week—Not Announced.

Liberty Theatre—
Current Events — International News.
Feature—Fascination, Mae Murray, Metro.
Comedy—Do Me a Favor.
Next Week—Trouble, Jackie Coogan.

Blackstone Theatre—
Current Events—Kinograms.
Feature—Fascination, Mae Murray, Metro.
Comedy—Do Me a Favor.
Next Week—Not Announced.

REVILLON FRERES *Presents*

Nanook of the North



The Leader of Nanook's Team

Positively the most remarkable and unusual picture that has ever been produced.

PRODUCED BY ROBERT J. FLAHERTY, F. R. G. S.

Pathépicture
TRADE MARK

Nanook of the North



© Revillon Freres, N.Y.

Mrs. Nanook and the Snow Baby

You have said that big pictures were scarce; *that you could get the business if you could get the pictures.*

Here is a really big picture, *better than the best.*

Will you take just a little time to get the picture you've been wanting?

See "Nanook of the North" at the nearest Pathe exchange.

Pathépicture

Nanook of the North



The Start of the Battle with the Fighting Bull Walrus

Did you know that there were warm hearts and brave in a land where *zero* is warm most of the year?

Did you know that way up North hundreds of miles from the screech of a locomotive, life is just one thrill after another? that life there is a constant battle with wild beasts, starvation and cold? that despite the sternness of Nature men like Nanook live there, heroic, kind, generous, human and lovable?

You never saw such a human, gripping picture as "Nanook of the North."

Pathépicture
TRADE MARK

Nanook of the North



Nanook in the Vast Silences of the Frozen North

Bigger than the biggest; better than the best!

That's the kind of picture you are offered in "Nanook of the North."

Big in exploitation value; big in audience value; big in money-making value.

Better in everything that makes a picture *great.*

It belongs in *your* theatre!

Pathépicture

Live News From Producers

Conducted by EDMOND F. SUPPLE

New Series Under Way for R-C Release

THE Paul Gerson Pictures Corporation of San Francisco is now actively at work on the next of the Plum Center Comedy series, which they are now producing for R-C release. Dan Mason, veteran stage and screen actor, with a career extending over fifty years, is featured in these comedies.

While it is the intention of Mr. Gerson to build up the rustic character which Mr. Mason portrays in the entire series, this will not be done to the neglect of the story interest of the individual comedy. Each picture will be built around a well-defined comedy theme, so that greater exploitation possibilities will result.

Blackton to Star Lady Diana Manners Again

J. Stuart Blackton is preparing for a second elaborate production, in Prizma colors, of a screen drama based on the story of Dorothy Vernon's romantic elopement with John Manners from Haddon Hall, a subject which has formed the basis for many picturesque plays and stories. Lady Diana Manners will be starred in this production. As the story is laid in the sixteenth century, a staff of experts is assisting Mr. Blackton in planning the sets and costumes proper to that period. The Duke of Rutland, the present holder of the Haddon Hall estate, has granted permission to the Blackton company to use the historic castle and grounds for "location" purposes. Sir Charles Oman, the noted historical authority of Oxford, is assisting in the preliminary research work.

"The Flirt" Under Way at Universal City

With an all-star cast of carefully selected players, Hobart Henley is directing Booth Tarkington's story, "The Flirt," the story of a middle-class American family—the familiar home circle in which the burden of providing rests heavily upon the father's bent shoulders, and in which the mother has faded before her time. The picture, which is under way at Universal City, will be on the Universal-Jewel list.

The list of players includes Helen Jerome Eddy, Eileen Percy, Edward Hearn, Lloyd Whitlock, Harold Goodwin, Buddy Messenger, Dorothea Wolbert, Neel Craig, Lydia Knott, Bert Roach, George Nichols and Tom Kennedy.

Paramount's List for June

Five Pictures Including Specials by Melford and Stanlaws Scheduled

FIVE productions, including starring pictures of Wallace Reid, Thomas Meighan and Pola Negri and special productions by Penrhyn Stanlaws and George Melford, are announced for Paramount release in June by S. R. Kent, general manager of distribution.

Heading the list for release June 4 is Wallace Reid in "Across the Continent." This is an automobile story by Byron Morgan. Philip E. Rosen directed. Mary MacLaren plays opposite the star, and the support also includes Theodore Roberts, Betty Francisco, Walter Long, Lucien Littlefield, Jack Herbert, Guy Oliver and Sidney D'Albrook.

Also scheduled for the 4th is the Penrhyn Stanlaws production, "Over the Border," with Betty Compson and Tom Moore. This is an adaptation by Albert Shelby Levine of Sir Gilbert Parker's story, "She of the Triple Chevrons."

June 11 is the date set for George Melford's production, "The Woman Who Walked Alone," with Dorothy Dalton. Milton Sills and Wanda Hawley are seen in leading roles. The picture is from a story by John Colton, with scenario by Will M. Ritchey.

On June 18, the first direct contribution to the screen by the famous Hoosier humorist, George Ade, is placed before the public. "Our Leading Citizen" is the title, and Thomas Meighan is starred under the direction of Alfred E. Green. The scenario is by George and Waldemar Young, with original titles by Mr. Ade. Lois Wilson is Meighan's leading woman, and William P. Carlton, Theodore Roberts, Guy Oliver, Laurence Wheat, James Neill and Lucien Littlefield are included in support of the star.

On June 25 the Hamilton Theatrical Corporation presents Pola Negri in the UFA production, "The Eyes of the Mummy," with Emil Jannings. Egypt and London furnish the locales for this modern drama.

Orman Author of "The Glorious Adventure"

In the review of J. Stuart Blackton's production, "The Glorious Adventure," published in the May 6 issue of MOTION PICTURE NEWS, the name of the author, Felix Orman, was inadvertently omitted.

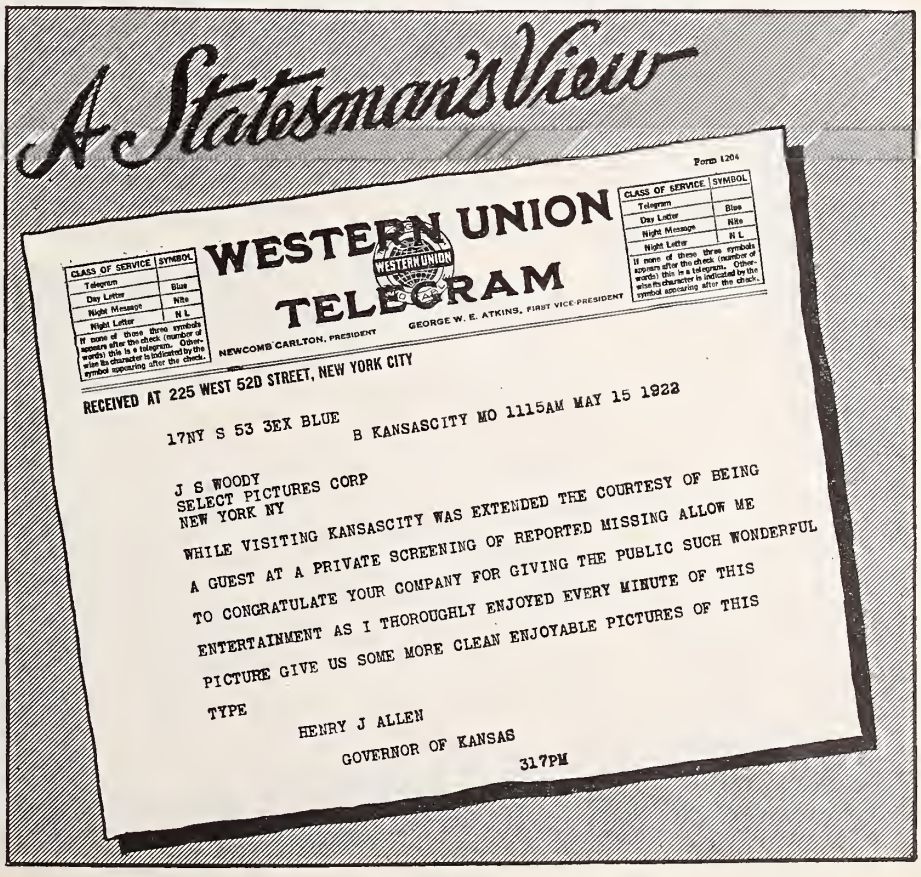
Marr Wins Promotion in Kane Pictures

JOHN C. RAGLAND, general manager of Arthur S. Kane Pictures Corporation, announced this week the appointment of Alan D. Marr as assistant general manager of that organization.

Marr entered the picture industry November 1, 1920, when he accepted an invitation to become assistant to John S. Woody, general manager of Realart Pictures Corporation. He remained with Realart until its absorbtion, last winter, by Famous Players-Lasky, when he received an offer from John C. Ragland, of Kane Pictures, whose assistant he now becomes.

William Farnum Begins New Fox Production

William Farnum started work at the Fox New York studio last week on a powerful dramatic picture written by Harry Murrillo under the title of "The Miracle Child," although this is only a working title. In this picture Farnum will be seen in a vigorous outdoor part and gets away from dress suit and store clothes for the time being. A number of the scenes will be taken in the mountains, in the neighborhood of Lake Saranac, New York.





Scenes from the William Fox production "Nero," which was filmed in Italy

Experts Aided Pickford Kentucky Derby

When Jack Pickford left Hollywood for Louisville, Ky., to film the running of the Kentucky Derby, —won by Morvich—two experts specializing in entirely different lines were in the party that went to get the genuine article for Pickford's forthcoming feature, "Garrison's Finish" which is to be ready for release this fall through Allied Corporation.

Expert No. 1 was Jockey Wilson, twice "in the money" in the Kentucky Derby. Expert No. 2 was Donald C. Thompson, formerly a newspaper man and now a specialist on camera equipment. Others in the party were Art Rosson, director, J. D. Jennings, cinematograph and Edward Brophy, assistant director.

From Louisville the party came to New York for scenes in the big city and also at the Belmont race track where the Metropolitan Handicap will be photographed.

"The Bachelor Daddy" May 28 Release

Paramount announces as its release for May 28, Thomas Meighan in "The Bachelor Daddy." This is a story by Edward Peple, author of "The Prince Chap," which Mr. Meighan starred in some time ago for Paramount. Olga Printzlau wrote the scenario and Alfred E. Green directed.

The picture has a genuine heart interest theme—a man's love for five motherless children who have been entrusted to his care by a dying friend. Little Charlotte Jackson, who was with Meighan in "The Prince Chap," is the oldest of the flock. Then come the De Briac twins, Barbara Maier and tiny Bruce Guerin who, although he hasn't yet cut all his baby teeth, reveals a remarkable aptitude for acting before the camera. Mr. Meighan's leading woman is Leatrice Joy.

Educational Series Ready

First of "Sherlock Holmes" Two-Reelers Released Early in June

THE Adventures of Sherlock Holmes, the series of twelve two-reel pictures made from the famous stories by Sir A. Conan Doyle, which Educational announced some time ago were being prepared for distribution, have been scheduled for release by Educational two each month beginning early in June.

The first two releases of the series will be "The Devil's Foot" and "The Dying Detective." "The Devil's Foot" is a poison mystery story. Holmes is at the seashore for a rest when he finds two brothers and a sister sitting upright about a table in their home, dead. The next morning their brother, from whom they have been separated and who lived at the rector's home, is found dead under the same conditions. The solving of this mystery by the famous detective makes two reels of keenest interest and suspense, as it made one of Conan Doyle's best short stories. "The Dying Detective" shows Sherlock Holmes staging a touching little drama as a ruse to catch one of the most heartless murderers he ever found in his long career as an enemy of crime.

Eille Norwood, famous English actor who is a genius at make-up and disguise, plays the part of Sherlock Holmes is these pictures and in all others of The Adventures of Sherlock Holmes. Another well-known English character actor, Eubert Willis, is the detective's bosom friend, Dr. Watson. The pictures were directed by Maurice Elvey, and were made in England, in the very locations about which Conan Doyle wrote.

So keen is the interest in these short subjects that the Cameo Theatre in New York booked the first of the group "The Devil's Foot" for a pre-release showing before Educational had even had time to prepare accessories on the pictures. "The Devil's Foot" went into the Cameo Sunday, May 21.

Lloyd's Latest Is Popular

First Run Exhibitors Are Booking "Grandma's Boy" for Long Runs

INSPIRED by the smashing success of "Grandma's Boy" at the opening of its world's premier run in the Symphony Theatre, Los Angeles, first run exhibitors in New York and throughout the country are booking this Harold Lloyd-Associated Exhibitors feature, according to Arhur S. Kane, Associated's president.

Regarding a record-breaking triumph for Lloyd's first five-part comedy as more than assured, exhibitors are said to be reversing the usual process by besieging the home office with attractive booking offers, instead of waiting for the organization's representatives to call on them with alluring propositions.

A significant feature of the bids which the big exhibitors are making is the fact that none gives consideration to an engagement of fewer than two weeks.

With the opinion of exhibitors thus expressed, Associated Exhibitors, it became known this week, has adopted as a policy in the distribution of "Grandma's Boy" the principle of long runs. Engagements of a few nights or even of a week's duration are not being considered at this time.

Another point which has been definitely determined upon, says Kane, is the decision to play only straight picture houses. Mr. Lloyd himself was insistent upon this.

Goldwyn Editors Given New Assignments

GOLDWYN'S editorial staff at its Culver City studios is speeding up its work in preparation for many new and important pictures soon to go into production. Abraham Lehr, vice president in charge of production, has made the following editorial assignments:

Paul Bern, editor, has been placed in charge of "The Christian," which Maurice Tourneur is producing in England with Richard Dix and Mae Busch in the featured roles. Bern will also sponsor "Captain Blackbird," Carey Wilson's romance of the South Sea Islands.

Carey Wilson, now an associate editor, has been assigned to "Broken Chains," Winifred Kimball's $10,000 prize scenario. He is also preparing the continuity for it.

Ralph Block, associate editor, is in charge of Peter B. Kyne's story, "Brothers Under Their Skins," photography on which is now in progress.

Clayton Hamilton, associate editor, is editing "A Daughter of Paris," an Italian film purchased by Goldwyn, formerly known as "The Son of Madame Sans-Gene."

Work Begun on "East Is West"

Actual shooting on the next Constance Talmadge feature, "East is West," which will be a First National release, got under way this week with Sidney Franklin directing and with Millard Webb assisting. The picture is expected to be the most pretentious made by that vivacious comedienne and Joseph M. Schenck, the producer, is sparing no expense in order that the films may be superior to anything yet done by Miss Talmadge.

Constance will portray the role of Ming Toy, while Edward Burns will play opposite the star in the part of Billy Benson. Frank Lanning has been choosen for the portrayal of the Hop Toy role, and E. A. Warren is cast for Lo Sang Kee. Warner Oland is a member of the cast, playing the part of Charlie Young.

"Timber Queen" Wins High Commendation

Since the novel quality of Ruth Roland's thrills in the early episodes of "The Timber Queen" first made themselves felt through branch-exchange projections, Pathe reports an increasing volume of telegrams and letters the purport of which appears to promise an unparalleled "walk-over" for this latest completed Pathe serial. In their reports to the home-office, the branch-managers include a large number of exhibitor comments made by theatre-owners who have viewed the first episodes of "The Timber Queen." All these opinions are of a highly laudatory character.

Laemmle Sees Derby Filmed for Jewel

WITH 45,000 sport-loving Americans as atmosphere and with America's great turf classic, the Kentucky Derby, as the star thrill, a Universal production company headed by King Baggot and working at Churchill Downs, Louisville, Ky., under the personal supervision of Carl Laemmle, president of the big film company, last week, completed the final shots of "The Kentucky Derby," promised as the screen's greatest racehorse picture.

A battery of cameramen planted at various places around the famous racetrack got remarkable "shots" of the great race run by Morvich, the wonder-colt, and which will be used as the climax for the Baggot picture, an adaptation of Charles T. Dazey's celebrated stage melodrama, "The Surburban."

Those who came East to play in the picture were Reginald Denny, former star of "The Leather Pushers," now being featured in Universal productions, Lillian Rich, Kingsley Benedict, Gertrude Astor, Lionel Belmore, Walter McGrail, Emmet King and others.

Hatton's Work in Western Praised

The motion picture critic of the New York Evening Mail chanced into the Broadway theatre, where Goldwyn's new style of Western photoplay, "His Back Against the Wall," by John Frederick, featuring Raymond Hatton, was being shown, and waxed so enthusiastic that he gave it a half column review in the Mail, although that journal does not, as a rule, review feature films shown at vaudeville houses.

His review read, in part, as follows:

"At last—a Western film that is different. For the leading role Raymond Hatton has been chosen, and it could not have been intrusted in abler hands. Hatton has long been one of the most capable of our motion picture players, but has unfortunately been deprived hitherto of the opportunity to display his real ability in a real part. As the diminutive Jerry Dice, in "His Back Against the Wall," he fairly outdoes himself. It will not require many such films to hoist him to stardom."

Metro Signs McGregor for Long Term

Metro announces the signing of Malcolm McGregor on a long-term contract. He will be seen in a number of forthcoming Metro releases, including "The Prisoner of Zenda," in which he plays the role of Fritz von Tarlenheim.

"What Does Public Want?"

Distinctive Productions Receives Numerous Opinions on Question

DISTINCTIVE Productions announces the receipt of fresh exhibitor information on the question of "What the public wants" for the consideration of George Arliss, star in "The Ruling Passion," a United Artists release, and other stars and producers of motion pictures. The new advices reveal a difference of opinion between two of the correspondents, Mrs. M. K. Frank, Canton, Ohio, and A. Lawrence Chase, Pawling, New York. Mrs. Frank says:

"I have followed the public demand as closely as possible for my own personal benefit, and find that human nature is very much the same in small towns as in the large ones. I appreciate that there are a few exceptions, but I am speaking from my knowledge of the general public demand—that is the every-day theatre-goer, the one who makes our business good."

Aggressively, and on the other side of the fence, Mr. Chase writes to Mr. Arliss:

"Doubtless you will agree with me that country audiences are more critical than those in the larger cities. I attribute this to the fact that they have so little to divert their minds and attention as compared with folk in the city who have every form of amusement and entertainment constantly before them."

J. M. Darymple of the Dreamland Theatre, Waverly, Ohio, is an advocate of the simple plot to win public favor, and claims the ideal story to be "a good comedy drama with action rather than too long drawn out stationary scenes.

George D. Hazelton, Rialto Theatre, Missoula, Montana, says:

"I never fail to do good business with a good, clean, consistent comedy. For that reason 'The Ruling Passion' was the most satisfactory picture we have ever shown in this theatre."

Betty Compson Star of Fitzmaurice Picture

Betty Compson has completed "The Bonded Woman" under the direction of Philip E. Rosen and is now playing the role of Jocelyn Leigh in "To Have and to Hold" which George Fitzmaurice is making for Paramount from Ouida Bergere's scararized version of Mary Johnston's novel.

The "To Have and to Hold" company are busy on the big "Jamestown" set built on the Lasky Ranch. The staging of the attack on Jamestown involved hundreds of extras as well as an elaborate array of technical equipment.

The cast besides Miss Compson includes Bert Lytell in the part of Captain Ralph Percy and Theodore Kosloff in the role of Lord Carnal, the villainous favorite of King James.

Crosland Will Direct "Face in the Fog"

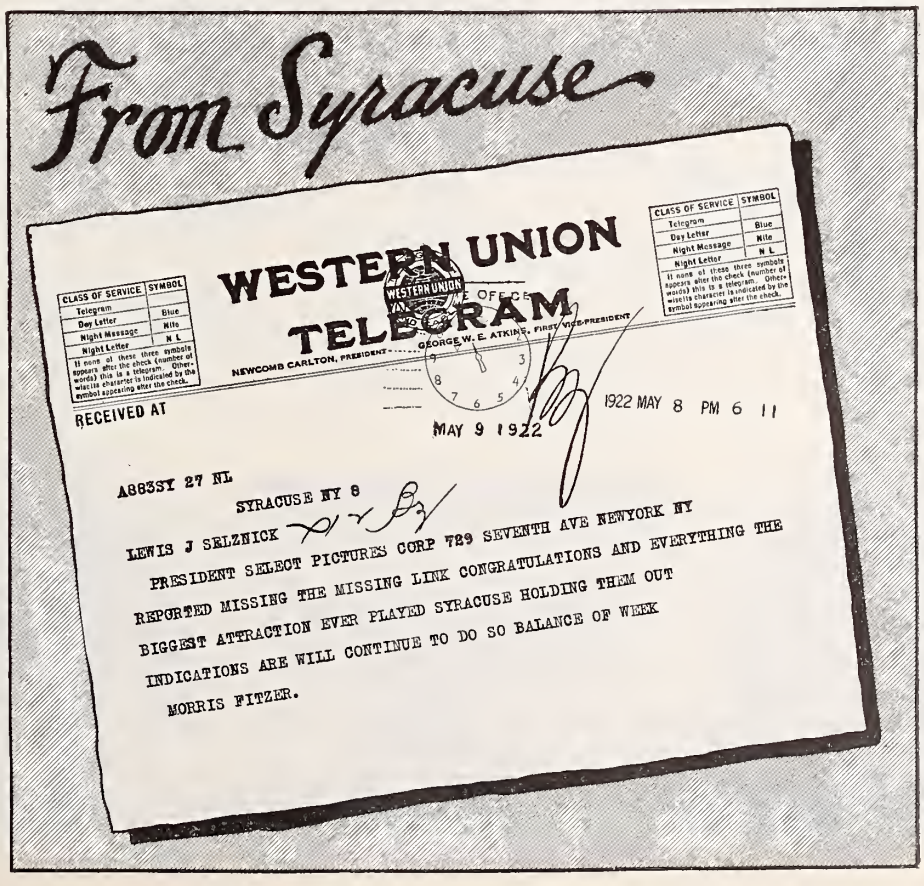
Alan Crosland has been engaged by Cosmopolitan Productions to direct "The Face in the Fog." The scenario has been adapted by John Lynch. "The Face in the Fog," written by Jack Boyle, created a sensation when it appeared as a short story in Cosmopolitan magazine.

Pathe Names Releases for June 4th

PATHE announces the debut of "Screen Snapshots" on its release schedule for the week of June 4th. "Under the Cauldron" will be the ninth episode of "Go-Get 'Em Hutch," the Charles Hutchison serial. "Kidder & Ko" is the Pathe Playlet, starring Bryant Washburn, scheduled for the week of June 4th. "Nothing but Trouble" is the title of the re-issued one-reel comedy starring Harold Lloyd. "The Dog and the Wolves" is the animated cartoon of the Aesop's Film Fables series set for June 4th. "Punch the Clock" is the title of the Hal Roach comedy featuring "Snub" Pollard. Pathe Review No. 158 includes, among other subjects, "The Latest in London," showing fads and fancies over-seas; "Summertime in Greenland," an intimate glimpse into the lives of the Greenlanders; and "The Glories of Oporto," showing Portugal's second largest city.

Lloyd Hamilton Back on West Coast

Lloyd Hamilton, who is starred in six out of thirteen of Educational's current series of Mermaid Comedies, is back in Los Angeles after his trip to New York, where he made plans with E. W. Hammons, president of Educational, to produce six special Hamilton Comedies during the coming year. The story for the first picture is about ready and actual camera work will be started very shortly.



Doris May Production Meets with Favor

"Gay and Devilish," the Doris May light comedy which was released by R-C Pictures on May 14th, was greeted by the trade-press critics as the type of picture now in popular favor. The reviewer of *Moving Picture World* said, "The manner in which 'Gay and Devilish' was received at its first New York showing indicated that this light, frivolous subject is a welcome sort of amusement. It is a paen of youth, buoyant asd effervescent."

The Motion Picture News spoke of the picture as "something like a cooling drink on a warm summer evening." "The action is livened up," continues the reviewer, "with plenty of good peppy titles which are, in themselves, able to win laughs."

"The picture is decidedly worth while playing," advised *Variety*, which described the picture as "a corking comedy drama of the flapper type, sure to please any audience. It is a comedy drama that borders on farce at times, and the laughs come fast through the entire five reels of the story."

The R-C publicity and advertising department has issued some attractive posters all of which emphasize the "flapper" appeal of the picture. An interesting little booklet entitled "Confessions of a Flapper" is an unusual novelty which has been prepared.

Dance Steps Shown in Selznick News

Selznick News, following up the innovation of having famous artists select the prettiest girls of their choice for the screen, begins another novelty forthwith. Well known terpsichorean artists will contribute a series of new dance steps. The dance masters' intricate foot-work on the waxed arena are clearly pictured by the slow motion camera. G. Hepburn Wilson has danced for the Selznick News cameraman.

Jack London Story Set for June 11 Release

June 11th has been set by R-C Pictures as the release date of the Norman Dawn production, "The Son of the Wolf," a screen adaptation of the novel of the same name by Jack London which is interpreted by an all-star cast. Edith Roberts and Wheeler Oakmon have the leading roles.

Exteriors All Made Indoors

Cosmopolitan Using Three Studios for New Marion Davies Production

COSMOPOLITAN Productions have adopted a slogan for Marion Davies' ten-reel super feature, "When Knighthood Was In Flower." The production will be called "The Most Beautiful Picture Ever Made," and those who have seen it in the making say it more than lives up to the descriptive phrase.

Robert G. Vignola, who is directing, and Joseph Urban, who designed the sets, are trying out a new idea. They are making all exteriors indoors, utilizing three studios—Cosmopolitan's big plant at 127th Street and 2nd Avenue, the Jackson Studio in the Bronx and the Famous Players Studio in Long Island City.

There are many advantages in shooting the exteriors indoors with the aid of super batteries with 200,000 candlepower lamps. In the first place, the company has lost no time due to bad weather. Work is begun promply at 9 o'clock every day and continues without interruption.

An example of the time saving that results from indoor shooting —a street scene, two blocks long, all built under cover at Famous Players Studio, was completed in two days. If done outdoors this scene might have taken two or three weeks, due to weather interruptions.

Marion Davies plays Princess Mary Tudor; Lyn Harding was brought from London specially to play the role of King Henry VIII; Forrest Stanley has the role of Charles Brandon. Others in the cast are Theresa Maxwell Conover, Pedro de Cordoba, Ruth Shepley, Ernest Glendinning, Arthus Forrest, Johnny Dooley, Charles Gerrard, William Norris, Macey Harlam, George Nash, William H. Powell, Ann Warwick, Gustave von Seyffertitz, Paul Panzer and Guy Coombs.

Pathe Special for Capitol

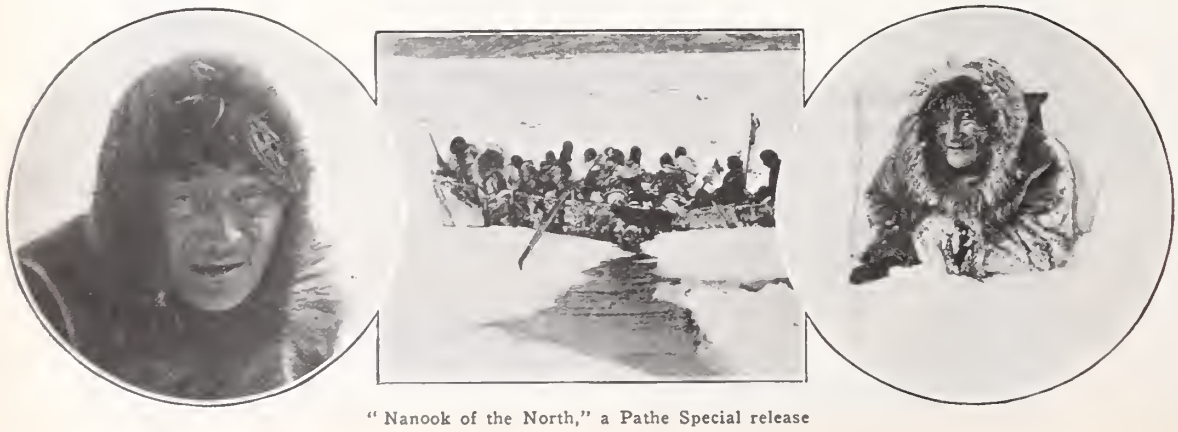
Nanook of the North" Will Open in Big Broadway House June 11th

ANNOUNCEMENT is made by E. A. Eschmann, Pathe general sales-manager, that the premiere public showing of "Nanook of the North" will be on Broadway, at the Capitol Theatre, on June 11. Mr. Eschmann closed the Capitol booking arrangement last week for the big Pathe special feature of native life, love and struggle in the arctics, Samuel Rothafel stated frankly that the picture was unique and gladly accepted as a surprise for Capitol patrons. He added:

"I consider 'Nanook of the North' so out of the ordinary, so distinctive and original, and so rich in other elements entering into an unusually fine picture, that I feel no doubt of its welcome by Capitol patrons."

"It was a foregone conclusion," said Mr. Eschmann, "that this novel and wonderful human interest story of cheerful and courageous conflict with the most forbidding forces of Nature would begin its career on Broadway. We felt from the time of our own first view of 'Nanook of the North' that no exhibitor in the world could afford to deny his patrons the privilege of seeing it. On viewing the six remarkable reels of this epic of the frozen regions, Samuel Rothafel frankly agreed with our view. New York motion picture patrons are going to have one of the most enjoyable and profitable surprises in all their picture experiences."

"Nanook of the North" is celebrated as the only motion-picture feature ever photographed wholly in arctic conditions and dealing from beginning to end with the fascinating life-drama of native Eskimo-characters — men, women and children—whose existence has remained entirely independent and ignorant of the forces of civilization. It was made during two winters and summers by Robert J. Flaherty, leader of five Sir William Mackenzie expeditions into the peculiarly inaccessible Northeast Hudson Bay regions known as the Ungava Peninsula. The only human inhabitants of this vast region are the families of a small tribe of Eskimos.



"Nanook of the North," a Pathe Special release

Stanley Chain Books Universal Jewels

Unusual success is reported from the Stanley chain of theatres in and around Philadelphia in their presentation of "Wild Honey" and "Man to Man," two recent Universal-Jewel productions.

Jules Levy, district manager for Universal, has sent word to the Universal home office that the Stanley theatre managers are highly pleased with the two features, the first of which stars Priscilla Dean and the other Harry Carey.

Among the other Stanley theatres listed for presentation of one or the other of the two Jewels were the Auditorium, the Lehigh Palace, the Darby, the Princess, the Alhambra, the Empress, the Harragate, the Lafayette, the Star, the Great Northern and the Washington theater, Chester, Pa.

Christie Planning an International Trio

Word comes from Al Christie, supervising director of the Educational-Christie comedies, who has just arrived in Europe, that he is planning to select a typical English girl while in London and a French girl while in Paris for the purpose of introducing in the Christie comedies an "international comedy trio." Natalie Johnson, formerly of Ziegfeld Follies, will be the American representative in the trio.

At the Christie Studios on the Coast, work has been started on "The Son of a Sheik," which will be a travesty on the "desert brand of picture" so prevalent recently on the screen. "Cold Feet," already made, takes a fling at the "snow melodramas."

School Head Asks Postponement of Showing

Sig Samuels, managing director of the Metropolitan theatre, Atlanta, Ga., was requested by the head of the local department of education to postpone the showing of "Trouble," starring Jackie Coogan, from the week of May 29 to that of June 5 because of the holding of examinations and graduation exercises in the various public schools of the city during the week of May 29 and the consequent inability of the children and their parents to view with convenience Jackie Coogan's new picture during that week. The request was granted by the Metropolitan management.

Air Views of Victoria Falls in Pathe News

South Africa and its natural wonders only recently made accessible to tourists are not too remote to be covered by the Pathe News cameraman. Current issue No. 39 contains a generous succession of real thrills furnished through the daring of the photographer in "shooting close-ups" of Victoria Falls, South Africa, from the wings of an airplane. This feat had never been attempted before and was accomplished only at the greatest risk.

Big Bookings Reported on "Isle of Zorda"

Big bookings with several long runs in representative theatres in the larger cities are reported by Pathe Exchange for "The Isle of Zorda." The feature itself is based on Jules Verne's celebrated novel of adventure, "Mathias Sandorf."

Clune's Broadway theatre in Los Angeles booked "The Isle of Zorda" for a two weeks' run, opening there after an advance advertising campaign. The Liberty theatre in Tacoma, Wash., benefited by exploitation aids and played the feature to capacity houses, according to word from the Pathe office. Among other representative houses that have played the feature are the Liberty theatre in Kansas City, the Lyric in Casper, Wyo., and the Winter Garden in Seattle. In addition, the feature has been booked heavily for the months of May and June, the Pathe office reports.

Building Work Begun on Florida Studio

Work began last week on the construction, two miles from Orlando, Fla., of a two-unit studio building for Associated Authors Productions, Inc., of which John Howard Carr is president. As announced at the time, this company closed a contract a few weeks ago for the production of six pictures to be released by Associated Exhibitors.

It is expected that the new building will be ready for occupancy by September 1st next. Meanwhile, the company will produce the first of the features in the vicinity of New York City. Production work will start within the next few weeks, and it is believed that the picture will be finished in time for delivery August 1st.

New Directors with Century Comedies

Jimmy Adams, who has recently played important parts in several Century Comedies, is now turning his attention to the directorial end of the game and is making a picture for Century with Johnny Fox in the featured role.

Al Herman, Century Comedy director, is directing Queenie, the wonder horse, with a supporting cast consisting in part of "Camie" the dog, Jack the parrot, a goat and her kid, a ram, an ostrich, a pelican, cats and kittens galore, several rabbits and a monkey.

Women Enact Principal Roles in Picture

"When the Devil Drives," Leah Baird's newest Associated Exhibitors feature, possesses one point which is almost unique among photoplays. Both of the principal roles are enacted by women, the sterner sex being relegated to lesser positions.

June 4th has been set as the release date for "When the Devil Drives." The story and the scenario are Miss Baird's.

Goldwyn's New Season List

"Hungry Hearts," "Broken Chains," "Christian," "Sin Flood" Included

As an indication of the quality photoplays which it will release early in the approaching season, Goldwyn lists the following produetions photographed at Culver City:

"Hungry Hearts," a powerful heart interest story of New York's East Side immigrants taken from Anzia Yezierska's book of notable stories. It was directed by E. Mason Hopper and has a cast that includes Rose Rosanova, E. A. Warren, Bryant Washburn, Helen Ferguson, George Siegmann, A. Budin, Kate Lester and others.

"Broken Chains," Winifred Kimball's $10,000 prize winning scenario, directed by Allen Holubar with Colleen Moore, Beryl Mercer, Claire Windsor, Ernest Torrance, James Marcus and William Orlamond.

"The Christian," from Sir Hall Caine's novel, now being directed in England by Maurice Tourneur with Richard Dix. Mae Busch and Phyllis Haver in the cast.

"Captain Blackbird," by Carey Wilson, which will be R. A. Walsh's first production for Goldwyn.

"The Sin Flood,' a screen adaptation of Henning Berger's world-famous story, "Syndafloden," directed by Frank Lloyd and with a cast including Helene Chadwick, Richard Dix, James Kirkwood, Ralph Lewis and many others.

"Remembrance," a new story written and directed by Rupert Hughes, an epic of Father, doing for the male head of the family what "The Old Nest" did for mother. In the cast are Claude Gillingwater, Kate Lester, Cullen Lands and Patsy Ruth Miller.

"The Bitterness of Sweets," another Rupert Hughes picture, containing in its east Colleen Moore, Antonio Moreno, Earl Metcalfe, William Orlamond and others.

De Havens Fill Demand for Domestic Comics

The wisdom of the selection of Mr. and Mrs. Carter De Haven as stars of a series of two-reel domestic comedies is being proved daily by the numerous comments which are being received by the Home Offiee of R-C pictures. The De Havens, in the opinion of many exhibitors as well as motion picture fans, are the logieal successors of Mr. and Mrs. Sidney Drew, whose place in the comedy field has never been filled since the death of Mr. Drew.

Powerful Cast Chosen for "Old Homestead"

The powerful cast for the paramount picture, "The Old Homestead," is rapidly being assembled by Director James Cruze.

Theodore Roberts will play Uncle Joshua Whitcomb, the original Denman Thompson role; T. Roy Barnes is to be "Happy Jack" the tramp; Fritzi Ridgeway is Ann; Reuben, the wandering boy, will he portrayed by Harrison Ford; Eph Holbrook, the old skinflint, will be interpreted by the veteran character actor, George Fawcett; Ike Godsell, the constable, is to be played by Edward Brady, and Aunt Matilda will be portrayed by Ethel Wales.

Walsh Production for Goldwyn Selected

Production chiefs of Goldwyn Pictures Corporation and R. A. Walsh have decided upon Mr. Walsh's first photoplay. It will be "Captain Blackbird," an original screen story written by Carey Wilson, now Goldwyn associate editor.

"Captain Blackbird" is a story of the South Sea Islands, dealing with the adventures of an American who exploits and enslaves the native islanders, and the love story of his daughter. J. G. Hawks has adapted the story to the screen.

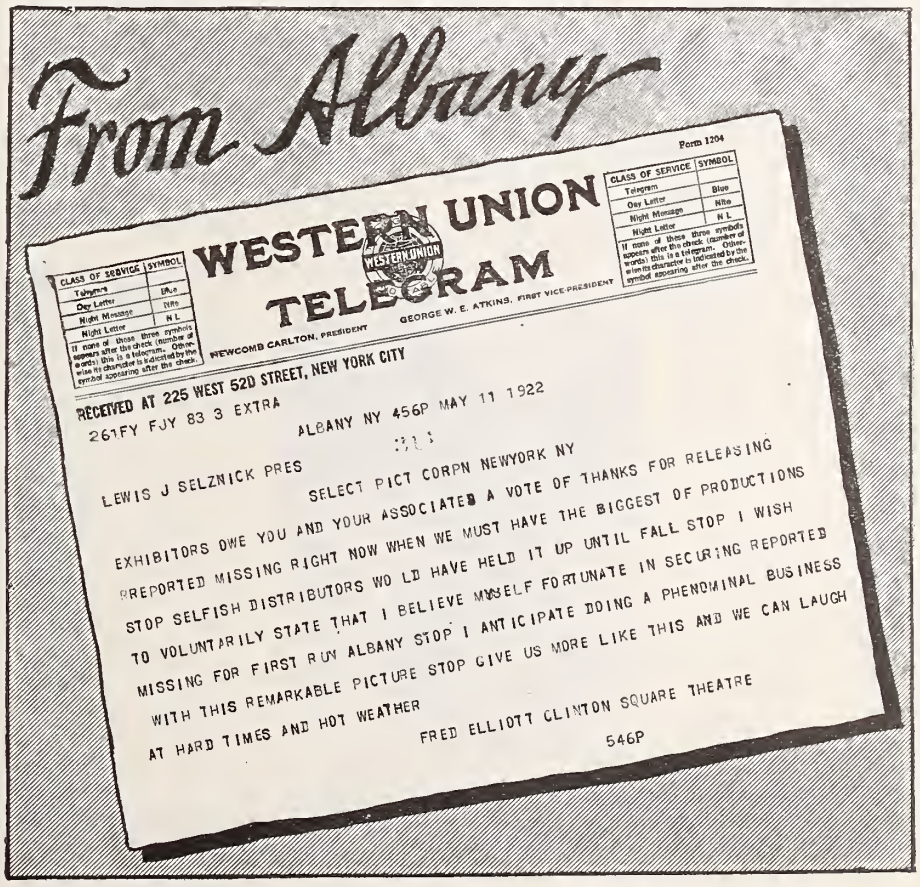
The only member of the cast so far engaged is George Siegman, who has been cast for the heavy role in "Captain Blackbird."

Louis B. MayerSigns Lewis Stone

Lewis Stone, noted screen star and former stage celebrity, was this week engaged by Louis B. Mayer for the leading role in the next John M. Stahl production for First National release, preparations for which are now under way. This will be Mr. Stone's second picture under Mr. Stahl's direction, having scored a big hit in his "The Child Thou Gavest Me" some months ago.

Selznick to Re-Issue "Forbidden City"

Close to the end of the series of revivals which Lewis J. Selznick is distributing through Select comes "The Forbidden City," in which Norma Talmadge is the star. Thomas Meighan is Norma Talmadge's leading man in "The Forbidden City." Sidney A. Franklin directed the picture.



Niblo Finishes "Blood and Sand"

FRED NIBLO has practically completed his big special production for Paramount, "Blood and Sand." Last week saw the final shooting of scenes and the picture is now in the cutting room being prepared for the titles.

Rodolph Valentino makes his debut as a Paramount.. star in this picturization of Vicente Blasco Ibanez's novel of a bullfighter's life. June Mathis wrote the scenario and Valentino, as the toreador, Gallardo, has the most picturesque role of his career, declares Paramount.

It is seldom that a story presents such wide contrast in feminine characters as Carmen and Dona Sol. The quiet wife is being played by Lila Lee, while the statuesquely beautiful Nita Naldi carries out the tremendously exotic character of Dona Sol.

Chicago Writer Boosts Leah Baird Picture

The Associated Exhibitors feature, "Don't Doubt Your Wife," with Leah Baird, is listed among the ten best photoplays of March by Mae Tinee, of the Chicago Tribune. She writes:

"'Don't Doubt Your Wife' proves one of the most realistic films built around a series of domestic situations that has been released for a long time. Without blah or pretense it tells a story through the medium of people who know how to act. Miss Baird gives an intelligent portrayal of a nice woman placed in an unfortunate situation. 'Don't Doubt Your Wife' suggests the slogan, 'Real Folks in Real Pictures.'"

First Nat'l Unit with Traveling Circus

The Ince feature to be released by First National will embrace some realistic circus settings for the reason that the scenes were taken while the company was actually traveling with Howe's circus for an entire week. The story, written by C. Gardner Sullivan, concerns an "elephant girl" with a small traveling circus. The company which has returned to the Ince studios includes Madge Bellamy, Cullen Landis, Noah Beery and Vernon Dent. John Griffith Wray is directing the production.

Viola Dana to Start New Metro Series

Viola Dana has returned to Hollywood and is preparing to start work on a new series of productions for release by Metro. Miss Dana's arrival in Hollywood followed immediately upon the completion of her personal appearance engagement at Loew's State Theatre in San Francisco. It is expected that dramatic comedy will be the type of vehicle selected for the young star.



Mary Carr in "Silver Wings," a Fox picture

"Silver Wings" Premiere

New York Critics Praise New Fox Picture Which Features Mary Carr

NEW YORK newspaper critics were generous in their published appreciation of the Fox picture "Silver Wings." This production, which features Mary Carr, opened at the Apollo Theatre, New York, Wednesday night, May 17. The world premiere was attended by an exclusive audience composed mainly of newspaper critics, magazine editors, well-nown clergymen, educators, and a large group of prominent actors and authors.

Following are extracts from reviews published in the New York daily press:

Morning World (Quinn Martin)—"'Silver Wings' is the kind of motion picture you want to write home about. After seeing it you feel as though you ought to drop a line to mother and tell her what a no-account rascal you used to be. This new drama is as true to life as anything yet pictured. It even seems more effective than 'Over the Hill,' since it is less tragic in its serious moments—content to reflect human nature, not bent upon emphasizing its sad extremes.

Evening Mail—"It was distinctly Mary Carr's night at the Apollo Theatre last night. Not only did she score a distinctive personal success as the star of the motion picture which had its premiere—'Silver Wings'—but when she appeared in person at the close of the picture the reception she received amounted to a genuine ovation and left no doubt as to the esteem in which she is held by the public as one of the screen's great mothers and a splendid, capable actress."

Evening World (Don Allen)—"Mother love in great big portions is served in 'Silver Wing,' starring Mary Carr, which started an extended run at the Apollo Theatre last night. The story is well told, well directed, and for those who like to sob a bit should prove attractive. It has some wonderful photography and the acting is all that could be desired, especially that of the dainty little star. The story is welcome relief from the superhearted sex stuff that has cluttered up so many films recently and is well worth seeing."



"Over the Border," with Betty Compson and Tom Moore. A Paramount picture

Good Cast to Support Hoot Gibson

Hoot Gibson has started work on "The Cherub of Seven Bar" for release by Universal. Harry Pollard is directing the star in this production. The picture is based on a story by Ralph Cummins which appeared in the Short Story magazine. The cast, which presents a strong line-up of talent, includes Gertrude Olmsted, Noble Johnson, Vic Potel, Joseph Harris, Charles Newton, Eddie Sutherland and C. L. Sherwood.

John Gilbert Starts New Fox Release

Jerome Storm has started work at the Fox Hollywood studio on "A California Romance" from the story and scenario by Charles Banks. John Gilbert will enact the star role. It is a story with a Spanish flavor and engaged for the cast is George Seigmann and Jack McDonald.

Burr Announces Sales on "I Am The Law"

C. C. BURR, president of Affiliated Distributors, Inc., announces that the Edwin Carewe independent special "I Am The Law" has been sold for the entire states of Ohio and Kentucky to William Skirboll of the Gold Seal Productions Co. of Cleveland, Ohio.

Announcement was made some time ago that Joe Skirboll of Associated First National Pictures, Pittsburgh, had purchased the rights on the picture for Western Pennsylvania and Ohio. This was a mistake, as the First National people had purchased it for West Virginia and not Ohio.

Directed by Edwin Carewe, the picture has a cast including Alice Lake, Kenneth Harlan, Gaston Glass, Rosemary Theby, Wallace Beery and Noah Beery.

Striking Commendation for Educational Comedy

A striking exhibitor commendation is accorded Educational Pictures in a letter from the manager of the Star theatre in Arcadia, Fla., to Educational's branch at Atlanta.

"I want to tell you while on the subject of Educational Pictures," says the letter, "that 'The Stork's Mistake' (a Campbell comedy) was the best comedy that I ever played in this theatre. Everybody went 'crazy' over it.

"The house was in a roar from the time the comedy started until it ended and some people did not leave the theatre until they had seen the comedy twice."

Cast Is Assembled for Owen Moore Picture

There has just been announced from the Pacific Coast the complete cast of "A Previous Engagement," starring Owen Moore. The two principal feminine roles are in the hands of Marjorie Daw and Kathryn Perry. Arthur Hoyt, Douglas Carter, Charlotte Mineau, "Snitz" Edwards and Alice Howell are other important members of the cast.

"A Previous Engagement" is being directed by Victor Heerman, who also wrote the story. Sarah Y. Mason provided the scenario.

Rupert Hughes Working on New Production

Rupert Hughes' next production for Goldwyn is to be an original scenario, as yet untitled, on which he is now working. This makes the third Hughes picture destined for early production Goldwyn having announced a short time ago that Mr. Hughes was working on a screen version of his latest novel "Souls for Sale," a story of the motion picture colony in Hollywood, and upon the continuity for "The Perfect Wife."

Baby Peggy in Picture of Immigrant Life

Max Asher whom old timers will remember as one of the foremost comedians of the last decade has returned to the screen and is now playing at the Century Studio with Director Alf Goulding in his latest Baby Peggy picture "Feggy Immigrates."

Goulding has finally cut and titled "Little Red Riding Hood" in which Baby Peggy had the stellar role. He will direct the little girl through her pictures, and in "Peggy Immigrates" he has plenty of opportunity to build an interesting story with plenty of humor. Louise Lorraine, who has come back to the Century lot, has an important part in Baby Peggy's new picture.

Charles Kenyon Joins Universal Staff

Charles Kenyon, author of some of the most successful plays ever produced on the American stage and of late years one of the leading writers for the screen, has joined the group of celebrated authors at Universal City. Kenyon is Universal's latest literary acquisition following the engagement of George Randolph Chester, creator of the famous "Get-Rich-Quick" Wallingford.

"Kindling," "Husband and Wife" and "The Claim" are among the stage plays through which Kenyon won fame as a playwright.

Inglis Declares Picture Miss Vidor's Best

"The Real Adventure," set for release by Associated Exhibitors, May 28th, is Florence Vidor's greatest picture, according to Gus Inglis, Miss Vidor's general manager, who is now in New York.

"From the day I read the script I knew 'The Real Adventure' would make a deep appeal to women, but I was inclined to fear that men would be indifferent to it," said Mr. Inglis. "I have been glad to find that I was mistaken.

W.C.T.U. Gives Support to Arliss Picture

Making good their promise to assist every exhibitor who plays George Arliss in "The Ruling Passion" the motion picture service bureau of the W. C. T. U., under the directorship of Miss Elizabeth Nowman of Evanston, Ill., has written to the Federated Women's clubs giving reasons for the support tendered this Distinctive Productions feature being released through United Artists.

Bennett Finishes New R-C Production

Chester Bennett has completed "The Snow Shoe Trail," his first production for R-C release. This is the first of the series which Mr. Bennett will make for R-C under his recent contract with that company. Jane Novak is the star in "The Snow Shoe Trail," which is a screen version of the novel by Edison Marshall. Roy Stewart is leading man.

"Smilin' Thru" in Demand

Extended Engagements for Norma Talmadge Picture in Many Houses

"SMILIN' THROUGH," the current Norma Talmadge-First National attraction, appears destined to be a record-breaker, according to the First National home-office. In scores of houses it has set up new figures for box-office receipts and attendance, it is declared, and reports of extension of engagements are being received daily at the offices of Associated First National.

The picture was the first one ever held over for a second week at the Metropolitan theatre in Atlanta, according to the following telegram from the management:

"Despite bad weather conditions all week, Norma Talmadge in 'Smilin' Through' broke all house records. We are holding picture second week. This is first time in history of Metropolitan theatre any production has been held second week. Will you please convey to Mr. Schenck and Miss Talmadge our sincere thanks and gratitude for having delivered a production at this time that gets such splendid returns."

At the Stillman theatre, Cleveland, it was booked originally for one week, but the engagement was extended to two and then to three weeks.

A one week booking at the Branford theatre in Newark, N. J., was extended to two, and then the picture was put into another Fabian theatre in that city for an additional week.

At the Kinema theatre, Los Angeles, where "Smilin' Through" opened on April 29, the run of the production was extended from the original two weeks to three weeks, on account of the favorable results of the showing.

Dozens of other theatres have reported extensions of runs of "Smilin' Through."

Vitagraph Director in Mexico for Location

Robert Ensminger, of Vitagraph, who will direct the next Earle Williams picture, is in Mexico with his head cameraman, Steven Smith, Jr., looking over locations. The new production will be an adaptation of the O. Henry story, "Cabbages and Kings," the scene of which is laid in South America. It is said Mr. Ensminger has discovered a section admirably suited to his purpose. During Mr. Ensminger's absence Mr. Williams is preparing his costumes. The picture will be rich in detail.

Montague Glass Will Title Picture

Goldwyn has engaged Montague Glass, famous as the creator of the celebrated Jewish characters, Abe Potash and Morris Perlmutter, who have delighted readers and playgoers for half a dozen years or more, to write the titles for its picturization of Anzia Yezierska's story of Jewish life on New York's East Side, "Hungry Hearts."

Miss Yezierska went through much of the experience she put into her short stories gathered together in "Hungry Hearts."

52 Films a Year Plan of Atlanta Company

Announcement was made Saturday by U. M. Dailey, general manager of the newly formed Southern Motion Picture Finance Corporation, that plans were being made for the production of fifty-two pictures a year, many of which are to be produced in Atlanta.

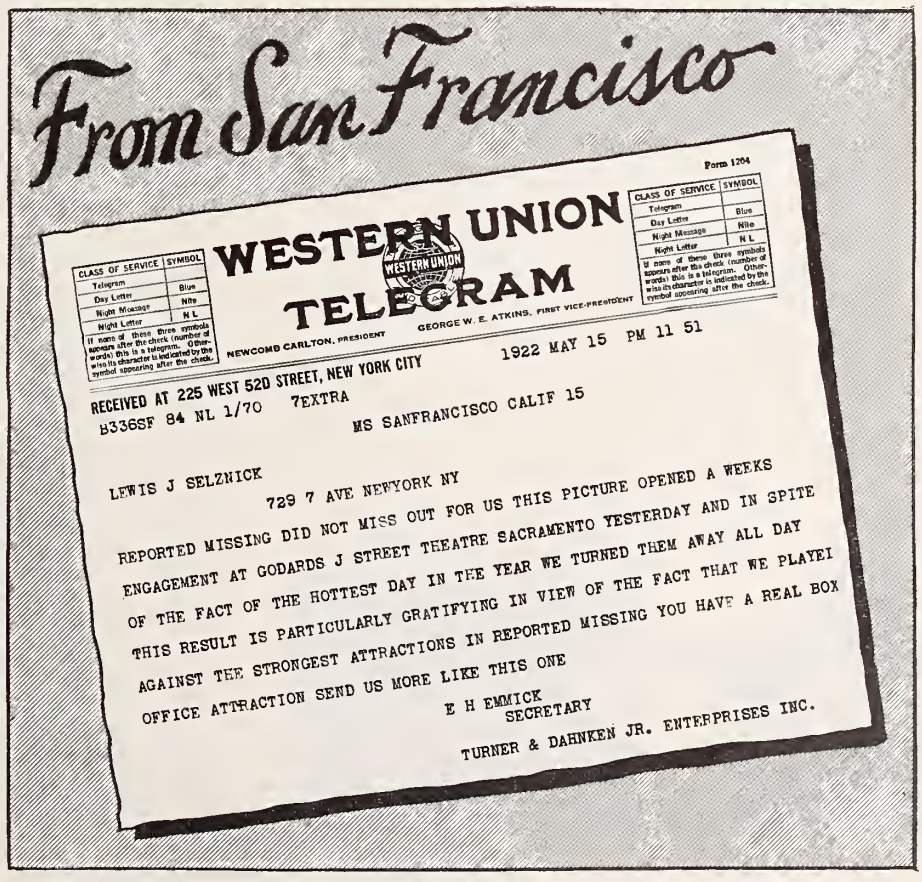
Last year, Atlanta ranked second in the United States in the number of hours of sunshine and this climatical condition is largely responsible for the Atlanta plans. Local designers, costumers, decorators, furniture houses and etc., have announced their readiness to meet the needs.

Hope Hampton at First Nat'l Dinner Dance

Hope Hampton, First National star, is to be one of the merry-makers at a dinner-dance of the First National Club Friday evening. The affair, which is to be held on the fourth floor of the First National offices, is in honor of the engagement of Steve McGrath, assistant to Auditor George R. Grant, and Miss Mee Sullivan, secretary to Cashier Charles L. Becker.

Fox Soon to Release Episode Picture

Another episode picture produced by William Fox under Charles J. Brabin's direction is soon to be released. It is called "The Lights of New York" and is in two parts. Different companies of players interpret the episodes. Marc MacDermott plays the lead in the first episode and Charles Gerard in the second.



OFFERINGS SALES PURCHASES

In the Independent Field

Conducted by CHESTER J. SMITH

Second Nat'l Booking Four Pictures

FOUR of the twelve Second National Pictures Corporation photoplays announced for release in the current season now are being booked in all parts of the country. These are:

'The Night Riders," picturization of the popular Northwestern novel by Ridgewell Cullum, with Maudie Dunham, Albert Ray and Andre Beaulieu; "Her Story," by Dion Titheradge, featuring Madge Titheradge, star of "The Butterfly on the Wheel," a speaking stage drama which enjoyed a long run on Broadway, New York; "Broken Shadows," an Irish romance based on the famous novel, "Nance," by Charles Garvice, with Isobel, Mary Forbes, James Lindsay and Ivan Sampson; "David and Jonathan," adaptation of the popular novel of that name by E. Temple Thurston, with Madge Titheradge.

Dillon's Initial Picture Given Title

Edward Dillon has at last discarded the working title for his initial picture as an independent producer and it will be officially known as "Women Men Marry."

Dillon's first film was sponsored by the Genius Film Productions Inc., of which Dillon is the general manager.

The picture has had several tentative titles such as "Gold Plated," "A Lady By Luck" and "The Love Mask."

Dillon expects to make known his releasing plans within the fortnight.

This picture will mark the first appearance of Florence Dixon in a "co-star" capacity, Miss Dixon working opposite E. K. Lincoln.

Hedda Hopper, now appearing with Ernest Truex in "Six Cylinder Love" in New York City, played the role of Eleanor Carter, the secretary, in "Women Men Marry."



Will Show Jungle Pictures

Eustace, African Explorer, Disposes of Rights to Big Game Films

HARRY K. EUSTACE, the African sportsman, explorer and big game hunter, who is visiting New York for the first time, has signed contracts with Robert W. Priest, theatrical and motion picture manager, covering the worlds rights to the motion picture films which he took of his explorations and adventures in the jungles of the Dark Continent.

Priest is the man who introduced the Captain Scott South Polar pictures immediately after the discovery of Captain Scott's body in the little tent of death on the Great Ice Barrier.

In announcing the acquisition of the Eustace adventure films, Priest states that he will shortly present them with a well-known lecturer at one of the principal Broadway theatres. In the meantime, Eustace, who was made a Fellow of the Royal Zoological Society of London in 1916, and who is a raconteur of world-wide fame, will make a few personal appearances before certain scientific bodies in this country and incidentally describe some of his hair-raising experiences with the savage natives and wild beasts of the forest. Later Priest intends presenting the films in London and other Continental cities where Eustace enjoys tremendous popularity.

The story of Harry K. Eustace's life reads like a page of fiction from some thrilling romance of adventure. He went into the jungle some twenty-seven years ago at the immature age of seventeen years.

Rapf Picture Sets Record

Vera Gordon Booked in Many Houses to Make Personal Appearances

WARNER BROTHERS' latest attraction "Your Best Friend," a Harry Rapf production starring Vera Gordon, is creating an unusual number of precedents since its release, according to exhibitor and newspaper reports.

The feature was held over for a second week at the Broadway-Strand, Detroit, following a widespread newspaper and billboard campaign announcing the personal appearance of Miss Gordon in conjunction with the picture.

Many theatres, including the Strand, Cincinnati; Orpheum, Akron; Colonial, Columbus; and the Strand, Milwaukee; have arranged to take advantage of Miss Gordon's popularity by having the star appear during the showing of the attraction.

During its engagement at the Kismet Theatre, Brooklyn, N. Y., "Your Best Friend" played to the biggest business in the history of the house, according to the management. The success of the attraction is attested in a letter sent by Manager M. Blemdes to the Warner offices, It reads:

"I have just finished a four days run of Vera Gordon in 'Your Best Friend' at my Kismet Theatre, and I wish to compliment you on the wonderful box-office results and the satisfaction expressed by my patrons with this picture. I wish to thank you for the interest shown by you and your organization after the picture was sold to me and the way you cooperated with me."



Frederick Herbst Production Company filming "Big Boy" Guinn Williams series for distribution to independents by Di Lorenzo, Inc.

Clark-Cornelius Will Have New Series

According to announcement from the Clark-Cornelius Corporation, they will have another popular star series immediately after the completion of the George Chesebro mounted police pictures. Also, in addition to their twenty-six two-reel detective melodramas by Maj. Ross D. Whytock under the general title of "Tales of the Tenements," there will be a novelty comedy reel to alternate with these subjects.

Chapin Made Assistant To Worsley

James Chapin, one of the youngest and most promising assistant directors in the industry, has been engaged by Harry Rapf to assist Wallace Worsley in directing the forthcoming Warner Brothers' attraction "Rags to Riches," featuring Wesley Barry, which is being produced at the Warner west coast studios.

Polo Takes Advantage of Real Fire for Serial

SOME of the quickest action yet in making pictures was that "pulled" last week by Eddie Polo and his company during the making of scenes for Polo's first independent serial, "Cap'n Kidd."

The scenario for a forthcoming episode called for come fire stuff, and this was all set to be "faked" and photographed the following day. During the afternoon a telephone call came to the studio that a big fire was raging about a mile away. The company was rushed into automobiles and to the scene of the fire.

Seeing the cameras, it was taken for granted that the men were news weekly cameramen, and before the crowd was aware they had broken through the fire lines with Polo and the company behind them and almost all the required footage was shot with Polo in the midst of a real fire and a real crowd of excited bystanders looking on.

Additional Sacred Films to be Produced

The studios of Sacred Films, Incorporated, producers of the motion picture version of the Bible are ready to put into production immediately fifteen additional single reel Bible subjects. The first year's schedule of films now being released via the state right market calls for twelve single reels, all of which have been completed and are awaiting release dates.

The newer episodes take in the Egyptian period covered in the chapters of Genesis. Dr. Edgar Jaes Banks, noted Biblical authority and America's foremost Oriental archaeologist, has completed the scripts for these forthcoming episodes and the studio draughtsmen are going ahead on the plans for big sets.

Production Costs Jump in Torchy Pictures

Production costs on the "Torchy" Comedies, featuring Johnny Hines, are climbing higher and higher. Producer C. C. Burr is sparing no means to make each forthcoming Torchy two-reeler bigger and better than its predecessors.

"Torchy Steps Out," completed three weeks ago, established a new Torchy production record, but even that has been eclipsed by the latest Hines vehicle, "Torchy's Nut Sunday," which is in its final stages of completion at the Burr studio.

New Territorial Sales on "Cap'n Kidd"

TERRITORIAL sales were closed this week on two more important "Cap'n Kidd," which Eddie territories for the serial, Polo is making as his first Independent serial.

The first of these was to Fontenelle Feature Films of Omaha, which took over rights to the entire Iowa and Nebraska territory. This sale was made in record time, Fontenelle wiring Star Serial Corporation, which controls world rights to the serial, asking for details, and when these were furnished closed negotiations the following day.

Another important sale was that made to Fine Art Picture Corporation of St. Louis, whereby that company will release the serial in the Eastern Missouri and Southern Illinois territory. With Western Missouri being handled by Richards and Flynn of Kansas City, and Northern Illinois by Celebrated Players of Chicago, these states are entirely covered.

Such men as Sam Zierler, President of Commonwealth Film Corporation of New York, and J. L. Friedman, President of Celebrated Players Film Corp., of Chicago, have written this week to say they have filmed three episodes of the serial for first run exhibitors and consider it Polo's greatest serial.

New Polo Serial Chapters Ready for Release

Final editing and titling was completed this week on two more episodes—Chapters five and six—on the serial "Cap'n Kidd" in which Eddie Polo is starring as his first Independent serial. These episodes, the Star Serial Corporation which controls wrolds rights to "Cap'n Kidd announces, are ready for release.

Number five has been titled "Missing Plans" and in this chapter the search for the missing parchment which contains the secret of the buried treasure continues.

"Trapped" is the title of Chapter number six, in which the chase continues with both Polo and the girl finally trapped in two secret passages of the bandits.

"Brenda's Heritage" for June Release

Charm is said to be the outstanding quality of "Brenda's Heritage," a photoplay scheduled as an early June release by Second National Pictures Corporation. The picture is said to provide many unusual and interesting situations. Marjorie Villis, James Knight and Bernard Dudley enact the leading roles.

Second National has arranged for the production of two more specials to be produced in the Canadian Northwest, for release late in the current season.

New "Torchy's" Please

Latest of Hines Comedies is Said to Be Replete With Funny Incidents

"TORCHY'S NUT SUNDAY" which is in its final stages of completion, and starring Johnny Hines, has brought great elation to the Burr studio. So well pleased in the studio staff with the latest of the Torchy two-reelers, that they are exerting their utmost energies towards rounding out what in their estimation is the best of the Torchy comedies to date.

The picture is said to be replete with new stunts in comedy construction and Hines himself is particularly elated with the results of the work done to date. "Torchy's Nut Sunday" concerns itself with a plot developed about a sanitarium to which Torchy is sent by the Board of Directors to apply for a position as attendant in order that he might ascertain the cause of brewing trouble which has caused pandemonium among the patients. This central theme is also aided by another plot in which Torchy's rival for the hand of Miss Ellins, comes to the sanitarium to undergo a reducing process. What with home-brew getting into the patients' milk and the peculiar ravings of the head doctor of the sanitarium and Torchy's ingenious methods for keeping his rival fat, any number of highly amusing incidents are involved.

The comedy gags are said to be clean without recourse to the slapstick variety.

C. C. Burr, the producer of the Torchy Comedies, is sparing no means in the production of the Torchy Comedies, inasmuch as the country-wide demand for this series has given them a place of prominence in the comedy field.

Klumb Announces Policy

New Coast Company Will Establish Offices in All of Larger Cities

"ONLY the newest and best in pictures," is the policy of the Roy H. Klumb Productions, according to a statement issued by Mr. Klumb from his offices in Hollywood.

"We are starting conservatively," said Klumb, "but expect in a short time to establish offices in all the larger cities. It is our aim to keep in personal touch with all the distributors and state righters, establishing a closer relation between the producer and the exhibitor. We are building up on features of real merit and expect soon to strike a new note in the picture game."

Chester Earle, general sales manager, formerly with Vitagraph and Robertson-Cole, has just left Los Angeles on an unusually extensive tour of the country. Beside exhibiting the Klumb pictures, Earle will personally interview the distributors in the principal cities of every state.

Among the pictures to be shown by Earle are two features: "Daddy's Love" and the "Bear Hunt on the Roosevelt Trail."

"Daddy's Love" is the Klumb production co-starring Ted Edwards and Billie Rhodes which met with such marked approval when the preview was given at the Ambassador theatre.

"Bear Hunt on the Roosevelt Trail," which proved a big drawing card at the Kinema theatre in Los Angeles recently, is a picture of an actual bear hunt on the rim of the Mogollons, mountains accessible only over the famous Roosevelt Trail.

Two other features, "Judge Her Not" and "Wolves of the Range," have been sold throughout the Eastern territory.

Warner Brothers Expand N. Y. Headquarters

THE phenomenal growth of the Warner Brothers as an independent producing and distributing organization has necessitated the further expansion of their quarters in the Mecca Building, New York. They are now located on the ninth floor of 1600 Broadway.

Within the short space of one year the Warners have had to increase their office space from 1000 to 6000 feet. This expansion is said to be due to the tremendous volume of business being done with "Why Girls Leave Home," "School Days," and "Your Best Friend."

New Morrison Picture Is Completed

The first feature of the new series of eight five-reel pictures, featuring Pete Morrison, and produced by the Sanford Productions, is completed. The releasing title decided upon is "The Better Man,"

The picture was directed by Marcel Perez, the French director, Miss Dorothy Woods, plays the lead opposite Morrison. The female heavy is Miss Gene Crosby, and the male heavy is Jack Walters.

Burr's Review Purchased for New England

Affiliated Distributors announced through its Short Subject manager, Raymond S. Harris, that the New England territory on Burr's Novel Review has been acquired by John E. Ekeberg, President of Screen Art Pictures Co., Inc., Boston, Mass.

Screen Art Pictures intend pushing the Review in all the leading theatres throughout the New England territory.

Feature Picture Will Portray Flapper

GRAPHIC FILM CORPORATION promises one of the biggest independent productions to be released on the state right market this year, when Ivan Abramson aided by Assistant Director M. A. Sachs, begins production of his latest six-reeler.

The actual story dealing with the present "flapper" girl will be a feature attempting to portray with as much truth and vividness as possible the typical New York "flapper," the sophistication, the originality, the habitude, the ideas and ideals of her type.

On the assumption that the New York "flapper" is "too wise to be morally bad," Abramson intends presenting an interesting story for picturization.

North Buys N.Y. Rights on Carewe Special

Bobby North, of the Apollo Exchange, Inc., 1600 Broadway, New York, has purchased from Affiliated Distributors the territorial rights of the Edwin Carewe special, "I Am the Law," for the Metropolitan district of New York, which includes Westchester County and everything in the state of New York south of that point.

Joe Skirboll, of Associated First National Pictures, Pittsburg, who obtained the rights for Western Pennsylvania and West Virginia, has secured a first-run booking at the State theatre, Pittsburg. J. F. Cubberly, of Associated First National Pictures, Minneapolis, has landed a first-run booking in both Minneapolis and St. Paul.

Auerbach Leaves for Coast Conference

Louis Auerbach, vice-president of the Export and Import Film Company, Inc., left New York last Wednesday for Los Angeles for a conference with Col. Wm. N. Selig.

This company recently contracted with Selig for the world rights of his entire output for a period of three years. "The Jungle Goddess" serial was the first product to come through under this contract.



Novelty Exploitation For Jungle Serial

A great number of accessories have been prepared by the Export & Import Film Company to aid exhibitors in exploiting Col. Selig's new wild animal serial, "The Jungle Goddess."

All the standard material available on serials has been prepared for this chapter-picture with a view to having it as different as possible from the usual run of accessories.

Included in the list of novelties prepared are: a jigg-saw puzzle cutout; a miniature cardboard airplane; photo-postcards; a three color-circus-herald; two color gummed-stickers; cutout wild animal masks; and sets of ten miniature photographs for throwaways.

Foreign Market Shows New Activity

Export & Import Film Company reports healthy activity in the foreign market. Among the deals consummated by this company during the past week were the sale of eleven two-reel Mirth Comedies for United Kingdom; ten Alice Howell Comedies for United Kingdom; a series of six two-reel westerns for Argentine, Uraguay, Paraguay and Chili; and the following features: "The Hate Trail," "Judge Her Not," "Wolves of the Range," "Heart of the North" and "Life's Greatest Questions" for Argentine, Uraguay, Paraguay and Chili.

Newspaper Woman Joins Warner Staff

Mrs. Pearl Keating, former Boston newspaper woman and producer of historical pageants for many states, has been engaged by Warner Brothers to handle special feature and fan publicity in connection with their forthcoming productions.

Prior to joining the Warner organization, Mrs. Keating was on the scenario staffs of Metro and Cecil DeMille on the west coast.

Western Feature Sold in South America

"Dangerous Love," the five-reel Western feature which C. B. C. Film Sales Corporation is distributing, was sold by that company this week for South America.

The sale for the South-American countries was made to Export and Import, which will, by the terms of the contract with C. B. C., release "Dangerous Love" in Argentine, Paraguay, Uruguay and Chile.



Cohen Screens Comedies

Exhibitors Pre-View Hallroom Boys Picture and Submit Their Criticisms

PRODUCERS of the Hallroom Boys Comedies put one of their releases through a new test this week. The first of the comedies on the new series was received at the New York offices of the producers from the West Coast production centre. At the same time came a wire from the producer Harry Cohn to Jack Cohn, who is associated with him in their production of these two-reel gloom-chasers, that a special screening be given for New York exhibitors who had run the previous Hallroom Boys Comedies, so that their viewpoint and criticism on them might be secured.

Accordingly, invitations were extended to ten exhibitors to see the comedy, and an entire program of pictures was run through for them —a whole program being run so that the comedy might not be viewed "cold" but as it would seem in a regular theatre performance.

Each spectator was asked to answer four questions—first, whether it was, in his opinion, a good comedy; second, whether in his opinion and according to his experience it was what the public wanted; third, how it compared with previous Hallroom Boys Comedies; and fourth, how it compared with the majority of other two-reel comedies. Remarks and reasons were requested with each answer.

They were unanimous in declaring it a good comedy. Two said it was as good as the best of the Hallroom Boys Comedies they had run, and the remaining eight that it was much better than any they had seen.

This is, Jack and Harry Cohn believe the first instance of a comedy being passed upon in detail by exhibitors.

Mrs. Hammerstein's Debut

Widow of Famous Impressario Will Appear in New Equity Release

DANIEL Carson Goodman, president of Goodman Productions, Inc., which is now producing "What's Wrong with the Women" for release through Equity Pictures will introduce a well known personage to the screen public in the person of Mrs. Oscar Hammerstein, who is making her motion picture debut in this picture. Mrs. Hammerstein has been before the public ever since the death of her husband in connection with the disposition of the famous old Metropolitan Opera House.

Production on "What's Wrong with the Women" is now well past the half-way mark and Dr. Goodman will deliver the completed print to the hands of Equity in plenty of time to allow a big publicity and advertising campaign to procede the release.

The story, which is from the pen of Dr. Goodman, who won fame as an author before entering the motion picture production field, will be interpreted by an all-star cast including Wilton Lackaye, Barbara Castleton, Montagu Love, Rod La Roque, Hedda Hopper, Huntley Gordon, Julia Swayne Gordon, Constance Bennett, a daughter of Richard Bennett, who is afforded her first big screen role, and Mrs. Hammerstein.

Goodman has won the reputation of producing features with a definite box office value. His "Thoughtless Women" and "The Battle of the Sexes," both revolved around strong and powerful themes which created considerable discussion and interest.

"What's Wrong with the Women," announces Dr. Goodman, will be just as fascinating as the title indicates. The direction is by R. William Neill.

Blaney Story Is in Making

"More to Be Pitied Than Scorned" Promises to Repeat Stage Success

C. B. C. Film Sales Corporation has secured distributing rights to a series of melodramas, the first of them, on which work is already under way, is "More To Be Pitied Than Scorned."

Since the announcement only a week ago that C. B. C. would handle a picturized version of this play, the company has been in receipt of inquiries as to when the picture would be ready.

"More To Be Pitied Than Scorned" is one of the most famous of the Charles E. Blaney melodramas. In its play form, it was known as one of the greatest melodramas of the age. Written originally by Blaney for the use of his own company — the old Blaney Stock Company — it immediately struck public favor and during the twenty years or more has been played in every country in the world and become the stand-by of every stock dramatic company in the various metropolitan cities. It is still being played with success in many localities and languages.

The Waldorf Productions, who are responsible for the production of "More to be Pittied Than Scorned" looked over the field of melodramas very carefully before selecting this as their first offering. Edward LeSaint is directing the production.

The cast includes Rosemary Theby, Alicé Lake, J. Frank Glendon and Philo McCullogh.

Foreign Sales Made on Polo Serial

Evidence of the widespread interest in the serial "CAP'N KIDD" Eddie Polo's first Independent serial, is being given by the fact that not only do sales continue to be closed for the American territories, but negotiations pending on foreign territories are also being completed and new inquiries made.

Two foreign sales were made this week. One was that made for the Far East to J. Pearson whose offices are in London.

Spain and Portugal have been sold solid also, these countries to be handled through the Sociedad Anonima De Comercio, of Barcelona.

Earle Sales Head for Klumb Productions

Chester Earle, formerly connected with Vitagraph out of their Minneapolis office, and who has also been prominent in the sales field for other large picture producing firms, has been appointed general sales manager of the Releasing Department of the Roy H. Klumb Productions.

Earle has just left Los Angeles for a ninety-day tour of all key cities. He has with him a print of the latest Klumb feature production, "Daddy's Love," in which Ted Edwards and Miss Billy Rhodes are co-starred.

Detective Melodramas by Secret Service Man

The series of twenty-six two-reel detective melodrams which Clark-Cornelius is releasing on the state right market under the series name of "Tales of the Tenements" is by Ross D. Whytock.

Major Whytock was in charge of the New York port during the war. Previously he had experience in the secret service, as a special investigator and for twelve years was on the New York World as police court reporter.

The stories are based on actual experience of Whytock among the criminal classes.

Pittsburgh Concern Buys "The Parish Priest"

The Western Pennsylvania and West Virginia rights on "The Parish Priest" were bought the past week by the Columbia Film Service of Pittsburgh. This organization is headed by Jas. Alexander and John Davis.

Booking Drive on Serial Brings Results

BOBBY NORTH of the Apollo Exchange, Inc., which is now conducting a booking drive in New York on Selig's new serial, "The Jungle Goddess," announced that over $20,000 worth of bookings have been secured on the serial in the last three weeks, the largest gross business ever done by this company on a serial in a similar period of time.

Action Stills from Releases of the Week



Scenes from "When the Devil Drives," with Leah Baird.
Associated Exhibitors



Mr. and Mrs. Carter De Haven in "The Girl in the Taxi" (First National)



Scenes from "Find the Woman" (Cosmopolitan-Paramount)



Mary Carr in "Silver Wings" (Fox picture)

Reviews of the Latest Features

Conducted by LAURENCE REID

"A Pasteboard Crown"

Playgoers-Pathe—Five Reels

(Reviewed by Laurence Reid)

PICTURES of stage life are as plentiful as those featuring the Mounted, the latest to reach the screen being an adaptation of a novel by Clara Morris, who will be remembered by the older generation as one of America's foremost actresses. Being experienced in her subject matter it stands to reason that her story carries authority. "A Pasteboard Crown" is a satisfying drama of theatrical life—of its ups and downs, and because the glamour of the footlights there is no question that it will score with the majority of picturegoers. The early reels are inclined to be a little draggy and it is not until the third chapter that the action brightens up and finishes with the strength anticipated.

The offering is really a depiction of society life mixed with that of the stage and through its story runs a pleasant vein of humor which counterbalances the heavy portions of the drama. The heroine forced into poverty along with her mother chooses a career in preference to marrying a man of wealth. A chance comes along to join a western stock company and it is in these scenes that the trial and tribulations of theatrical life are emphasized. The heroine finds her new life a hard road, but she manages to discover a little romance in the person who had given her the chance for a career. The girl helps to restore the manhood of a derelict actor in the company.

The climax comes when she is engaged to play a leading role in a Shakespearian drama. Her benefactor is unhappily married and the derelict suspecting the man of evil designs, shoots him. He recovers and learns from his wife that she has secured a divorce. And so to the happy ending. The conclusion leaves some doubt in the spectator's mind concerning the ultimate fate of the derelict.

The story is a great deal more genuine than the majority of those depicting life back stage. For one thing it paints the hardships in their true colors. The production is a handsome one, being rich in settings, costumes and pictorial appeal. The acting, too, is entirely adequate with Evelyn Greeley and Robert Elliott in the important roles. It is not original, and the continuity is occasionally faulty, but it will please because of its realties.

The Cast

Sybil Lawton	Evelyn Greeley
Stewart Thrall	Robert Elliot
Edna Thrall	Gladys Valerie
Cora Manice	Eleanor Woodruff
Mrs. Lawton	Jane Jennings
Claire Morrell	Dora Mills Adams
William Buckley	Albert Roccardi

By Clara Morris. Scenario by Thos. F. Fallon. Directed by Travers Vale. Photographed by Jacques Bizuel. Produced by Nathan and Semerad.

The Story—Story of girl whose sole ambition is to stand in the glare of the footlights and drink in the crowning glory of stardom. She turns aside a rich marriage for a stage career. But the crown of success is one of pasteboard instead of gold.

Classification—Romantic story of theatre with the glamour of footlights in every scene. Plenty of heart interest and sentiment and moments of pathos and drama.

Production Highlights — Theatrical atmosphere with plenty of background. Good cast. Story carries interest which appeals. The society atmosphere.

Exploitation Angles—This is famous story by former well known actress, Clara Morris. Feature her name. It will get out the older patrons. Feature all-star cast. Play up stage atmosphere and use a prologue suggestive of the plot.

Drawing Power—By telling them that it is a stage story it will get a good patronage. Because all patrons are caught by the glamour of the footlights. Prologue will help in collecting the crowd. Bill it as a romance of the theatre. Will go well in small houses, also neighborhood houses.

"Nero"

Fox—Eleven Reels

(Reviewed by Laurence Reid)

A STUPENDOUS spectacle has reached the screen in "Nero"—a spectacle of which Fox may well feel proud. Why not? Isn't it their finest achievement? Eight months (according to the program) cannot be spent in research work, coupled with long, arduous months in actual production, without leaving some tangible evidence that something extraordinary has been accomplished. Fox has produced other spectacles, but "Nero" dwarfs those which have gone before. They have gone to Nero's land to catch the correct impressions. And the eternal city somehow impresses you. The mad days of the corrupt Nero, the last of the Caesars, are taken right out of history and dramatized with colossal effects.

J. Gordon Edwards has had sufficient experience with a camera and spectacular achievements to do the right thing by the present production. He has brought forth some marvelous scenes, particularly those of the Circus Maximus, which presents a treat for the eye in the huge amphitheatre. Everything is in good taste. The costumes, the imperial glamour of ancient Rome, the massive settings, the hordes of people, the climaxes, the intrigues of court, the worship of feminine beauty, the march of the Christian cross—all of these designs and effects are truly recorded. Edwards has used the symbol of the cross as his main argument for dramatic appeal. This is the underlying current.

More graphic and melodramatic are those scenes in which Horatius is acclaimed the conqueror and those in the colossal arena, which harbors many thousands. The chariot race is present. In fact, many of them. Even Nero himself hops into the chariot and drives to victory. And highly vivid is the scene when the Christians are lugged from the catacombs and tossed to the lions. For a climax Mr. Edwards uses a Griffith touch—one always sure in its effect of stimulating the pulse. It is similar to the summoning of the clans in "The Birth of a Nation." The Romans, tiring of the tyrant who had rather be a musician and whose frivolities have brought Rome to the brink of disaster, assemble from all sides. They come charging on horses, on foot, in chariots, and they drive like mad over the roads. The effect is too prolonged—so that much of the glamour is destroyed. It should be trimmed. But the outstanding scene is the burning of Rome. Nero made history there. Edwards uses miniature effects to get this touch over. These are interlaced with the burning of some of the big sets and the storming of the people to reach places of safety. The flames are heightened by some color process. Nero? He is playing his lyre—finding inspiration through his mad caprice.

The scenery is highly appropriate. The backgrounds of the Alps, Mt. Vesuvius in eruption, and the actual scenes of Rome and vicinity give the picture a genuine authenticity. The cast is composed of foreign players, with one exception. All enact their roles with feeling, although the hot Italian blood in a few of the principal causes them to express their enthusiasm too heroically. The story is well put together. It mounts with a crescendo of volcanic action. And it is beautifully staged. A historical spectacle, massive and stumptuous and deserving a niche of its own.

The Cast

Nero	Jacques Grelillat
Horatius	Alexander Salvini
Tullius	Guido Trento
Otho	Enzo De Felice
The Apostle	Nero Bernardi
Hercules	Adolfo Trouche
Galba	Nello Carolenuto
Gracchus	Americo De Giorgio
Garth	Alfredo Galaor
A Roman General	Fernando Cecilia
A Roman Captain	Enrico Kant
Poppaea	Paulette Duval
Acte	Edy Darclea
Marcia	Violet Mersereau
Julia	Lina Talba
First Mandmaiden	Lydia Yaguinto
Second Handmaiden	Maria Marchiali

Editor, Hettie Gray Baker. Directed by J. Gordon Edwards. Chief cameraman, Harry Plimpton. Scenario, Charles Sarver and Virginia Tracy.

The Story—Treats of Roman history when Nero was emperor. Of how he persecuted the Christians and burned Rome. His ultimate downfall.

Classification—Spectacle based upon history of Roman empire during reign of Nero.

Production Highlights—Rich and massive sets. Circus Maximus and chariot races. Scene when lions are turned loose upon Christians. The burning of Rome. The assemble and charge of the Roman legionaries who ride to rescue Rome and eliminate Nero.

Exploitation Angles—This is a spectacle which is selling at top prices in New York. Should be played up as biggest picture Fox ever made. Link up with schools, colleges, women's clubs, etc. Stage prologue.

Drawing Power—This is a costume spectacle based upon Roman history. Will draw better classes and others if told of its highlights.

"Trouble"

Sol Lesser—Five Reels

(Reviewed by Laurence Reid)

THEY'VE given Jackie Coogan an orphan role which is so different from the usual garden variety that it will not only increase the popularity of the boy wonder but will further establish Sol Lesser as a shrewd business man when it comes to getting hold of a winner. "Trouble" is Jackie's best picture. There's no doubt about that. He has the audience with him from the moment the cop discovers him hiding with his dog under a barrel. Because the mongrel is not accepted in the best circles of the orphanage, the boy runs away. The fun is introduced early, yet to show how real it is the pathos is ever keeping pace with the humor. Comes a day when the juvenile asylum is forced to the wall and the youngsters are all adopted.

There is Jackie with his quaint costume and he is not forgotten. He is taken in by a brutal, lazy plumber and it begins to look like a hard life. But the boy has not bucked the world for nothing. He doesn't turn the other cheek when he receives a blow. He gives what he receives. He returns his "mother's" kisses, but kicks his lazy dad when the latter is sleeping. It is a rich scene when the plumber and the kid have a battle royal brought about by the former attempting to steal five dollars from him. Jackie clings like leech to the man's leg. Perhaps the most humorous scene is when he tries to fix a leaking pipe in a rich home.

The climax presents another battle in which a cop intervenes and is floored by the husky plumber. Some fight! The latter is about to knock him for a complete goal

when Jackie beans him with a flower pot. The case is brought to court and the youngster tells his story in such dramatic terms that the brute is sent up for a year. After which his "mother" is reconciled to her own people. A bright little scene is when the flivver takes them away and Jackie asks his dog to bark loudly when they pass their friends so that the two pals might be seen riding in style. There is no false sentiment. It's all human and genuine. The direction is highly commendable in the manner in which the kid stuff is employed. Wallace Beery is the plumber. This actor is always a character, and he contributes another sterling performance. Book "Trouble" and you'll have no trouble in packing the house.

The Cast

The Plumber.....Wallace Beery
The Plumber's Wife.....Gloria Hope
The Boy.....Jackie Coogan

Directed by Albert Austin. Supervised by Jack Coogan, Sr. Presented by Sol Lesser.

The Story—Treats of young ragamuffin who leaves orphanage because of ill-treatment accorded his dog. Is taken back by policeman and eventually adopted by plumber and his wife. The man is brutal toward the boy but the latter gives him some of his own medicine. The youngster is instrumental in saving policeman's life and sending the plumber to jail.

Classification—Kid story carrying fine humor and pathos. Typically Jackie Coogan material. Heart interest and plenty of juvenile appeal.

Production Highlights—Jackie Coogan's appealing work. Also character portrayal of Wallace Beery's. Scene when the boy and his dog put it over on orphanage authorities. Scene when youngster makes a mess of following his adopted father's trade. Scene when they engage in a rough and tumble fight.

Exploitation Angles—Bill it as Jackie Coogan's best picture. Play up the title and use it in a campaign. Use kid stuff for a prologue. Have kids dressed like the star ballyhoo the streets. Use a dog to put the campaign over. Put on juvenile matinees.

Drawing Power—Will go big in all communities. Good enough for first runs everywhere and entertaining enough to last a week. Coogan is popular in all localities.

"Silver Wings"

Fox—8271 Feet

(Reviewed by Laurence Reid)

PUT this down as a sequel to "Over the Hill." The ground, however, has been so thoroughly covered in stories of this type that they preclude any doubt over the development of the plot Mother must needs offer her sacrifice and love that her children may get on in the world and she must suffer when they neglect her and force her to give up her worldly possessions. Mary Carr is supreme in the role. She brings out all the heartfelt sentiment and pathos.

The picture does not measure up to "Over the Hill" in its breadth of humanity. There are moments when the plot becomes stretched to the breaking point to allow a melodramatic flourish. And a large gap is visible when the wastrel son, mother's favorite, incidentally, is unable to meet a $42,000 note, thus causing the plant to be sold and all the household possessions—not forgetting the home. This is a faulty touch because the property would easily bring a cool million. Yet mother is forced to become a wage slave—all for the sake of showing the dramatic contrast.

The picture introduces a prologue with the home life revealing some sure-fire touches. The father has invented a sewing machine and after his death the mother takes charge of the business, placing the sons as heads of departments. The family is secure. Then like a bombshell the home is destroyed as one after another of the children leave. It seems hardly reasonable that the daughter would fail to write during an interval of four years, or that the weakling son, forced from home because called a coward by his bullying brother, would forget his family ties so easily. The older son becomes a derelict and mother is compelled to earn a livelihood in a sweatshop—a job which she holds for one day. When she suffers an injury from a motor car, the story is played up in a Sunday magazine supplement. And this note suffices in reuniting the family again. The children, after they have reached maturity, seem to forget the fine sacrifices that mother made. They are so unnatural that one cannot extend them any sympathy. However, since the picture is made to exploit Mary Carr as the best delineator of mother roles, one can overlook the illogicalities of plot. There are too many subtitles which indicates that the feature has been extensively edited. It has been well staged and there is no doubt that with feminine audiences it will score a decided hit. The plight in which mother finds herself will arouse sympathetic tears everywhere.

The best part of the offering is the acting of the star who gives a superb portrayal. She takes advantage of every scene and once again demonstrates that she is in a class by herself. Percy Helton gives a good performance as the weakling son, and Knox Kincaid, as this boy in early youth, tugs at the heart with a fine burst of emotional talent. The individual scenes are first rate, the sweatshop introducing effective business with the forewoman played with a dash of color by Dorothy Johnson. Joseph Striker is adequate as the older son and Jane Thomas is well cast as the daughter.

The Cast

(The Prologue)

Anna Webb.....Mary Carr
John Webb, her husband.....Lynn Hammond
John.....John Kincaid
Harry.....Joseph Monahan

(Their sons)

Ruth, their daughter.....Maybeth Carr
Uncle Andrews.....Claude Brook
The Minister.....Robert Hazleton
Widow Martin.....Florence Short
Her Child.....May Kaiser

(The Play)

Anna Webb.....Mary Carr
John.....Percy Helton
Harry.....Joseph Striker

(Their sons)

Ruth, their daughter.....Jane Thomas
George Mills.....Roy Gordon
Little Anna.....Florence Haas
Uncle Andrews.....Claude Brook
The bank president.....Roger Lytton
Jerry Gibbs.....Ernest Hilliard

By Paul Sloane. Directed by Jack Ford and Edwin Carewe. Photographed by Robert Kurrle and Joseph Rittenberg. Produced by Fox.

The Story—Treats of mother love with brood of children. The father invents a sewing machine which makes the family rich. After his death the mother takes charge of his business, placing the boys in charge of the plant. The older son and the most favored involves the business in much debt which forces the mother to sell all her possessions. The children leave and the mother becomes poverty stricken. Eventually the family is reconciled and the children look after mother.

Classification—Mother love theme carrying all the sentiment and pathos which characterized "Over the Hill."

Production Highlights—The human interest touches of the home. The scene at Christmas time. The scene when the oldest boy forces the other son from home. The scene when mother gives up her property and becomes a wage slave. The scene when all are reunited. The work of Mary Carr.

Exploitation Angles—Should be exploited as successor to "Over the Hill," with Mary Carr as the star. Her name should be prominently advertised. Exploitation of the right sort will bring returns.

Drawing Power—Mother love theme is a sure box-office bet. So picture should draw in all localities.

"The Crossroads of New York"

Mack Sennett—Six Reels

(Reviewed by Laurence Reid)

MACK SENNETT has not duplicated the success achieved in "Molly O," with his newest feature length picture. In the first place it isn't a slice of character but a series of comedy scenes which are interlaced with some melodramatic incident. The title is a winner. It will attract a crowd everywhere. One expects to see a burlesque of such "mellers" as "The Bowery After Dark," or "On the Stroke of Twelve." In a measure this is true. But the main argument for the picture's success is its typical Sennett hokum. Apparently there wasn't much of a continuity to work with.

The feature carries all the earmarks of having been conceived on the spot, one scene added to another as it appealed to the parties in charge. You get a glimpse of a country "sap" taking up his abode in the wicked city and falling for a siren before he has had a chance to say "Mamma." "The Crossroads of New York" is slapstick. Not the rough and tumble pie-throwing sample but a type of slapstick which depends upon exaggerated comedy for its punch. Don't think it isn't rich with mirth. The captions and the individual scenes attend to that. When Eddie Gribbon with his boob hair cut starts singing "The Curse of an Aching Heart," you are in for a hearty chuckle.

If you don't respond to this bit of comedy, then it's time you began engaging your local undertaker and talking over the style of wooden overcoat you intend to wear. The boarding house scenes are there with a Ha, Ha, Ha. Again you are in for a laugh when you witness a motorcycle sidecar and its occupants arguing with autos all around them. And what about the scene when the discarded landlady puts the skids under the musical show of which the suddenly enriched boarder is the angel? There is some hefty melodrama. Guess the villains? Give up? Well sir, they are a couple of press agents.

The picture is another three ring circus—much after the style of "Down On the Farm," with the cows and chickens eliminated. It travels like a shooting star. A lot of nonsense which you don't have time to notice because of the twists and turns of the crazy-quilt plot. It's well played by comedians, heavies, vampires and bathing girls. And you'll say it carries a kick. Try and keep 'em out.

The Cast

Grace St. Clair.....Ethel Grey Terry
James Flint.....Noah Beery
Garrett Chesterfield.....Robert Cain
Ruth Anthony.....Kathryn McGuire
John D. Anthony.....Herbert Standing
Michael Flint.....George O'Hara
Press Agents and Promoters.....{William Bevan, Ben Deely}
Boarding House Mistress.....Dot" Farley
Her Humble Suitor.....Eddie Gribbon
An Attorney.....James Finlayson
A Jurist.....Charlie Murray
A Wall Street Wolf.....Raymond Griffith
A Waitress.....Mildred June

Directed by F. Richard Jones. Produced by Mack Sennett.

The Story—Treats of country youth who migrates to city, takes up his abode in boarding house and finds himself involved in romance, adventure and escapades. Has a chance to prove his courage in melodramatic scenes. Wins the girl of his heart.

Classification — Comedy-melodrama of the typical Sennett variety. Much hokum, some of which is uproariously funny. Some true-to-life incident.

Production Highlights—Comedy spirit which travels speedy and true to its mark. Work of cast. Scenes of motorcycle sidecar and those in the boarding house. Also the musical show incident. Snappy captions.

Exploitation Angles—Title is a winner and will draw a crowd everywhere. Should be played up as a Mack Sennett extra reel comedy. Play up cast. A criss-cross sign such as used upon railroad crossings will look well in your lobby with title plastered on the arms. How about some comedy in your prologue with boob singing "The Curse of an Aching Heart"?

Drawing Power—This will draw them in on its title. After which crowd will be delighted with fast and furious comedy and melodrama. Good for most any locality.

"The Girl in the Taxi"

First National—5500 Feet

(Reviewed by Laurence Reid)

THIS is an adaptation of a musical comedy which had its Broadway run, and carrying a more or less nifty title it was to be expected that it would reach the screen. Mr. and Mrs. Carter De Haven, who possess a flair for comedy expression, are seen to advantage in the offering which is similar to others in which they have appeared. It concerns a wild party and develops with farcical speed releasing a fair amount of fun, some of which is forced owing to the demands of the production that it should run to feature length.

A good deal of the entertainment is found in the captions, not a few of which have been lifted from the original play. However, it is bright, moderately breezy, full of snap and ginger in a majority of its scenes and will interest most any good-natured spectator, particularly the male of the specie. The plot will not stand dissection. In the first place it is all wildly improbable. Naturally this won't do it any harm because of its farcical pretentions. A youth cuts up capers, his scheme being to show his irate parent that he is not a mollycoddle. The various scenes represent plenty of embarrassing moments for the characters involved by the scapegrace son. A taxi figures in the plot, of course, and when he hops into one and discovers that the fair occupant has a hefty husband—well he gets in "dutch" so to speak.

The picture is played by a competent cast among which are several old-timers in the personalities of King Baggot, Grace Cunard and Otis Harlan. The production end of the picture is first rate, there being an excellent collaboration all around. The director has made the most of scant material because he has relied upon incident. He is careful enough not to stress his scenes with too much farcical hokum. He lingers just long enough upon one situation to keep you interested. Consequently one has time to notice that it's all much ado about nothing.

The Cast

Mignon Smith	Mrs. Carter De Haven
Bertie Stewart	Carter De Haven
Major Frederick Smith	King Baggot
Marietta	Grace Cunard
Alexis	Otis Harlan
John Stewart	Tom McGuire
Clara Stewart	Margaret Campbell
Percy Peters	Lincoln Plumer
Mary Peters	Freya Sterling
Dr. Paul	John Gough

Adapted from play by Stanislaus Stange. Scenario by Bob McGowan. Directed by Lloyd Ingraham. Produced by Carter De Haven.

The Story—Treats of scapegrace son resolving to show his stern father that he is not a babe in arms. Gets involved in some wild escapades before everything is settled satisfactorily. Finds romance in living through some strange adventures.

Classification — Farce-comedy based upon scapegrace son and his escapades. Carries some humorous scenes.

Production Highlights—Tempo of farce which keeps going with creditable speed. Good work of cast. Able direction. Scene when hero hides in taxi occupied by young married woman.

Exploitation Angles—This needs a snappy advertising campaign to put it over. The title and a ballyhoo scheme in which a taxi figures will excite curiosity. Placarding the picture by means of the taxi with some mysterious stuff pulled off and "stunting" the vehicle through the streets will collect a crowd.

"The Trail of Hate"

Di Lorenzo, Inc.—State Rights—5 Reels

(Reviewed by Laurence Reid)

THE cattle country is the background of this picture and a he-man cowboy hero who gives battle to the rustlers comprises the plot. There you have it. A familiar design, but one carrying an adequate amount of western action to get by as an average program offering. Big Boy Williams is the star of this feature which resembles a previous story, "Blaze Away," since most of the incident is almost identical. If the story is obvious and the spectator knows for a certainty that virtue will triumph when the hero hurls the villain over a cliff, yet it contains a healthy sample of horsemanship, some crisp gunplay and characteristic action to score with the everyday patron.

"The Trail of Hate" offers no surprise. It gets off to a rather slow start, picking up momentum once the hero gets on the trail and finishing with the customary climax. The plot is so simple that doubtless the director was forced to proceed carefully else he might reach the conclusion too quickly. Perhaps the outstanding highlight is the scenery. Here is honest-to-goodness atmosphere. The sage-brush, the background of mountains, the trails and ranch-houses are typical of the cattle country of the Southwest. However, westerns must vary the plot which features cattle rustling to offer entertainment values to those spectators who demand surprises in their outdoor stories.

This type of photoplay is here to stay, but the story must show some other incident besides driving a herd of cattle across some boundary line. Big Boy gives a good account of himself here. He rides well and shoots to kill and takes advantage of his opportunities in the accepted Bill Hart-Tom Mix style. Molly Malone makes an attractive heroine. The villains are colorful.

The Cast

"Silent Kerry"	"Big Boy" Guinn Williams
Mary Stockdale	Molly Malone
Jack Beecker	Gordon Russell
"Sunny" Kerry	Andree Tourneur
Stockdale	Sydney Harris
Carmencita	Maurine Chadwick
Sheriff Mott	William A. Hackett
Mike	"Hap" Hogan
Ike	Ray Thompson

By John Anthony Miles. Directed by W. Hughes Curran. Photographed by Charles Stumar. Produced by Frederick Herbst Productions.

The Story—Foreman of ranch is desirous of marrying Eastern girl. He is loved by dance-hall girl. This young woman jealous of hero's attention to fair Easterner plots with foreman to spoil the romance. Heroine is told that hero is married to dance-hall girl, but the latter eventually tells the truth. When hero's sister and sweetheart are kidnapped, the young man rides to rescue.

Classification—Typical western picture featuring cattle rustling and romance between cowpuncher and Eastern girl.

Production Highlights—Fine locations. Good horsemanship displayed by Big Boy Williams. Appealing work of Molly Malone. Some adequate action.

Exploitation Angles—This is a western featuring Big Boy Williams. Doubtless if you have played his other attractions you have established his popularity. Play him up as new type of hero. Feature the locations.

Drawing Power—Will be enjoyed where they like westerns and crowd is not too discriminating. Best suited for neighborhood houses and small towns.

"Fools First"

First National—Six Reels

(Reviewed by Charles Larkin)

MARSHALL NEILAN has scored again. He has given to screen literature another masterplay. It's a story that picks one up, carries him along as if gripped in a swiftly flowing tide, bounding from one dramatic situation to another and landing before a climax of overwhelming power—the while playing with the heart strings and stirring the emotions into a veritable maelstrom.

"Fools First" is a page from life itself. Because it is real, the director has put on the screen scenes as they really are in the underworld, which, while delicately handled in most instances, will and probably is at this moment causing our boards of censorship some anxious moments. Fortunately the picture can be edited in its early part, eliminating a few killings here and there, without spoiling its continuity. Once we get out of the "gashouse district" atmosphere we can find nothing to which the most hard boiled censor can object.

The picture has been suggested by a Saturday Evening Post story from the pen of Hugh McNair Kahler. Marshall Neilan has given his usual excellent direction and Marion Fairfax has transferred the tale into screen form in admirable manner. In a Neilan picture one expects to see something different. One is not disappointed in this instance. Never has the underworld been put on the screen in more realistic style. There is a thrilling bit, when the gang props a corpse, one of their number who has been killed, in a chair. One man holds his head up by the ear. Another sits beside him and holds a deck of cards in front of him. When the police open the door, they see the man evidently alive. It's a sure fire situation. The bank robbery scenes grip. The moments when we are with Claude Gillingwater and our old friend Robert Brower are delightful ones. Here is character portrayal at its best. Some of the exteriors are gems of the photographic art. The robbery of the bank by the hero and subsequently by the gang, who carry their safe blowing tools to the job in musical instruments provides a series of scenes that start the heart beating faster.

Richard Dix as Tommy Fraser eclipses his former work, while Claire Windsor was never more appealing than in the role of Ann Whittaker, the girl who reclaims Tommy from the life of a crook.

To meet the censor laws of the various states, "Fools First" is undoubtedly going to be manhandled and in many cases utterly spoiled. In its entirety the production is 100 per cent entertainment.

The Cast

Tommy Fraser	Richard Dix
Spud Miller	George Seigman
The Wop	George Dromgold
Ann Whittaker	Claire Windsor
Blondie Clarke	Helen Lynd
Denton Drew	Claude Gillingwater
The Butler	Robert Brower

Adapted from a story by Hugh McNair Kahler in the Saturday Evening Post. Directed by Marshall Neilan. Scenario by Marion Fairfax. Photographed by David Kesson and Kark Struss.

The Story—A youthful member of an underworld gang is fast being led into a life of crime. On his return from prison he meets an old girl friend, who gets him a job of trust in a bank. He makes good and is promoted. The girl puts a "big" job up to him—that of stealing a federal reserve shipment. The trust and friendship of the bank president makes him reluctant to go through with it. The girl persuades him, however, and he robs the big vault. At the station where the two are to take the train for Mexico with the money, the man quits cold and returns the money to bank. He is met by the gang and is attacked and left unconscious. He awakens to find his money gone. He rushes to the home of the girl. The two decide to confess all. They go to the home of the president. There the hero finds that the stolen money was blank paper, that the whole thing is a plot to reform him. He learns that the girl was the tool of the president in the plot. He marries the girl.

Classification—Intensely dramatic crook story, filled with melodramatic situations, some good comedy and a plot that always interests. Some wonderful character types.

Production Highlights—The acting of Raymond Griffith as the Wop and the fine characterizations contributed by all the members of the cast. Neilan's fine direction. The exquisite photography. The scenes of underworld life. The robbery of the bank. The scenes between Gillingwater and Brower. The wonderful outdoor natural settings. The fine climax.

Exploitation Angles—Marshall Neilan's fame. The fine cast. Tie ups with banks. Put over

fashion and beauty store window display using Miss Windsor's photos from the play. Might arrange a jazz tie-up with the music stores on the cabaret theme. Play up Marshall Neilan's name. Richard Dix is also growing in popularity. You can use superlatives on this one.

Drawing Power—Once you get the first audience in with good advertising the word of mouth publicity should do the rest. Strong enough for week run anywhere. Suitable for first class downtown houses. Should be a box office cleanup.

"The Love Nest"

Wid Gunning—5000 Feet

(Reviewed by Eugene Carlton)

FEW productions have a more adaptable title, a less complicated plot and a stronger power for creating interest than "The Love Nest." You're right—it's an isolated part of the world where love is made—and lost. An island off the coast of Maine, to be exact, where an unsophisticated little miss learns that "home town" lovers do not make such impossible husbands after all. As in stories of old, the good looking stranger comes to town (in this case it happens to be an island inhabited by fisherfolks) and the village belle, true to tradition, has promised to marry the son of a neighbor, becomes infatuated with him. Then it's up to the "home town" talent to make good. He does.

Jean Scott and Richard Travers could not better portray the characters selected for them. As the entire theme hinges upon the actions of these stars, it was a case of "make or break" the picture. They "made" it. An element of mystery, which keeps the audience guessing until the end of the picture, enshrouds the presence of the hero on the island. Then the only weak phase of the story is "exploded." It was for no other reason than to evade legal entanglement that the "good looking stranger" sought the island, and incidentally purchased a rock ledge from the temporarily rejected suitor's father. He could have discovered a treasured relic or a "gold mine" with much better effect. But that's neither here nor there; the suspense obtains the proper key and by the time the climax is reached two-thirds of the audience have forgotten that the stranger should have had a better reason for invading the island.

The Cast

Nan	Jean Scott
Gordon Townley	Richard Travers
Sim Crowin	Bernard Siegel
"Skipper" Weatherby	Charles Graham
Ned Weatherby	Robert Kenyon
"Fiddler" Crabb	Richard Lee
Jerry	William Cavanaugh

Produced, written and directed by Wray Physioc.

The Story—Daughter of boarding housekeeper on fisherfolk's island falls in love with handsome stranger who mysteriously comes to island. She rejects her former suitor, who departs for the city to obtain education on money obtained by his father in selling a rock ledge to the stranger. In a short time the rejected lover returns, and in a battle with a smuggler proves to the girl that he really is a man. The stranger also proves he is a fighter, but the girl discovers that she was only "dazzled" by his attractiveness and that she does not love him. He explains his presence by the fact that he sought to hide until a certain legal affair "blew over."

Classification—A romance drama, carrying suspense and a mixture of melodrama.

Production Highlights—Natural isolated settings, the fight in the cabin and the vindication of the rejected lover.

Exploitation Angles—A tie-up with beauty parlors and stores can be affected. Have cards on this order placed in the window: "If you want to be sure your love nest isn't broken up, make and keep yourself attractive and charming by coming here. See what happened in "The Love Nest" now at the. . . . theatre."

Drawing Power—Best suited for first run houses and theatres where patrons do not demand a "thrill-a-minute" type of production.

"Silas Marner"

Associated Exhibitors—Six Reels

(Reviewed by Lillian Gale)

ADAPTED from the popular novel of more than a century ago, "Silas Marner," as a motion picture may be described as an accurate and admirable screen dramatization of a book that has been and will continue to be read through the ages. Therefore, if your patrons favor the "costume play," "Silas Marner" will undoubtedly meet with much favor.

The fact that in making a picture from a famous book the director has seen fit to let well enough alone and permit the author's story to remain intact in its simplicity and solemnity, accentuates his keen perception and points out a worthy example of splendid direction.

For the title role the selection of Craufurd Kent was indeed fortunate. His artistic performance holds interest and will demand much favorable comment and respect. The entire cast is adequate, the work of Ricca Allen, Anders Randolph, Bradley Barker and Marie Edith Wells particularly deserving of favorable mention.

If there is one thing a screen play of yesteryear must have, it is good photography. "Silas Marner" has been beautifully photographed and the exteriors selected have been so well reproduced by the camera as to make some of the "shots" appear more like fine paintings. If your patrons have had their fill of animated drama, polite or slap-stick comedy and are in a receptive mood for something of an elevating character and entertaining nature, you will not go wrong on "Silas Marner."

The Cast

Silas Marner	Craufurd Kent
Sarah	Marguerite Courtot
William Dane	Robert Kenyon
Sally Oates	Nona Marden
Elina Tampscum	Ricca Allan
Jem Rodney	Austin Huhn
Squire Cass	Anders Randolph
Godfrey Cass	Bradley Barker
Dunsey Cass	Charles Coghlan
Nancy Lammeter	Marie Edith Wells
Dolly Winthrop	Alice Fleming
Dr. Kimble	George Fawcett
Eppie	Helen Rowland / Jean Giardin
Aaron	John Randall

Scenario by Frank Donovan. Directed by Frank Donovan.

The Story—Silas Marner, whose very being reflected love for his fellowmen, lived in a religious atmosphere, maintained his livelihood as a weaver, and was grateful for life, itself. Through cruel accusation of theft, of which he was not guilty, Silas found all whom he loved best, completely turned against him, so, turning his back upon scenes endeared, he sought another home in a adjacent village. There Silas became a hermit and miser, love for gold became his god, until robbed of that too, he found a young child, and discovered her mother outside his dwelling, dead. Thereafter he devoted his life to the child, who grew to sweet womanhood. Her legitimate father, then, came to claim her and it seemed Silas was about to lose all again, but the grateful foundling chose to remain with the man who had been a father to her. The story is so well known that the best way to describe it is to assure that it is an accurate account of happenings included in the original.

Classification—Costume play, founded upon story incorporating a blended resume of love, tragedy, mystery and deception, such as are found among classics.

Exploitation Angles—Dwell upon the original story, by George Eliot, who was in reality a woman, whose name was Evans. It is interesting to note that the author was discovered as writing under a nom de plume, implying the masculine gender, by Charles Dickens. Recall that it was George Eliot, also, who wrote "Adam Bede" and "The Mill on the Floss."

Drawing Power—It would be well to name the cast, individually, each having a following as an artist of the screen. Describe the exteriors, for which historic points were used, and the remarkable interpretation of the character studies found in George Eliot's story.

"When the Devil Drives"

Associated Exhibitors—Five Reels

(Reviewed by Charles Larkin)

THIS is another angle of the "sisters under the skin" theme. The picture is a foreword warns us to beware that moment in our lives when "the devil drives." Following this warning it starts in to show how his long tailed majesty can wreak havoc with the lives of us mortals when he's "behind us." Leah Baird wrote the story. She is also the star. Appearing in a role which in the beginning is distinctly "Baraesque" she is called upon for some emotional display and, in spots, for some hard work—such as sinking an ornamental dagger into the breast of the man who has cast her aside for another, in her moments immediately following this knife party and toward the end when "the other woman," under the control of his Satanic Highness uses her as a target for her automatic.

This picture will please those who like their "eternal triangle" stuff spread on thick. It's two women and one man in this case. Arline Pretty is the other woman and Vernon Steel, the man. Richard Tucker comes into the action soon after the stabbing and comes near turning the plot into an eternal quartette story. These are the four principals and all do well with the material at hand. Miss Baird is attractive on the screen. She is fortunate in having such good support as Tucker and Steele. Miss Pretty is adequate in a sort of ingenue role.

The production has been given attractive settings. The scenes which stand out are those of Ye Dutche Mille, a cabaret where much of the action takes place; the apartments of both Blanche Mansfield and Robert Taylor, in which we are given some exceptionally deep and luxuriously furnished sets and the women's cell in prison where some wayward flappers hold forth, one of whom is reformed by our heroine during her moments of incarceration. Paul Scardon has directed the feature fairly well. There is nothing to distinguish this one from the ordinary run of five reelers. It's good sob material and will undoubtedly appeal to the feminine contingent. It will not, however, meet with the approval of the various reformers who have taken it upon themselves to "clean up" our screens.

The Cast

Blanche Mansfield	Leah Baird
Grace Eldridge	Arline Pretty
John C. Graham	Richard Tucker
Robert Taylor	Vernon Steel
Nannette Henley	Katherine Lewis

By Leah Baird. Directed by Paul Scardon. Photographed by Charles L. Stumar.

The Story—Robert Taylor, a wealthy young bachelor, having fallen in love with another girl, tries to pass off lightly the old love. The first sweetheart, however, does not take things so lightly and on the evening before the day Taylor is to marry the other woman, sweetheart No. 1 calls at his apartment and ends a stormy session by plunging a knife into him. He recovers. After a term in jail she has had her lesson.

Classification—A drama of the eternal triangle type filled with some dramatic situations, a couple of attempted murders, much action in a cabaret.

Production Highlights—The very good cabaret scenes, the court and jail sets, the acting of the principals, the good photography, the gowns worn by Miss Baird.

Exploitation Angles—The title. The star. Tie-up with the cabaret theme. Miss Baird's gowns. Play up the "sisters under the skin" idea. There is a lot of reforming in this picture. Might work out a good stunt by having a man dressed as a devil drive a flashy car through the streets, the car well covered with your announcement.

Drawing Power—Might go in second class downtown theatres. High class neighborhood houses with a select clientele will take a chance on this one. Not strong enough for a week's run downtown. This is a good one for audiences who like their entertainment a bit snappy.

MOTIOGRAPH De Luxe

Tivoli Theatre, Chicago, Ill.

Broadway-Strand, Detroit, Mich.

Broadway Theatre, Albert Lea, Minn.

Pantheon Theatre, Chicago, Ill.

Franklyn Theatre, Franklyn, Ohio

California Theatre, San Francisco, Cal.

Sun Theatre, Omaha, Neb.

LaSalle-Garden, Detroit, Mich.

Princess Theatre, San Antonio, Tex.

Peerless Theatre, San Francisco, Cal.

Bijou Dream Theatre Chicago, Ill.

Allen Theatre, Akron, Ohio

Orpheum Theatre, Chicago, Ill.

Lorain-Fulton Theatre, Cleveland, Ohio

McVickers Theatre, Chicago, Ill.

Public Hall, Cleveland, Ohio

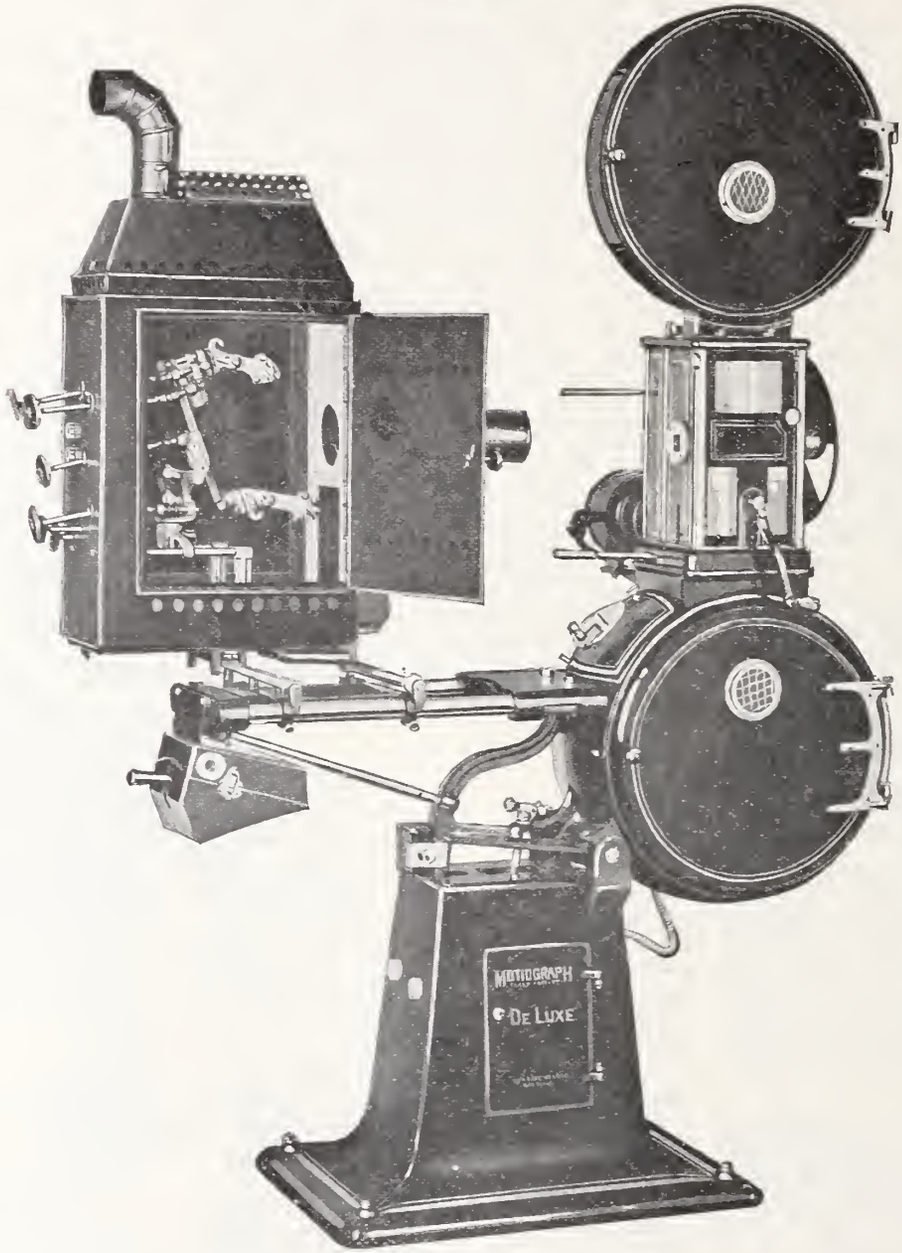
Wigwam Theatre, San Antonio, Tex.

Star Theatre, Chicago, Ill.

Blue Mouse Theatre, Minneapolis, Minn.

Forest Park Theatre, Forest Park, Ill.

New Lorain Theatre, Hoopeston, Ill.



The Fine Performance of THE NEW MOTIOGRAPH DE LUXE Proves Its Higher Value

This is made perfectly plain in the reports coming in every day from users, from all parts of the country.

Ask the exhibitors who own them. You will find a partial list on this page.

Loew's Dayton Theatre, Dayton, Ohio

Turner & Dahnken Theatre, Oakland, Cal.

Commodore Theatre, Chicago, Ill.

World Theatre, Omaha, Neb.

Colonial Theatre, Milwaukee, Wis.

Senate Theatre, Chicago, Ill.

American Theatre, Bonham, Tex.

Pearl Theatre, San Antonio, Tex.

Crown Theatre, Chicago, Ill.

Harmony Theatre, Detroit, Mich.

Ideal Theatre, Omaha, Neb.

Lyric Theatre, Chicago, Ill.

Liberty Theatre, Pittsburgh, Pa.

Royal Theatre, Detroit, Mich.

Garden Theatre, Canton, Ill.

Royal Theatre, San Antonio, Tex.

Strand Theatre, Clinton, Iowa

Empress Theatre, Omaha, Neb.

Majestic Theatre, Sheboygan, Wis.

Macomb Theatre, Mt. Clemens, Mich.

Karlov Theatre, Chicago, Ill.

Strand Theatre, San Francisco, Cal.

Rose Theatre, Chicago, Ill.

Capitol Theatre, Detroit, Mich.

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NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - TECHNICAL EDITOR

The Lafayette Square, Buffalo's New $2,500,000 Theatre

Has Seating Capacity of 3182 and Embraces Many Commendable Features

BUFFALO'S newest and largest theatre is the Lafayette Square, erected by the Monument Theatre corporation at a cost of $2,500,000, which includes the business block adjoining. Leon H. Lempert & Son of Rochester were the architects, and Metz Brothers of Buffalo were the general contractors for the mammoth structure, which has a seating capacity of 3,182 seats on one floor and balcony. Architect Lempert also designed the Shea Hippodrome, Shea Court street theatre, Majestic, Allendale and Strand in Buffalo.

The Lafayette Square occupied the site of the old Lyric and Family theatres on Washington street. The entrance faces on Lafayette square, the center of the downtown section, one block off Main street. The box office is in the outer lobby, which is beautifully finished in marble paneling and the ceiling is beamed, ornamented and decorated in the Adams style, the decorative scheme followed throughout the house. There are two box offices which are built into the side of the outer lobby. Automatic ticket machines are used in the box offices. This outer lobby is beautifully lighted with crystal chandeliers. All the lighting fixtures were especially designed for the Lafayette Square by the Armor Bronze Company of Garwood, N. J. H. I. Sackett Electric Company of Buffalo installed all the lighting fixtures.

The Auditorium

Passing through the large glass doors which separate the outer from the inner lobby, one enters the auditorium proper; a vast expanse of color, roominess, beautiful marble walls, crystal clusters of electric lights, mural paintings, leaded glass and decorated plaster work. The inner lobby walls have been carried up a height of 25 feet. Here also the walls are finished in marble, which is carried up to a line of handsome mural paintings which adorn the upper walls. The ceiling at the top of marble stairs leading to the mezzanine floor, is finished in a dome effect with rich ornamental work and decorations. From the dome is suspended five magnificent crystal chandeliers. The grand staircase to the mezzanine is a classic in marble. Under it is the commodious stairway leading down to the main smoking room, which occupies the entire space under the lobby and outer vestibule. The mezzanine is also reached by a broad stairway leading from the inner vestibule, and both these stairs are equipped with massive light standards placed at each landing in the center of the stairway and giving a beautiful effect.

The theatre auditorium proper is one of the largest in the country, being 110 feet wide and 120 feet long. The walls of the foyer are finished in marble wainscot and pilasters, with tapestry panels and at intervals there are artistic recesses in which are set bronze lighting standards, all the lights being covered with silk shades. The addition of indirect lights in the wall coves and in the leaded glass ceiling domes also lend to the soft and subdued effect.

At the rear of the foyer are the main floor rest room for women and the inner vestibule or lounging room, which is separated from the foyer by a curved partition and is finished in entire keeping with the balance of the theatre. It is artistically furnished and is a popular meeting place for patrons.

Passing down to the front of the orchestra floor, one turns and looks at the balcony and gets an idea of the magnitude of the auditorium, a magnitude that is relieved of all heaviness by the decorative treatment and lines that have been followed.

At the sides are two commodious tiers of private boxes and above the upper tiers is the delicate tracery of the grill work that opens from the organ chambers at these points. Extraordinary care has been taken to allow all the necessary openings for the Wurlitzer organ chambers so that the best possible results may be obtained.

On the arched sounding board and side wall panels are other beautiful mural paintings from the brush of Gustave A. Brand of Chicago, the serior member of the firm of G. A. Brand & Co., which had charge of the decorating. The general color scheme throughout is in soft grays, buffs and rose with polychrome color effects at various points for relief. The ornamental

(Continued on next page)



The exceedingly artistically designed proseenium arch, boxes, stage and organ gratings of the new Lafayette Square theatre, Buffalo, N. Y.



Beautiful mezzanine floor of the Lafayette Square theatre, Buffalo, N. Y., showing marble fenced well, mammoth crystal chandelier and leaded glass dome lights

(*Continued from preceding page*)

plaster work in the building is from the works of William H. Maltby & Sons of Corning.

Mezzanine and Balcony

The first mezzanine is reached either from the lobby or the inner vestibule; it contains, in addition to the vast lounging space, the manager' office, second floor smoking room and women's room, telephone rooms, check room, etc. This mezzanine is also lighted by indirect moulding lights and domes and over the elaborately marble finished center well hangs another crystal lighting fixture of the same beauty as those in the lobby.

Between the first mezzanine and the rear balcony lies the second mezzanine or the balcony. Here there is an additional lounging room for the use of the theatre patrons and also the directors room of the Monument Theatre corporation, a room beautifully paneled in mahogany and furnished elaborately. Here also is the screening room, which is Simplex equipped.

The balcony is reached by easy inclines at the sides, from the first mezzanine, and above the balcony is the great dome with its beautiful decorations and indirect lighting effects; these lights as well as all the other indirect lights on walls and ceilings, and the lights hidden behind the leaded glass domes and panels in the ceilings, are in four colors and are equipped with dimmers, so that the lights can be changed in colors during the performance and graduated in intensity to give the most pleasing results. A Major Pre-Selective System is used.

The novel lighting arrangement for the proscenium arch, sounding board and private box fronts is something entirely new to Buffalo. It consists of X-Ray reflectors set in ornate shells in the balcony front, from which point the entire front of the theatre can be flooded with various colors in lighting and with varying degrees of intensity, without the light sources being visible to the audience.

Provisions for the comfort of the audience have been amply provided for, both as to spacing and the comfort of the chairs themselves. In addition to the chairs in the private boxes, the entire front of the balcony is given over to loges, where those who prefer movable chairs to opera chairs can find their desires fulfilled.

Ventilating System

The heating and ventilating system is of the hot air blast type, the fresh air being drawn through an enormous duct from the outside, then thoroughly washed, heated and distributed at a low velocity throughout the theatre. The temperature of the distributed air is thermostatically controlled at all times so that there is no variation in temperature at any time; during the warm periods of the year the fresh air will be automatically cooled to the desired temperature. Joseph J. Bresnahan of Buffalo installed the heating and ventilating equipment, which consists of two 250-horsepower down shaft Harrisburg Star water tube boilers. The ventilating and air washer apparatus used consists of one duplex Cono. There is a Dal double width fan-vento-heating coil and carrier air washer equipped with automatic humidity control. This unit has a capacity of 74,000 cubic feet of fresh air per minute, allowing 25 cubic feet of fresh air per minute per person when the theatre is entirely filled.

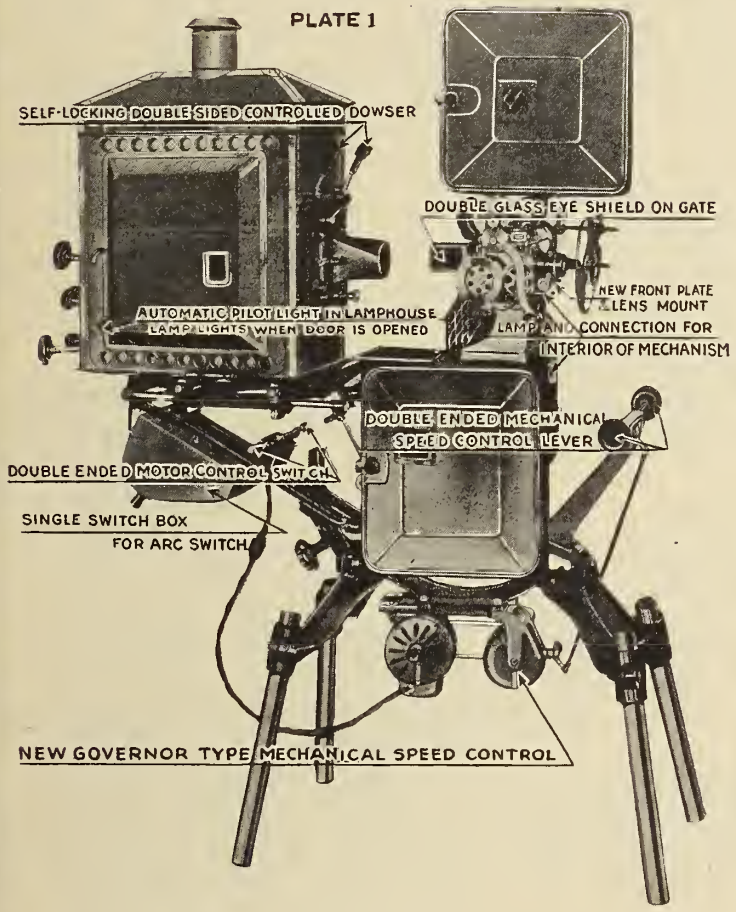
Protected by Sprinklers

The stage of the Lafayette Square is one of the finest from every angle and possible conveniences have been provided for the "folks back stage." The entire building is equipped with automatic sprinkler system, standpipes and alarms, and while the structure is absolutely fireproof, with nothing inflammable in the building, this extra precaution has been provided to make doubly sure of safety at all times.

(*Continued on page* 3072)

POWER'S PROJECTORS

PLATE 1



POWER'S IMPROVEMENTS

Power's 6B Type E
Lamp and Lamp House

Power's Intermittent
Roller Pin Movement

Power's Governor Type
Mechanical Speed Control

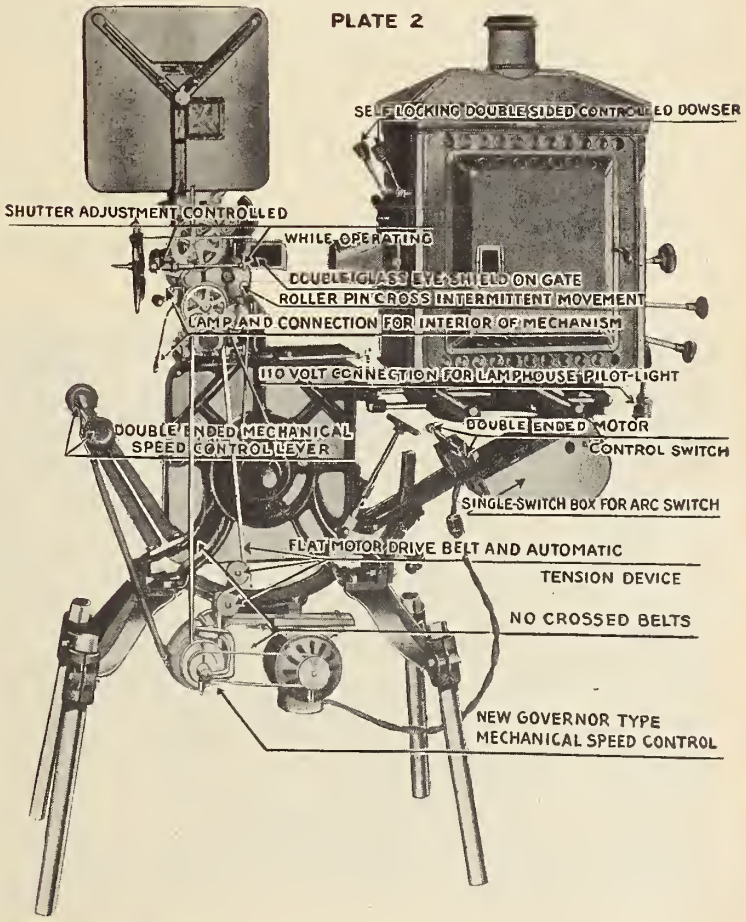
POWER'S PRODUCTS AND IMPROVEMENTS ADOPTED

Power's
Multiple Coil Rheostat

Power's
Type E Spotlight

Power's
G. E. High Intensity
Arc Lamp
and
G. E. Unit for Mazda
Lamps

PLATE 2



NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Lafayette Square Theatre

(Continued from page 3070)

The Lafayette Square is of brick, steel, tile and concrete throughout, the entire auditorium floor where marble is not used, being of fireproof composition. The exits are many and spacious and are to be found at every conceivable point where by any possibility an exit could be introduced.

The booth is equipped with two Simplex high intensity projection machines, 100 amperes; one Brenhert spotlight, one Brenopticon, which is the very latest dissolving stereopticon. There is also a film booth cabinet and every accessory is available for the operators. There is a throw of 142 feet. Al Becker of the Becker Theatre Supply company of Buffalo, installed the booth equipment.

The floors are of Novalith, a composition, beautifully inlaid. Approximately 3,000 square feet of this flooring was used in the theatre. It was laid by John A. Schneider, 128 Urban street, Buffalo.

John J. Wise & Co., Inc., of New York, installed the art marble or Scagliola wainscot throughout the auditorium, mezzanine promenades, passages to balcony and other places.

Imported Marble

The Zero Vale & Brass corporation of Buffalo installed all the stair, box and division rails for the theatre. The architectural marble work was done by Alexander Pelli & Co., of New York. The four different kinds of imported marble, portoro, better known as black and gold, skyros 14, botticino and Belgian black, from the quarries of the old world and the finest grade of Tennessee rose gray and rose pink marble from quarries in this country are used in the Lafayette Square.

The Lackawanna Bridge Works corporation supplied the great steel beams and girders. The master girder weighs 85 tons. It supports the first and second balconies. This girder stretches across the entire width of the house and is in three sections, joined with 9,000 one-inch rivets. It supports an estimated weight of 1,800 tons, but the weight of the balconies with all the seats occupied is only 450 tons. The measure of safety is three to one.

The Machwirth Brothers company of Buffalo did the roofing work. The material used is Actinolite, which gives the roof an appearance of asphalt surfacing. It is rain, snow, storm and sunproof. This company also installed the Fisher ventilators and the Superior skylights.

The big feature of the Lafayette Square is its $50,000 Wurlitzer Hope-Jones organ, which in addition to the tones associated with the pipe organ, contains the following effects: harp, chimes, xylophone, glockenspiel, vibrating bells, sleighbells and drums. Two hundred miles of wire have been used to give the organist control of the various parts, and an electric motor of ten horsepower is required to drive the blower. C. Sharpe-Minor, said to be the most famous motion picture organist in the world, presides at the Lafayette Square instrument. The console is on an elevator. The soloist when playing is raised to the level of the stage. The organ has made a tremendous impression on Buffalo music lovers.

The general contract for the Lafayette Square was handled by Metz Brothers company, 1295 Fillmore avenue, Buzalo. Ground was broken January 2, 1921, and the building, including the ten-story office structure, was completed in a year and a quarter.

Mammoth Sign

The mammoth electric sign on the front of the house, erected by Thomas Cusack Company of Buffalo has 675 Daylo lamps, each of 75 watts intensity. There is a changeable lettter panel of 36 smaller panels, with a border that travels continuously. The electric scroll work burns steadily, with the words photo and play flashing alternately. There is also a program announcement sign.

The lobby and exterior frames were furnished by S. Markendorff, 159 West 23rd street, New York city. The Dwelle-Kaiser company of Buffalo, furnished the glass, mirrors and paints and the H. D. Haylor company, 99 Oak street, Buffalo, the Hartford-Saxony carpets, wall decorations and draperies.

The Buffalo Electric contracting company, J. J. O'Leary, president, were the designers and contractors for the installing of the electric equipment.

The Dictaphone Products corporation of New York has connected all parts of the house with phones. The screen was prepared by the Lee Lash Studios of New York.

Fred M. Shafer is managing director of the Lafayette Square. When 19 years old he was appointed treasurer of the Empire in Indianapolis. Later he was named general manager of the Lenwood Amusement company of that city, the company operating the Gayety, Rialto and Broadway theatres; then he went to Detroit to manage the Washington and Adams theatres for John H. Kunsky. From Detroit he went to New York where he managed the Academy of Music and the Croton and Terminal theatres. William Dyne, formerly at the Capitol in South Park, Buffalo, is assistant to Mr. Shafer.

The policy of the theatre is first run motion pictures and vaudeville. The price scale is as follows: week day matinee, orchestra, 25c.; balcony, 20c.; boxes, 40c.; loges, 40c. Night and all day Saturday, Sunday and holidays, orchestra, 50c.; balcony, 30c.; boxes, 60c.; loges, 60c.—Taylor.

Hempstead's Newest Theatre Simplex Equipped

With five acts of vaudeville and the feature picture, "The World Champion," in which Wallace Reid appears as the star, Calderone's Hempstead Theatre, Hempstead, Long Island, N. Y., opened to a representative audience on Saturday evening, April 29th.

Costing approximately $250,000 and seating 2,000 people, the Hempstead ranks as one of the foremost theatres of to-day. A large pipe organ has been installed for the music lovers and the playing of same will be a part of every performance.

The projection room is equipped with two of the latest model Simplex Projectors with the Simplex Sun-Light high intensity arc lamps which were installed by B. F. Porter, 729 Seventh Avenue, New York City, N. Y. A Westinghouse Generator Set is also part of the projection room equipment and should this fail to work at any time Bell & Howell Compensators have been installed to take its place until repairs on the generator can be made.

A parking space for 1,000 automobiles under the supervision of a special attendant is one of the many unique features of this new picture palace which is under the direction of Mr. S. Calderone. Mr. G. J. Piccione has been appointed manager.



The Lafayette Square theatre, Buffalo, N. Y., embodies many commenda able features. The house has a seating capacity of 3,182. This view of the lobby shows the two box office arrangement with elaborate lighting and fixtures

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You can't play real music on an instrument with two strings—neither can you reproduce the full quality of your negative with only highlights and shadows. You need the full range of Eastman Positive Film halftones that carry quality through to the screen.

Eastman Film, both regular and tinted base is identifiable throughout its entire length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent film margin.

EASTMAN KODAK COMPANY
Rochester, N.Y.

National Anti-Misframe League Forum

Properties of the Component Elements for Projection

Continuation of Motion Picture Projection with Mazda Lamps
by H. H. Madgsick and C. E. Egler, National Lamp Works of G. E. Co.

The Light Source

SINCE the film aperture and projection lens present openings of considerable area, there is no necessity for keeping the light source unduly small. The maximum size of source which can be employed effectively with a given optical system is dependent on the refracting powers of the condensing lens, the size of the aperture opening, the size of the projection lens, and the distance of the aperture from the condensing and projection lenses. A source of size *AB*, Fig. 6, projects a beam *A'B'* at the aperture, all of which passes through; the larger source *CD* will send a greater amount of light through the opening, but the source *EF* produces a beam *E'F'* at the aperture so large that but a small part passes through and the remainder of the light is wasted.

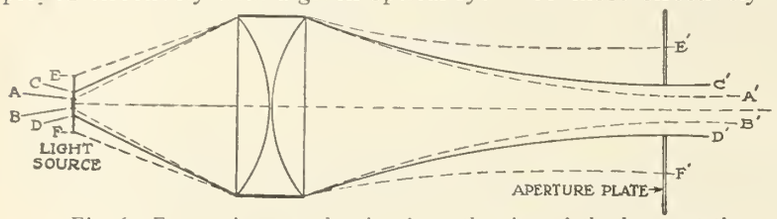


Fig. 6—For a given condensing lens, the size of the beam at the aperture plate is proportional to the size of the light source

The curve of Fig. 7 shows the characteristic relation between source size and screen illumination of an optical system commonly used in motion picture projection. If the energy required for the source is in proportion to the source area, it is evident that each increment in screen illumination is obtained at an increasing cost for energy.

The light source in the Mazda lamp for motion picture projection consists of four parallel segments of coiled tungsten wire. The use of a heavy wire (high current, low voltage) permits more source surface to be placed within the useful source area than is possible when smaller wire sizes (lower current, higher voltage) are used. With the coils aligned in one plane at right angles to the optical axis (the line through the center of the optical units), the light can be most effectively controlled. The distribution curves of Fig. 9 show that the maximum candlepower and a large percentage of the total light can be directed toward the condenser and mirror, and the amount escaping at the sides kept small.

In order to prevent short-circuiting of the filament coils they must be separated, and it is this separation that breaks up the uniformity of the light source and makes necessary the filling in of these spaces by the use of a mirrored reflector.

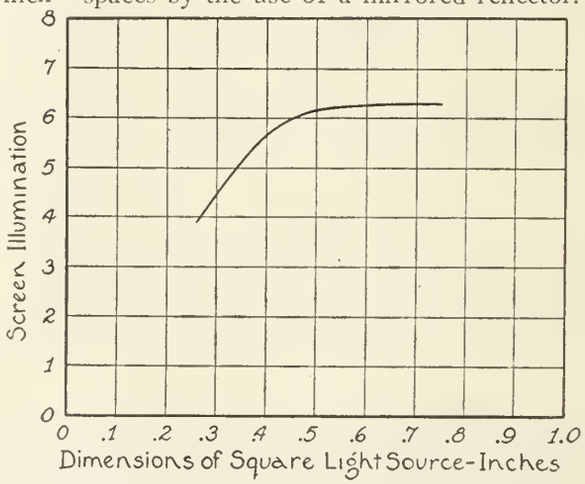
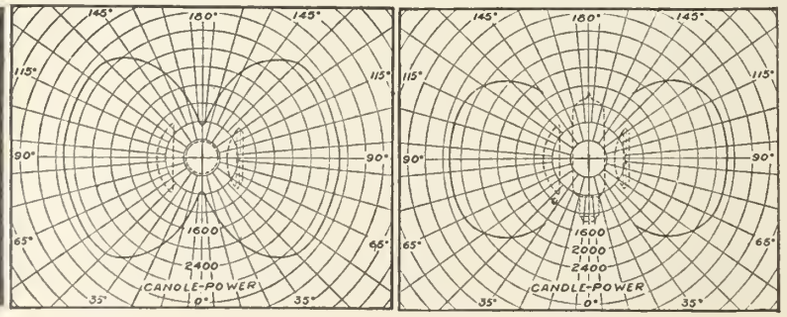


Fig. 7—Characteristic relation between source size and screen illumination for an incandescent lamp motion picture projector

We would be glad to discuss any of the above explanation that is not entirely clear to the readers. Let's hear from the fellows on this.—Editor.



Fig. 8—Filament of the Mazda lamp for motion picture projection (about twice normal size.)



Curve A *Curve B*

Fig. 9—Light distribution from 900-Watt, 30-Ampere Mazda Lamp. A—Distribution in horizontal plane. B—Distribution in vertical plane.

DEAR SIRS:

I am sending you a report which I would like for you to publish. I sent one in the box of film to the exchange and give one to the manager. And he knows how the films come and go. I am in on the bronze button. Write me as soon as I can get mine and I will send you the money.

Yours,
J. G. BUTT,
Glasgow, Ky.

FILM AND PROJECTION ROOM REPORT TALOG THEATRE, GLASGOW, KY. NO.
COMPLAINTS FROM THIS SHIPMENT MUST BE ACCOMPANIED BY THIS REPORT.

DATE 19 :WEATHER OPPOSITION

STARTED :CLOSED :NUMBER SHOWS :TIMES STOPPED

NO.	ATTRACTION	EXCH	IN SP: COND	REMARKS	OUT
A					
B					
C					
D					

List troubles break downs stops, giving each film and machine number-

MAC	ATT	TROUBLE	CAUSE	MAC	ATT	TROUBLE	CAUSE

REMARKS

SIGN PROJ
NIGHT SHOW
CHANGES IN PROGRAM

STARTED :CLOSED :NUMBER SHOWS NO.STOPS
List troubles break downs, stops, giving film and machine numbers

MAC	ATT	TROUBLE	CAUSE	MAC	ATT	TROUBLE	CAUSE

Mac.#1 Condition	:Oil	:Clean	:Conden	:Lense
Mac.#2 Condition	:Oil	:Clean	:Conden	:Lense

REPAIRS, SUPPLIES, NEEDED-LIST EACH DISCRIBING AND GIVING NUMBERS ETC.

FILM INSPECTORS-NOTE FOLLOWING- THE CONDITION YOUR FILM WHEN WE SHIPPED

	REWOUND	NEEDS INSP.	COND. RECIEVED	COND. RETURNED
A				
B				
C				
D				

REMARKS

SIGN PROJ. SUP. MGR.

Gentlemen:

Attached please find my application for membership in the N. A. M. L.

I wish to express my opinion that I feel that this league is just what is needed and trust that all members remember their pledge.

Attached you will find stamps to cover button, also mail me a supply of labels. Thanking you I am,

Sincerely,
H. PEASE,
Centennial Theatre,
Lowell, Wis.

Dear Sir:

I saw your article in MOTION PICTURE NEWS announcing that the N. A. M. L. pins are ready for distribution. Please find the enclosed 25c. for one of these buttons. I will write an article for the Forum later.

Yours truly,
FRED D. YODER, No. 1660,
301 E. High St.,
Salem, Ohio.

(*Continued on page 3078*)

Membership application blank on page 3076

GOERZ

Kino Hypar Lens

has the speed, brilliancy and crisp definition that give results when light conditions are not favorable.

"Ignal" Condensers

resist heat and eliminate the annoyance and expense that the old type of condenser has caused you.

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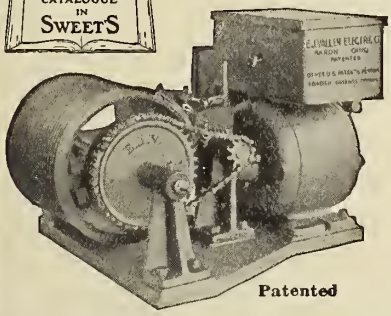
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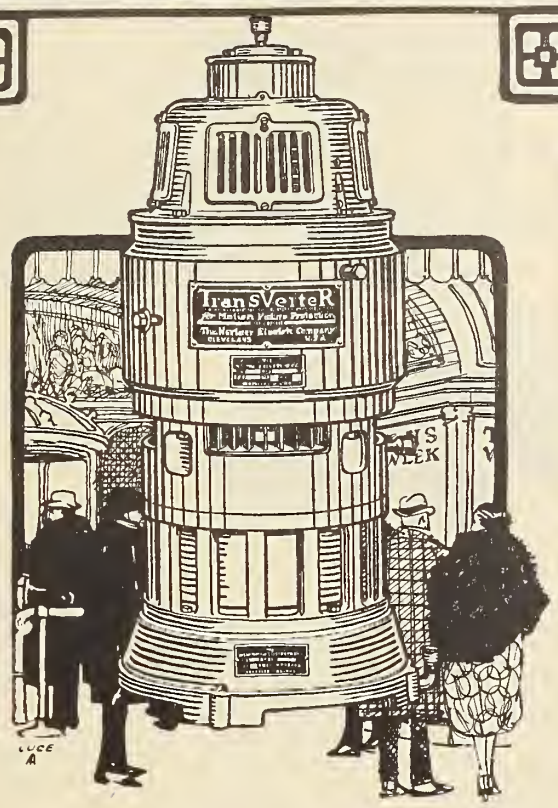
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COOLING

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The Series Arc M-G Set that Produces Perfect Arcs.

TransVerteR is the original series arc motor generator and in actual service has established itself as the standard M-G set of the motion picture industry.

TransVerteR changes Alternating Current to Constant Current D. C., furnishing light of increased candlepower and unvarying intensity, that can be easily directed and controlled.

TransVerteR gives a perfect arc, perfect light, and a perfect dissolve of the picture which assures pleased and regular patrons through improved projection.

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CLEVELAND, O.

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There has never been an advertising medium devised by the theatre manager that creates the interest, attracts the attention and "gets results" like advertising toy balloons.

They will successfully "*put over*" any serial comedy or feature picture at about 25% of the cost of any other method you ever used.

You know that the children will go many blocks out of their way to get a free balloon. *You* get their admission and *they* carry *your* advertisement away with them out on the streets, where everyone sees it, into the homes, where you want it.

Many sizes and styles to select from ranging in price from $16.00 to $30.00 per M. Printed with your advertisement.

We also manufacture a beautiful line of "gold and silver" balloons for high class functions. Souvenirs, cabarets, dinners, receptions and producing companies.

Samples by mail, 15c to pay postage, packing, etc., etc.

THE NOVELTY RUBBER SALES CO.
AKRON, OHIO

Josiah Partridge & Sons Co. Marketing New Patented Theatre Chair

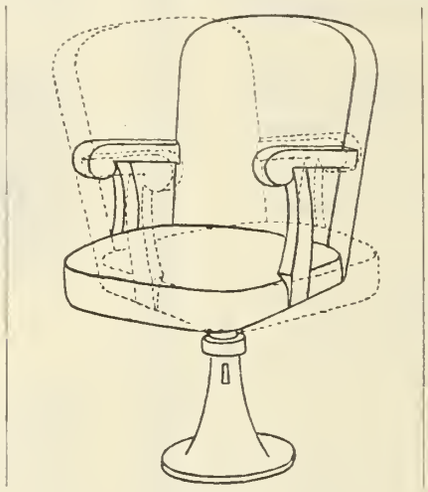
Josiah Partridge & Sons Company, Inc., of 47 West 34th Street, New York City, one of the oldest furniture houses in the country, are now manufacturing and marketing a new type of chair for theatres and motion picture houses. This chair is called the Mov-Ezy and is described in a single phrase by their slogan "Mov-Ezy Means Ease at the Movies." Further remarks are:

"The Mov-Ezy comes in answer to a long felt need. It eliminates the annoyance, inconvenience, and interruptions occasioned by late arrivals endeavoring to get to their chairs by climbing and stumbling over persons already seated. A quarter turn of the chair, without the necessity of its occupant rising, provides ample passage space. Mov-Ezy chairs always maintain perfect alignment except when intentionally swung to one side. They are noiseless.

"Mov-Ezy chairs are individual chairs, each with two arm rests. They are roomy, comfortable and convenient, presenting a splendid and distinctive appearance, allowing each person a maximum of freedom of movement, yet taking up no more actual floor space than the old fashioned cramping and immovable type. It requires less time to fill and empty a theatre where they are installed, besides improving sanitation and cleaning facilities.

"The Mov-Ezy has been subjected to exhaustive tests under actual working conditions before being placed on the market. These tests have proved conclusively the popularity of Mov-Ezy chairs with motion picture patrons who appreciate the comfort that these luxurious chairs afford. Noise and obstructed view of the screen have been reduced to a minimum by this new type of chair, which is now on display in the company's show rooms at 47 West 34th Street, New York. Any theatre owner or manager who is equipping a new theatre or is dissatisfied with his present seating arrangements should look over carefully the Mov-Ezy display. It gives an excellent idea of what can be done with this latest theatre development.

"Mov-Ezy chairs come in a wide variety of desirable types designed to harmonize with any scheme of interior decoration, yet they cost no more than other chairs made from the same quality of materials. They are patented in the United States and foreign countries."



Showing the action of the "Mov-Ezy" theatre chair

Color Lighting in Theatres

The magic of ever changing color harmonies is secured through a system of lighting from concealed sources with all lights operated through dimmers. The Pantheon Theatre, Chicago, has installed such a system of cove lighting; the cove is used to conceal the source of the color lighting so effectively employed to display the beauty of the interior decorations.

A series of powerful reflectors fitted with clear bulb electric lamps is built in the cove. Colored screens, red, blue and green are alternated over the reflectors to produce color lighting. Every fourth reflector in the series is without a color screen, this being used to give the clear white light.

It is important that all colored lighting circuits and desirable, at least, that the white light circuit be connected through a dimmer equipment. Only by the mixing of color as accomplished by dimmers—increasing one color, diminishing another, as an artist would mix his color pigments—can the utmost value be realized from this equipment.—I. E. S. Transactions.

La Porte Theatre Company Building

A Sommerfield, president of the La Porte Theatre Company, La Porte, Ind., promises a new theatre to La Porte. Ground will be broken within thirty days for a $500,000 theatre.—Fowler.



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New members, send in twenty-five cents for membership button

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Home Address.....

Theatre.....

Name and Address of Theatre Manager.....

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N A M L

THE STATE
JERSEY CITY, N. J.
Another Representative American Theatre
OPENS WITH
RAVEN HAFTONE SCREEN
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200 ft. New Universal with Automatic Dissolving Shutter, complete ball bearing model. Bass price.....$399.00.

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SPOT
YOUR PICTURES WITH A
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Prism Binocular
Use a prism binocular and be sure your pictures are absolutely in focus.
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made a great sensation by the wonderful results they produced on the screen, but those earlier lenses were not quite as good as the perfect lenses we are now making.

The lenses we make today are made by an improved formula insuring an absolutely flat field with uniformity of definition and the greatest luminosity yet obtained in lenses of this type, with all the brilliancy of image and fidelity of tone gradation for which our lenses are famous.

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WE buy used portable suitcase and professional moving picture machines. Highest prices paid. What have you for sale? Monarch Theatre Supply Co., 724 So. Wabash Avenue, Chicago, Ill.

HARPIST wants theatre engagement. D. Asselta, 602 Albany Street, Utica, N. Y.

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RADIO-MAT PATENTED
RADIO-MAT SLIDE CO. MAKERS
TALK from your screen
WITH your quickly
TYPEWRITTEN MESSAGES
60 RADIO MAT SLIDES $2.
Accept no Substitute.
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PHONE BRYANT 3605
UNIQUE SLIDE CO. INC.
Highest Quality Lantern Slides
717 SEVENTH AVE., NEW YORK.

N. A. M. L. FORUM

(*Continued from page* 3074)

DEAR EDITOR:

Just a few lines to let you know I am still holding my promise. Have received the button all okay. I am going to tell you something about my operation room. I have two Power's machines, one 6A—5 old model. They are in very bad condition. Keep me repairing them as you know how old machines are. We are figuring on buying two new Power's 6B machines. Then I will have a perfect cinch. Please send me some labels by return mail. If you do not have them in stock please let me know and please write me where I can get a slide.

Again thanking you for the button, I remain,

G. J. THOMAS, No. 1674,
Bedford Theatre,
Bedford, Va.

Dear Ed.:

Inclosed find application for membership in the N. A. M. L. I have neglected to join the league until now. I realize the good it will do the industry if every projectionist will join.

Very truly,
A. M. BROWN,
Regent Theatre, Cedar Falls, Iowa.

Dear Editor:

Just a few lines to let you know I am a member of the N. A. M. L. and it is a pretty nice thing. It wouldnt be a bad idea if all the operators would join the league, for I think it is a good thing.

Yours very truly,
PHILLIP A. DAMORE, No. 1521,
Adelphia Theatre, Raynoldsville, Pa.

DEAR ED:

It's been a long time since I wrote, but will write today to let you know that I am still alive and on the job, and hope you are the same.

I thought I would write now for a bronze button, before they are all gone. Please send me one and I will send you the money when I get it. Also send me a new supply of labels and membership card, as I lost the one I received from you.

DEAR ED:

I received my membership card and labels some time ago. I must say I am glad to be a member. I am sending 25c in coin for one of the new membership buttons.

Yours for better projection,
LEROY A. EDMONDS, No. 1692,
Kansas Censor Board,
Kansas City, Kansas.

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(1765)	Lloyd Anderson	Conway, Ark.
(1766)	Clarence Blagg	Jonesboro, Ark.
(1767)	Wm. G. Elliott	Balboa, Canal Zone
(1768)	C. S. Hough	Dunnellon, Fla.
(1769)	Clyde Gruhler	Kellogg, Ida.
(1770)	Hubert Walsh	Hoopeston, Ill.
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(1790)	Ben Kubly	Monroe, Wis.

Marines Use Behlen Signals

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Office of the Post Chaplain
MARINE BARRACKS
Quantico, Va.
March 12, 1922

C. C. Rush Enterprises
Greenville, South Carolina

Gentlemen: We have installed the two Behlen Signals purchased from you and find them entirely satisfactory. In fact, I would not be without them after watching the results. We are running a changed program every night in the week of first run pictures for the four thousand marines here, and it is not practical for me to go over each picture to learn the final scenes and fade-outs. I have in the past found it necessary to use punch holes, but your signal makes that unnecessary and the changes are far better.

With sincere wishes for your success with this dandy little article, I am.

Very truly yours,
(Signed) Bernard M. Rowold,
U. S. Marines.
Chief Projectionist.

Powers or Simplex
Each $7.50

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We rent lists of or address contemplated of existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving of from 20 to 50% in postage, etc.

MOTION PICTURE DIRECTORY CO.
244 West 42nd St. *Phone, Bryant 8138* New York
Addressing *Printing*

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed By	Length	Reviewed
Any Night	Special Cast	East Coast Prod.-S.R.	5 reels	Mar. 18
Belle of Alaska	Special Cast	Amer. Releasing	5 reels	Apr. 29
Blaze Away	Big Boy Williams	Herbst-Lorenzo-S. R.	5 reels	Apr. 1
Bluebeard, Jr.	Special Cast	Amer. Releasing	5 reels	May 20
Bobbed Hair	Wanda Hawley	Paramount	5 reels	Apr. 1
Boy Crazy	Doris May	R-C Pictures	5 reels	Mar. 11
Come On Over	Colleen Moore	Goldwyn	5 reels	Mar. 25
Cradle Buster, The	Glenn Hunter	Amer. Releasing	6 reels	May 20
Cub Reporter, The	Richard Talmadge	Goldstone-S. R.	5 reels	
Dangerous Little Demon	Marie Prevost	Universal	5 reels	Mar. 18
Daring Danger	Special Cast	Amer. Releasing	5 reels	
Don't Doubt Your Wife	Leah Baird	Assoc. Exhib.	5 reels	Mar. 25
Elope If You Must	Eileen Percy	Fox	5 reels	April 1
Extra, Extra	Walker-Murphy	Fox	5 reels	Mar. 21
Fire Bride, The		Wid Gunning	5 reels	April 1
Fool's Paradise	Special Cast	Paramount	8 reels	Jan. 21
Forever	Special Cast	Paramount	7 reels	Oct. 29
Glass Houses	Viola Dana	Metro	5 reels	Feb. 25
Heart Specialist, The	Mary Miles Minter	Paramount	5 reels	April 1
Her Husband's Trade-mark	Gloria Swanson	Paramount	5 reels	Mar. 4
I Can Explain	Gareth Hughes	Metro	5 reels	Feb. 25
Innocent Cheat, The	Special Cast	Arrow-S. R.	5 reels	
Insinuation		Rus. Clark Syn.-S. R.	5 reels	
Iron to Gold	Dustin Farnum	Fox	5 reels	Mar. 25
Island Wives	Corinne Griffith	Vitagraph	5 reels	Apr. 1
Isle of Zorda	Special Cast	Pathe		Mar. 25
Jan of the Big Snows	Special Cast	Amer. Releasing	5 reels	
Lady Godiva	Special Cast	Assoc. Exhib.	6 reels	Mar. 25
Love's Masquerade	Conway Tearle	Selznick	5 reels	Apr. 22
Lying Truth	Special Cast	Amer. Releasing	5 reels	Apr. 29
Man Who Smiled, The	Special Cast	First National	5 reels	
Miss Paul Revere	Special Cast	Rus. Clark Syn.-S. R.		
Mistress of the World	Special Cast	Paramount	20 reels	Mar. 18
Night Riders, The	Special Cast	Second Nat.-S. R.		Apr. 29
Pardon My Nerve	Chas. (Buck) Jones	Fox	5 reels	Mar. 4
Ragged Heiress	Shirley Mason	Fox	5 reels	Mar. 25
Rangeland	Neal Hart	Wm. Steiner-S. R.	5 reels	Mar. 25
Rounding Up of the Law	Big Boy Williams	Aywon-S. R.	5 reels	
Stage Romance, A	William Farnum	Fox	7 reels	Feb. 25
Tangled Trails	Neal Hart	Wm. Steiner-S. R.	5 reels	
Tracked to Earth	Frank Mayo	Universal	5 reels	Feb. 25
Travelin' On	William S. Hart	Paramount	5 reels	Mar. 4
Vermillion Pencil, The	Sessue Hayakawa	R-C	5 reels	Mar. 18
Wild Honey	Priscilla Dean	Universal		Mar. 11
Wise Kid, The	Gladys Walton	Universal	5 reels	Mar. 4
Woman, Wake Up	Florence Vidor	Assoc. Exhib.	6 reels	Mar. 4
World's Champion, The	Wallace Reid	Paramount	5 reels	Mar. 11
Yankee Doodle, Jr.	Special Cast	Burnside-S. R.	5 reels	Mar. 25

APRIL

Feature	Star	Distributed By	Length	Reviewed
Alias Phil Kennedy	Special Cast	Wid Gunning	5 reels	
Angel of Crooked Street, The	Alice Calhoun	Vitagraph	5 reels	Apr. 29
Arabian Love	John Gilbert	Fox	5 reels	Apr. 15
Bear Cat, The	Hoot Gibson	Universal	5 reels	Apr. 8
Blonde Vampire, The	Jacia Mooers	Wid Gunning	5 reels	
Bootleggers, The	Special Cast	Wid Gunning	5 reels	Apr. 15
Border Scouts	Bert Hall	State Rights	5 reels	Apr. 22
Bought and Paid For	Special Cast	Paramount		Mar. 25
Channing of the North-west	Eugene O'Brien	Selznick	5 reels	May 6
Cradle, The	Ethel Clayton	Paramount	5 reels	Apr. 1
Crimson Challenge, The	Dorothy Dalton		5 reels	Apr. 22
Destiny's Isle	Special Cast	Amer. Releasing	6 reels	
Deuce of Spades	Charles Ray	First National	6 reels	May 13
Devil's Pawn, The	Pola Negri	Paramount	5 reels	May 20
Face Between, The	Bert Lytell	Metro	6 reels	Mar. 25
Fascination	Mae Murray	Metro	6 reels	Apr. 29
Fair Lady	Special Cast	United Artists		
False Fronts	Special Cast	Amer. Releasing	6 reels	Mar. 11
Find the Woman	Special Cast	Paramount	6 reels	Apr. 29
First Woman, The	Mildred Harris	R-C	5 reels	Apr. 29
Free Air	Special Cast	Hodkinson	5 reels	Apr. 15
Gas, Oil, Water	Charles Ray	First National	5 reels	Apr. 15
Good Provider, The	Special Cast	Paramount		Apr. 22
Greater Duty, The	Special Cast	East Coast Prod.-S.R.	5 reels	
Green Temptation, The	Betty Compson	Paramount		Apr. 1
Gypsy Passion	Special Cast	Vitagraph	6 reels	Apr. 8
Heart of a Texan, The	Neal Hart	Wm. Steiner-S. R.	5 reels	
Hidden Woman, The	Special Cast	Amer. Releasing	5 reels	
Impulse	Neva Gerber	Arrow-S. R.	5 reels	
In Self Defense	Special Cast	G. H. Hamilton-S. R.	6 reels	May 13
Is Matrimony a Failure?	Special Cast	Paramount	5 reels	Apr. 22
Kisses	Alice Lake	Metro	6 reels	Mar. 25
Lariat Thrower, The		W. M. Smith-S. R.	5 reels	
Lonesome Corners	Special Cast	Assoc. Exhib.	5 reels	
Love Slave, The	Lucy Lorraine	Russell Clark-S. R.	6 reels	
Lure of Gold	Neal Hart	Wm. Steiner-S. R.	5 reels	
Madness of Love, The	Special Cast	Wid Gunning	5 reels	
Man From Downing Street, The	Earle Williams	Vitagraph	5 reels	Apr. 15
Man Under Cover, The	Herbert Rawlinson	Universal	5 reels	Apr. 15
Man's Law and God's	Special Cast	Amer. Releasing	5 reels	
Masquerader, The	Guy Bates Post	First National	6 reels	
My Old Kentucky Home	Special Cast	Amer. Releasing	6 reels	May 6
Pasteboard Crown, A	Special Cast	Asso. Exhib.	6 reels	May 27
Pillagers, The	Special Cast	Amer. Releasing	5 reels	
Queen of the Turf	Special Cast	R-C	5 reels	May 20
Reckless Youth	E. Hammerstein	Selznick	5 reels	Apr. 15
Sheik's Wife, The	Special Cast	Vitagraph		Mar. 18
Silent Vow, The	Wm. Duncan	Vitagraph	5 reels	Apr. 15
Sisters	Special Cast	Amer. Releasing	7 reels	Apr. 15
Sleepwalker, The	Constance Binney	Paramount	5 reels	Apr. 15
So This Is Arizona	Special Cast	W. M. Smith-S. R.	5 reels	
Soul of a Woman	Jane Novak	Assoc. Photoplays	5 reels	
Spanish Jade, The	Special Cast	Paramount	6 reels	May 13
Sunshine Harbor	Margaret Beecher	Assoc. Exhib.	6 reels	
Table Top Ranch	Neal Hart	Wm. Steiner-S. R.	5 reels	
Three Buckaroos, The	Special Cast	Amer. Releasing	5 reels	
Through a Glass Window	May McAvoy	Paramount	5 reels	Apr. 15
Too Much Business	Special Cast	Vitagraph	5 reels	Apr. 15
Trail's End		W. M. Smith	5 reels	
Truthful Liar, The	Wanda Hawley	Paramount	5 reels	Apr. 29
Two Orphans	Foreign Cast	Russell Clark-S. R.	6 reels	
Up and Doing	Tom Mix	Fox	5 reels	Apr. 8
West of the Pecos	Neal Hart	Wm. Steiner-S. R.	5 reels	
When Knights Were Bold	Special Cast	G. H. Hamilton-S. R.	5 reels	
Why Not Marry?	Margery Wilson	Nat. Exchanges-S. R.		
Woman He Married, The	Anita Stewart	First National	6 reels	
Woman's Side, The	Kath'rine M'D'nald	First National	5 reels	Apr. 29
Woman's Woman	Special Cast	Rus. Clark Syn.-S. R.	5 reels	
Wonderful Wife, A	Miss DuPont	Universal	5 reels	Apr. 29
Worldly Madonna, The	C. Kimball Young	Equity—S. R.		May 13
Your Best Friend	Vera Gordon	Warner Bros.—S. R.	5 reels	Apr. 15

MAY

Feature	Star	Distributed By	Length	Reviewed
Angel Citizens	Franklyn Farnum	W. M. Smith Prod.	5 reels	
Bachelor Daddy, The	Thomas Meighan	Paramount	5 reels	May 6
Back to Yellow Jacket	Special Cast	Arrow-S. R.	5 reels	
Beauty Shop, The	Raymond Hitchcock	Paramount	6 reels	May 20
Beauty's Worth	Marion Davies	Paramount	6 reels	Apr. 8
Beyond the Rocks	Gloria Swanson	Paramount	6 reels	May 13
Brenda's Heritage	Special Cast	Second National	5 reels	
Dollar Devils	Special Cast	Wid Gunning	5 reels	
Don't Write Letters	Gareth Hughes	Metro	6 reels	May 13
Evidence	E. Hammerstein	Selznick	5 reels	
Fighting Streak, The	Tom Mix	Fox	5 reels	May 13
Fools First	Special Cast	First National	5 reels	May 27
Gay and Devilish	Doris May	R-C Pictures	6 reels	May 27
Glory of Clementine, The	Pauline Frederick	R-C	5 reels	
Grandma's Boy	Harold Lloyd	Assoc. Exhib.	5 reels	
Gray Dawn, The	Special Cast	Hodkinson	6 reels	May 6
Great Alone, The	Monroe Salisbury	Amer. Releasing	6 reels	
Hate	Alice Lake	Metro	6 reels	May 13
Head Over Heels	Mabel Normand	Goldwyn	5 reels	May 13
His Wife's Husband	Betty Blythe	Amer. Releasing	5 reels	May 20
Infidel, The	K. MacDonald	First National	6 reels	Apr. 22
Kissed	Marie Prevost	Universal	5 reels	
Light in the Dark, The	Hope Hampton	First National	6 reels	
Locked Out	Alice Calhoun	Vitagraph	5 reels	
Man From Beyond, The	Houdini	Houdini Pictures Corp.—S. R.	5 reels	Apr. 15
Man From Hell's River	Irving Cummings	Irving Lesser-S. R.	5 reels	Apr. 15
Man From Home, The	Special Cast	Paramount	6 reels	May 13
Man Who Married His Own Wife, The	Frank Mayo	Universal	5 reels	May 6
Man Worth While, The	Romaine Fielding	R. Clark Syn.—S. R.	6 reels	
Me and My Gal	Special Cast	Amer. Releasing	5 reels	
Men of Zanzibar	Wm. Russell	Fox	5 reels	
Missing Husbands	Special Cast	Metro	5 reels	May 27
Mohican's Daughter, The	Special Cast	Amer. Releasing	5 reels	
Money to Burn	William Russell	Fox	5 reels	Apr. 22
My Wild Irish Rose	Special Cast	Vitagraph	6 reels	
No Trespassing	Irene Castle	Hodkinson	6 reels	Apr. 29
North of the Rio Grande	Holt-Daniels	Paramount	6 reels	May 27
Orphan of the Ghetto	Special Cast	Arista-S. R.	5 reels	
Ordeal, The	Agnes Ayres	Paramount	6 reels	May 13
Prisoner of Zenda, The	Special Cast	Metro	8 reels	May 6
Real Adventure, The	Florence Vidor	Assoc. Exhib.	6 reels	
Reported Missing	Owen Moore	Selznick	6 reels	Apr. 22
Ridin' Wild	Roy Stewart	Irving Lesser-S. R.	5 reels	May 13
Rose of the Sea	Anita Stewart	First National	5 reels	
Second Hand Rose	Gladys Walton	Universal	5 reels	May 13
Seeing's Believing	Viola Dana	Metro	6 reels	Apr. 8
Shackles of Gold	Wm. Farnum	Fox	7 reels	May 20
Sheik of Araby, The	A. B. Warner	R-C (Reissue)	5 reels	
Silas Marner	Special Cast	Assoc. Exhib.	6 reels	June 3
Step On It	Hoot Gibson	Universal	5 reels	
Strange Idols	Dustin Farnum	Fox	5 reels	
Tracks	Special Cast	Assoc. Exhib.	5 reels	
Trail of Hate, The	Big Boy Williams	Lorenzo-S. R.	5 reels	
Very Truly Yours	Shirley Mason	Fox	5 reels	May 20
Watch His Step	Richard Talmadge	Goldstone-S. R.	5 reels	May 13
Western Speed	Chas. Jones	Fox	5 reels	May 13
When Romance Rides	Special Cast	Goldwyn	5 reels	
White Masks	Franklyn Farnum	W. M. Smith Prod.	6 reels	
Wife Trap	Mia May	Paramount	6 reels	May 13
Without Fear	Pearl White	Fox	6 reels	Apr. 29
Yellow Men and Gold	Special Cast	Goldwyn	6 reels	Apr. 8
Yellow Stain, The	John Gilbert	Fox	5 reels	

JUNE

Feature	Star	Distributed By	Length	Reviewed
Across the Continent	Wallace Reid	Paramount	6 reels	May 6
Afraid to Fight	Frank Mayo	Universal	5 reels	
Always the Woman	Betty Compson	Goldwyn	5 reels	
Barb-Wire	Jack Hoxie	Sunset-S. R.	5 reels	
Black Bag, The	Herbert Rawlinson	Universal	5 reels	
Blue Blood	Alice Calhoun	Vitagraph	6 reels	
Bring Him In	Special Cast	Chas. Miller Prod.	5 reels	
Broken Shadows	Special Cast	Second National-S. R.	5 reels	
Cloudhurst	Bombadier Billy Wells	Lee-Bradford-S. R.	5 reels	
Daddy's Love	Special Cast	Roy H. Klumb Prod.	5 reels	
Don't Blame Your Children	Special Cast	Wid Gunning	5 reels	
Don't Weaken	Irene Castle	Hodkinson	7 reels	
Eternal Flame, The	Norma Talmadge	First National	6 reels	
Eyes of the Mummy	Pola Negri	Paramount	5 reels	
Fatal Marriage, The	Reid-Gish	R-C (Reissue)	5 reels	
Five-Dollar Baby, The	Viola Dane	Metro	6 reels	
Forget Me Not	Gareth Hughes	Burston-S. R.	5 reels	
Golden Dreams	Special Cast	Goldwyn	6 reels	
Her Man	Special Cast	First National	6 reels	
Her Night of Nights	Marie Prevost	Universal	5 reels	
Hurricane's Gal	Dorothy Phillips	First National	6 reels	
I Am the Law	Special Cast	Affil. Dist.-S. R.	7 reels	May 27
Isle of Doubt	Wyndham Standing	Prod. Security-S. R.	5 reels	
John Smith	Eugene O'Brien	Selznick	5 reels	
Lost and Found	Jackie Coogan	First National	5 reels	
Love Nest, The	Special Cast	Wid Gunning	5 reels	
Monte Cristo	Special Cast	Fox	10 reels	Apr. 8
Mr. Barnes of New York	Tom Moore	Goldwyn	5 reels	Apr. 29
Mr. Pim Passes By	Special Cast	Sec. National-S. R.	6 reels	
Mrs. Dane's Confession	Special Cast	Wid Gunning	6 reels	
One-Eighth Apache	Roy Stewart	Arrow-S. R.	5 reels	
Our Leading Citizen	Thomas Meighan	Paramount	6 reels	
Over the Border	Betty Compson	Paramount	6 reels	
Price of Youth, The	Neva Gerber	Arrow-S. R.	5 reels	
Primitive Lover, The	C. Talmadge	First National	6 reels	
Queen of the Moulin Rouge, The	Special Cast	Pyramid	6 reels	
Serving Two Masters	Josephine Earle	Lee-Bradford-S. R.	5 reels	
Sherlock Brown	Bert Lytell	Metro	6 reels	
Skin Deep	Special Cast	First National	6 reels	
Son of the Wolf	Special Cast	R-C	5 reels	
Smudge	Charles Ray	First National	6 reels	
They Like 'Em Rough	Viola Dana	Metro	6 reels	
Trap, The	Lon Chaney	Universal	6 reels	May 13
Trouble	Jackie Coogan	Sol Lesser	6 reels	
Virgin's Sacrifice, A	Corinne Griffith	Vitagraph	6 reels	May 13
Way of a Man, The	Josephine Earle	Lee-Bradford-S. R.	5 reels	
White Faith	Hope Hampton	First National	5 reels	
White Hell	Special Cast	Bartlett Prod.-S. R.	5 reels	
Wolf's Fang, The	Wilfred Lytell	Producers Security	5 reels	
Woman Breed, The	Pauline Frederick	R.-C. Pictures	6 reels	
Woman Conquers, The	Kath'rine M'D'nald	First National	5 reels	
Woman Who Walked Alone, The	Dorothy Dalton	Paramount	5 reels	

Comedy Releases

Feature	Star	Distributed By	Length	Reviewed
Anvil Chorus, The	Snub Pollard	Pathe	1 reel	Apr. 15
Any Old Port		Educational	2 reels	
Back Yard, The	Jimmy Aubrey	Vitagraph	2 reels	
Barnstormer, The		Fox	2 reels	
Blacksmith, The	Buster Keaton	First National	2 reels	
Broker, The	Lupino Lane	Fox	3 reels	
Circus Clowns	Baby Peggy	Universal	2 reels	Feb. 11
Cold Feet		Educational	2 reels	Apr. 22
Coming and Going	Vernon Dent	Folly-Pacific	1 reel	
Danger		Educational	2 reels	Apr. 29
Cops	Buster Keaton	First National	2 reels	
Dark Horse, A		Universal	2 reels	
Days of Old	Snub Pollard	Pathe	1 reel	
Don't Be Foolish		C. B. C.-S. R.	2 reels	
Easy to Cop		Universal	1 reel	
El Toro		Fox	2 reels	
Fair Enough		Educational	2 reels	Apr. 22
Fat and Sassy	Vernon Dent	Folly-Pacific	1 reel	
For Love of Money		First National	2 reels	
Full of Pep	Snub Pollard	Pathe	1 reel	Apr. 22
Gay Deceiver, The		Universal	1 reel	
Gee Whiskers	Neely Edwards	Universal	1 reel	Apr. 13
Get the Hook	Vernon Dent	Folly-Pacific	1 reel	
Golf Insect, A		Universal	1 reel	
Gymnasium Gym	Billy Bevan	First National	2 reels	
Hands Up	Geo. Ovey	Folly-Pacific	1 reel	
Hard Luck	Buster Keaton	Metro	2 reels	
Hennessy of the Mounted	Geo. Ovey	Folly-Pacific	1 reel	
Holding His Own	Geo. Ovey	Folly-Pacific	1 reel	
Hot Dog	Clyde Cook	Fox	2 reels	
Hot Off the Press	Snub Pollard	Pathe	1 reel	Apr. 1
Hound of Tankerville	Otis Harlan	Educational		
In at the Finish	Vernon Dent	Folly-Pacific	1 reel	
Ladies Man, A	Bull Montana		3 reels	
Late Hero, The	Geo. Ovey	Folly-Pacific	1 reel	
Little Miss Mischief	Baby Peggy	Pathe	2 reels	
Little Rascal, The		Universal	2 reels	
Mile a Minute Mary	Dorothy Devore	Educational	2 reels	
Movie Mix-Up, A	Roy Atwell	Universal	1 reel	
Mummy's Nightmare	Geo. Ovey	Folly-Pacific	1 reel	
My Wife's Relations	Buster Keaton	First National	2 reels	
Mysterious Stranger	Jimmy Aubrey	Vitagraph	2 reels	
Nobody Home	Geo. Ovey	Folly-Pacific	1 reel	
No Brains	Harry Sweet	Universal	2 reels	Apr. 29
Now or Never	Vernon Dent	Folly-Pacific	1 reel	
Off His Beat		Universal	2 reels	
On Patrol		First National	2 reels	
On the Jump	Vernon Dent	Folly-Pacific	1 reel	
One Horse Town	Harry Sweet	Universal	2 reels	Apr. 1
One Stormy Knight	Dorothy Devore	Educational		Feb. 4
Our Gang	Snub Pollard	Pathe	1 reel	
Pay Day	Charles Chaplin	First National	2 reels	Apr. 13
Poor Boy	Lloyd Hamilton	Educational	2 reels	
Rag Doll, A		Educational	2 reels	
Rainmaker, The	Lloyd Hamilton	Educational	2 reels	
Shaky Family Tree, A		Universal	1 reel	
Sheik, The		Fox	2 reels	
Sic 'Em Brownie		Universal	2 reels	
Sleeping Sickness	Vernon Dent	Folly-Pacific	1 reel	
Sleepyhead, The	Harry Sweet	Universal	2 reels	
Special Delivery	Al St. John	Fox	2 reels	
Spooks		Educational	2 reels	
Stage Struck	Snuh Pollard	Pathe	1 reel	Feb. 11
Stand Pat	Paul Parrott	Pathe	1 reel	
Straight from the Farm	Al St. John	Fox	2 reels	
Straphanger, The	Lee Moran	Universal	2 reels	
Studio Rube, The	Al St. John	Fox	2 reels	
Such Is Life	Billy Bevan	First National	2 reels	
They're Off	Vernon Dent	Folly-Pacific	1 reel	
Three Weeks Off		Universal	2 reels	
Tis the Bull		Educational	2 reels	
Torchy and Orange Blossoms	Johnny Hines	Educational	2 reels	
Torchy's Ghost	Johnny Hines	Educational	2 reels	
Trouble Hunter, The	Jimmy Aubrey	Vitagraph	2 reels	
'Twas Ever Thus	Viola Daniel	Educational	2 reels	Mar. 11
Two of a Kind	Harry Sweet	Universal	2 reels	
Upper and Lower	Lee Moran	Universal	2 reels	Apr. 15
Watch Your Wallet	Eddie Boland	Universal	1 reel	
Well I'll Be	Larry Semon	Vitagraph	2 reels	
Wise Duck, The	Fox		2 reels	

Short Subjects

Feature Title and Star	Star	Distributed By	Length	Reviewed
Adventures of Sherlock Holmes (Drama)		Alexander-S. R.	15 episodes	
Adventures of Robinson Crusoe (Serial)		Universal	18 episodes	Apr. 1
Algeria, The Ancient (Scenic)		Prizma	1 reel	
An Arctic Hike on the Great Aletsch Glacier (Scenic)		Truart		
Ballad of Fisher's Boarding House (Drama)		Pathe	1 reel	Apr. 15
Beyond the Trail (Wes. Drama), Tom Sanchi		Pathe	2 reels	
Borneo Venice, A (Scenic)		Truart		
Cap'n Kidd (Serial), Eddie Polo			15 episodes	
Crowning King Blizzard (Scenic)		Educational	1 reel	
Death Trap, The (West. Dr.), Tom Santschi		Pathe	2 reels	
Emerald Isle, The (Scenic)		Kineto Review	1 reel	
Expose of Sawing a Lady in Half (Novelty)		Clarion-S. R.	1¼ reels	
Felix Saves the Day (Cartoon)		Winkler-S. R.	1 reel	Feb. 11
Getaway, The (Drama), Neal Hart		Universal	2 reels	
Go Get 'Em Hutch (Serial)		Pathe	15 epis'des	Apr. 15
Good Things of Life (Novelty)		Wid Gunning	1 reel	
Grit (West. Drama), Shorty Hamilton		McGovern & Eyler	2 reels	
Guilty Cause, A (Drama), Tom Santschi		Universal	2 reels	
Holy City, The (Scenic)		Kineto Review	1 reel	
Hunting the Sea Wolf (Educational)		Kineto Review	1 reel	
Island of Surprise (Scenic)		Truart		
It Is the Law (Drama), Tom Santschi		Universal	2 reels	
Japan, the Garden of the East (Scenic)		Kineto	1 reel	Apr. 29
Juggernauts of the Jungle (Educational)			1 reel	
Jungle Belles of Borneo (Novelty)		Truart		
Jungle Goddess, The (Serial)		Exp. & Imp.-S. R.	15 episodes	Feb 4
Lochinvar of the Line (Drama), Edgar Jones		Pathe	2 reels	
Lorraine of the Timberlands (West. Dr.), Tom Santchi		Pathe	2 reels	Oct. 8
Magic Gems (Study)		Prizma	1 reel	
Man in a Million, The (Drama)		Seeling-S. R.	3 reels	Mar. 25
Matching Wits (Drama), Art Acord		Universal	2 reels	
Musselfish Shell, The (Novelty)			1 reel	
My Country (Scenic)		Educational	1 reel	Apr. 29
Night Attack, The (Drama)		Universal	2 reels	Feb. 18
Official Movie Chats of M. P. T. O. of A.		Educational		Feb. 11
Old Moose Trails (Scenic)		Educational	1 reel	
Opossum, The (Novelty)		Pathe	2 reels	Apr. 22
Pageantry in India (Scenic)		Kineto		
Panama (Scenic)		Kineto Review	1 reel	
Pelican Island (Scenic)		Truart		
Perilous Ascent of the Zinal-Rothorn (Scenic)		Truart		
Pony Boy (Drama), Shorty Hamilton		McGovern & Egler	2 reels	
Pyrenees and Wooden Legs (Scenic)		Educational	1 reel	
Quaint Denizens of the Zoo (Novelty)		Kineto Review	1 reel	Mar. 25
Quaint Holland (Scenic)		Universal	2 reels	
Raid, The (Drama), Neal Hart		Universal	2 reels	
Ride 'em Cowboy (Drama), Shirty Hamilton		McGovern & Egler	2 reels	
Robinson Crusoe Hours		Wid Gunning	1 reel	
Roplin' Fool, A (Will Rogers, W. Dr.)			2 reels	Nov. 25
Seeing the Unseen (Novelty)		Prizma	1 reel	
Seven League Booters (Scenic)		Educational	1 reel	
Sky Ranger, The (Serial)		Pathe	15 episodes	
Squarin' It (Drama), Neal Hart		Universal	2 reels	
Stamboul (Scenic)		Paramount	1 reel	
Striking Tires, The (Novelty)		Bosworth, De Freves & Felton	1 reel	
Such is Life in Volendam (Scenic Cartoon)		R-C	1 reel	Apr. 29
Such is Life in London's West End (Cartoon)		R-C	1 reel	Apr. 29
Sunbeams (Study)		Prizma	1 reel	
Sweet Heart (Western Drama), Billy West		Joan Film	2 reels	
Terror Trail (Serial), Eileen Sedgwick		Universal	18 episodes	
Too Much Overhead (Educational)		Educational	1 reel	
Trail of the Wolf, The (Drama), Percy Pembroke		Universal	2 reels	Apr. 1
Treacherous Rival, A (Drama), La Plante-Pembroke		Universal	2 reels	
United States Naval Efficiency		Kineto	1 reel	
Vengeance Is Mine (Drama), Irene Castle		Pathe	3 reels	
Verdict, The (Drama), Eddie Polo		Universal	2 reels	
Village Life in Switzerland (Scenic)		Kineto Review	1 reel	
Wanderlust (Scenic)		Educational	1 reel	
Wedding Feast, Among Borneo Dayaks, A (Novelty)		Truart		
White Eagle (Serial)		Pathe	15 episodes	

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Josephine Earle Series
U. S. Moving Pictures Prod.
Squirrell Comedies

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Viola Dana Series
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Chapman-Hall Vehicle
Henry B. Walthall Series
Folly Comedies, 1 reel

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Star Serial Corp.
(*Distributed on State Rights*)
Eddie Polo Serials

Sunset Productions
(*Distributed on State Rights*)
Jack Hoxie Westerns

Universal Film Mfg. Co.
Art Acord Series
Harry Carey Series
Lon Chaney Series
Priscilla Dean Series
Erich Von Stroheim Prod.
Century Comedies, 2 reels
Jewel Comedies, 2 reels
Neely Edwards Comedies
Star Comedies, 1 reel
Tom Santschi Westerns
Universal Westerns
Special Attractions
Universal Jewels
Leather Pusher Series
International News
New Screen Magazine
Serials

United Artists Corp.
Douglas Fairbanks Series
Mary Pickford Series
Rex Beach Productions
Whitman Bennett Productions
Distinctive Productions
D. W. Griffith Productions

Vitagraph, Inc.
Alice Calhoun Series
Corinne Griffith Series
Jean Paige Series
Earle Williams Series
Louis Mercanton Productions
Jesse Robbins Productions
Jimmy Aubrey Comedies
Larry Semon Comedies
Serials

Warner Brothers
(*Distributed on State Rights*)
Harry Rapf Productions
Monty Banks Comedies, 2 reels

Jessen's Studio News by Wire

FIRST NATIONAL

"Hurricane's Gal" has been shipped.

Richard Walton Tully has returned from New York and is beginning production of "Omar, the Tentmaker," this week.

Director John Stahl has arranged for an auto train wreck near Los Angeles for his next subject, "The Dangerous Age."

The cast for "East Is West," starring Constance Talmadge, includes Edward Burns, in the lead; Frank Lanning, E. A. Warren and Warner Orland. It is under the direction of Syd Franklin.

The Katherine MacDonald Company is home from Monterey, where they made exteriors for "White Shoulders," under the direction of Tom Forman.

Buster Keaton has begun production on a new comedy, "The Vision."

LASKY

Paul Powell has completed "Borderland," by Beulah Marie Dix, starring Agnes Ayres.

Production has started on "The Old Homestead," with James Cruze directing.

"The Siren Call" Company is back from the Yosemite. The picture stars Dorothy Dalton and is under the direction of Irving Willatt.

"The Man Unconquerable" has been completed by Joseph Henaberry.

The complete cast for "The Ghost Breaker" includes Wallace Reid, star; Lila Lee, opposite; Walter Hiers, Arthur Carewe, J. F. MacDonald, Helen Dunbar and Snitz Edwards.

ROACH

C. H. Roach, secretary and treasurer, has returned from a business trip East, which included visits to New York, Chicago, New Orleans and San Francisco.



Scene from "Yellow Men and Gold," by Gouvernour Morris, with Helene Chadwick and Richard Dix. A Goldwyn picture

Herman Raymaker is directing the Snub Pollard Company. Pollard is appearing as a chauffeur who marries the magnate's daughter.

Fifty children were used in the final scenes for the Third Kiddie Animal Comedy, directed by Bob McGowan and still untitled.

VITAGRAPH

The William Duncan Canadian subject has been titled "The Fighting Guide" and is now being edited.

More than five hundred extras were used in bloodless revolution scenes for the O. Henry story, temporarily titled "Dicky," starring Earle Williams.

Ramsey Wallace has been engaged to play the lead opposite Alice Calhoun in "The Gamin Girl," under direction of Dave Smith.

The James Aubrey Company is finishing a comedy under the working title "Getting the Coin," and is starting a new subject immediately.

GOLDWYN

The cast for "Broken Chains" includes Claire Windsor, Colleen Moore, Ernest Torrence, James Marcus, Beryl Mercer and William Orlamond. Allan Holubar is directing.

Phylis Haver has been engaged for a role in "The Christian."

Rupert Hughes recently induced Goldwyn to recall "The Wallflower." and two reels have been remade, giving an entirely new ending, the original cast appearing.

FOX

Jerome Storm is beginning production with Jack Gilbert on "Across the Border," by Charles Banks. It is a California romance with Estelle Taylor playing opposite the star. Jack McDonald and George Siegman are in the cast.

Josef Franz is directing Shirley Mason in "The Littlest Teacher." In the cast are Alan Forrest, Earl Metcalf, Otto Hoffman, Matt Moore and Kate Price.

Tom Mix is not being starred in his current production, "Alcatrac." His horse plays the name role. The picture was adapted from the story by Max Brand. Claire Adams plays opposite Mix. Lynn Reynolds is directing.

Dustin Farnum is beginning "Oath-Bound," by E. J. Le Saint. Ethel Grey Terry is playing the lead. Hershal Mayall and Norman Selby are in the cast. Bernard Durning is directing.

Francis McDonald has been selected to play the heavy in "Trouper O'Neill," the Buck Jones subject being directed by Scott Dunlap and William Wallace.

UNIVERSAL

The Los Angeles speedway is being used for automobile racing scenes for Marie Prevost's subject, "They're Off." Kenneth Harlan is playing opposite the star.

King Baggot and troupe are home from Louisville after securing race scenes for "The Kentucky Derby."

Charles Kenyon has been engaged as scenario writer.

Robert F. Hill has been assigned to direct the serial titled "The Radio King." Robert Dillon wrote the story.

Tod Browning has begun editing "Under Two Flags," while he makes the final scenes.

R. C. STUDIO

The next Doris May subject, originally titled "For Art's Sake," written and being directed by William Seiter, has been retitled "Up and At 'Em." Hal Cooley is playing the lead and Otis Harlan has an important character role.

The Harry Carey Company is finishing "The Combat," which will be retitled.

The Robert Thornby company is back from San Francisco, where scenes were made about a lightship for "Wreckage," by H. H. Van Loan.

Carter De Haven is beginning a new subject temporarily titled "Vacation."

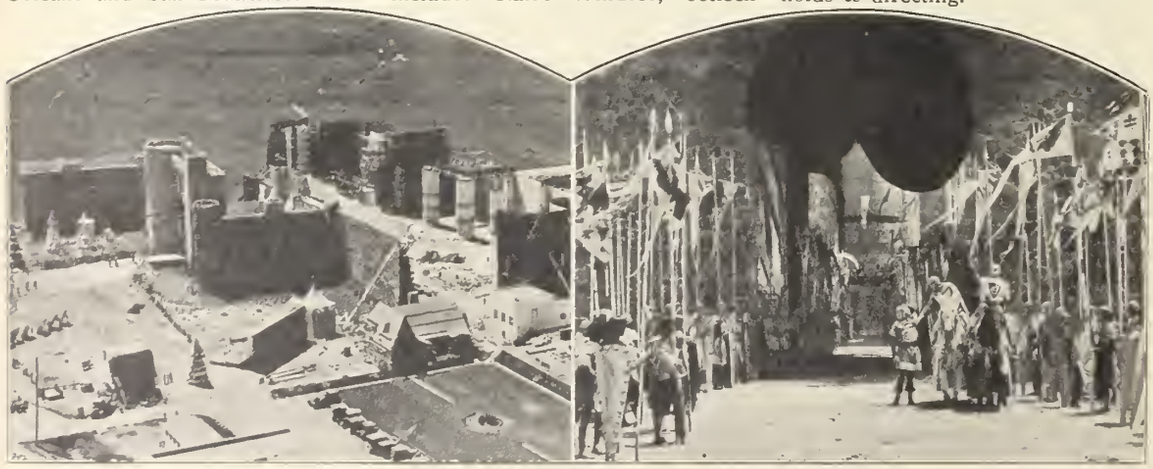
Doug Carefully Selects "Robin Hood" Cast

In the selection of the cast for his forthcoming production of "Robin Hood," now in the making for release early this fall, through United Artists Corporation, Douglas Fairbanks carefully searched the entire field for the best artistic talent.

Fairbanks, of course, takes the role of the Earl of Huntington and Robin Hood. Wallace Beery is King Richard I. Sam de Grasse, Prince John; Miss Enid Bennett, Maid Marion; Paul Dickey, Sir Guy of Gisbourne; William Lowery, Sheriff of Nottingham; Alan Hale, Little John; Willard Louis, Friar Tuck; Dick Rosson. Alan-a-Dale and Roy Coulson.

Players Engaged for Chas. Jones Cast

Helen Ferguson and Irene Fenwood have been engaged for the supporting cast that will appear in Charles Jones's next stellar vehicle for release by the William Fox organization.



On the left is an aeroplane view of the Norman Castle sets now under construction at the Fairbanks-Pickford Studio where Douglas Fairbanks' "Robin Hood" is being made. On the right is a scene from the production

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

SPRINGFIELD, ILL.

W. W. Watts and Lee A. Burnstine were the Springfield delegates to the national convention of motion picture exhibitors, held in Washington, D. C. Mr. Burnstine went to New York city after the convention and will be home about June 1.

The Lyric advertised "Peacock Alley" like a circus and the picture stood them out for the first two days of the engagement. This is conceded to be the best of the Mae Murray productions.

George Koehn is finding things pretty good at the Empress despite the coal miners' strike. The big majority of fans are from the families of the miners in Empress territory.

The Chatterton and Majestic are closed for the season. The Majestic finished with "The Four Horsemen" on May 14, and the week before had "Ten Nights In a Bar Room." Both pictures did fairly well.

The Capitol, Amuse-U and Savoy theatres are doing pretty well, using second run features, with an occasional first-run attraction.

"Over the Hill" is coming back to the Strand. On its first trip this picture played to something like 36,000 people in eleven days, which is the house record.

Mrs. Harry Thornton, wife of the manager of the Gaiety theatre, is recovering from a serious operation. She will be around in a few weeks.

This spring has been the rainiest on record. Add to this a very poor financial condition and it will be seen that the exhibitors have had anything but a profitable year. Business is the poorest it has been since 1915.

The carnival season opened here May 15. Last year there was some carnival in town all summer, making things doubly bad for the theatres. The Mayor has barred them from the city, so this year they will show at the state fair grounds, which is outside the city limits.

Roy Ray, assistant manager of the Gaiety, returned to his post after a month's sojourn in California. Roy didn't like the climate on the coast and got homesick for Springfield.

L. A. Burnstine, of Springfield, Ill., made the round trip to Washington in his Hudson touring car.

SEATTLE

James Q. Clemmer, veteran Seattle motion picture exhibitor, two weeks ago sold out his interest in the Winter Garden theatre, and is now planning to move to California. Clemmer had been manager of the Winter Garden for the past several seasons, having taken an interest in the house shortly after selling out the original Clemmer theatre, now the Columbia, which he built originally, and owned and managed for ten years.

George De C. Meyer, secretary and treasurer of the Winter Garden, also sold his interest and left the theatre. The theatre was taken over by Frank Edwards and George Herpick, both Seattle theatre men who were formerly connected with John Danz at the Colonial theatre, Edwards having been identified with that house for about four years. The new policy of the Winter Garden, according to Edwards, secretary-treasurer and manager, will be to furnish the Seattle public with first-class photoplays at moderate prices.

John Steelie, former San Francisco show man, and more recently connected with the People's Amusement Company, of Portland, Oregon, a few weeks ago became acting manager of the Columbia theatre, Seattle, during the absence of William Cutts, former manager. Cutts is temporarily on leave, and during his absence will conduct some investigations for Universal in the East, according to reports. Charles Bridges still continues on in his position of assistant manager, and the publicity is being handled by Robert Bender.

John Hamrick, manager of the Blue Mouse theatre, the middle of May announced a new scale of prices for the summer months, with regular afternoon performance admissions at twenty-five cents and evening shows at thirty-five cents. Loge seats are fifty and seventy-five cents. Children are admitted for ten cents at any performance, day or evening. In advertising the change in prices, Mr. Hamrick emphasized the fact that there would be no reduction in the quality or quantity of his shows.

Herbert Hixon, for the past ten years doorman at the Columbia theatre, left Seattle recently on a three months' trip to New York. Hixon expects to return to the city at the end of that time, but is undecided in regard to his future activities. He has been at the Columbia practically since it was built by James Clemmer, about ten years ago.

ST. LOUIS

F. B. Pickler, former St. Louis manager for Selznick-Select, is now attached to the Oklahoma City Associated First National organization.

Joseph Mogler, president of the Motion Picture Exhibitors' League of St. Louis, and owner of the Mogler and Bremen theatres here, who was re-elected vice-president of the National Motion Picture Theatre Owners' Association at the Washington convention, is back home again.

E. H. Brient, of Associated Exhibitors, reports an interest demand for their pictures throughout the territory. He is enthusiastic for the future despite the near approach of hot weather.

G. M. McKean, Fox manager, has gone to New York to attend the annual convention of district managers.

Mike Vogel, Paramounter, is back from an exploitation trip through Kentucky. Mike is first aid for a depressed box office. He has some sure fire receipt stimulators in his box of tricks. The exhibitors always like to have him on the job.

Romaine Fielding, production director of the National Film Publicity studios, has perfected plans for the first of the series of short comedies to be produced by that company. The real heavy work will get under way about June 1.

PROVIDENCE, R. I.

Frank W. Brown, better known as "Brownie," business agent for the Moving Picture Operators' Union in Providence, will report to the Governor of the Panama Canal zone some time in July to operate a moving picture machine under the auspices of the U. S. Government Department for the amusement, education and general edification of the employees in the Canal Zone.

To accommodate the large throngs which saw "Smilin' Through" at the Strand theatre during the week of May 15, the management "tucked" in a couple of extra shows a day, opening the house at 10:30 a. m. instead of at noon.

"The Connecticut Yankee," which was shown at the Providence Opera House in the winter, at top prices, were shown at the Rialto this week at 33 cents top, and in addition the fans got Mary Miles Minter in "Heart Specialist."

Isaac Conn, manager of the Gaiety theatre, is having plans drawn for a new motion picture theatre on Broad street.

INDIANAPOLIS

A meeting of the Motion Picture Theatre Owners of Indianapolis to hear reports of Gus Schmidt and E. H. Bingham on the national convention at Washington, will be called in a few days.

Mr. Bingham motored to and from Washington with Mrs. Bingham. Mr. Schmidt and his family also motored.

Other Hoosiers who are back to spread word of the convention are Ben Van Borssum of the Savoy, Terre Haute; William Bender, Jr., of the LaSalle, South Bend; Manager Wallerstein of the Greenland, Michigan City.

H. E. Cohen, partner of E. H. Bingham in the Colonial theatre, disports a new maroon roadster and calls it a barometer of the house's business. The Colonial has been completely redecorated in a black, gold and old rose color scheme. Lobby and other changes also have been made.

"I feel very confident the Motion Picture Theatre Owners of America are going to keep on going forward notwithstanding the dissatisfaction of the New York delegation," said Mr. Bingham the day he got back from Washington.

The Brazil Theatres Company has sold its lease on the Sourwine theatre in Brazil, Ind., to Dr. T. A. Walsh of the Citizens Theatre Company and announced it will leave the field. A fight for possession of the house has been in progress for almost a year. Both companies claimed the lease. Meanwhile the Citizens Company put up a $100,000 theatre of its own.

CANADA

H. L. Nathanson, formerly Western Canadian manager of Regal Films, Limited, Toronto, Canadian distributors of many releases, has been appointed manager for all Canada of Pathe subjects with headquarters at the Regal head office in Toronto. H. L. Nathanson, who is a brother of N. L. Nathanson, managing director of Regal Films, Limited, has taken a tour of Regal branches in Western Canada before assuming his new work. Regal recently absorbed Specialty Film Import, Limited, for years the Canadian distributor of Pathe pictures. Harry Kaufman is the sales manager of the Regal organization for all but Pathe pictures.

The Famous Players Canadian Corporation, Toronto, controlling the extensive chain of Capitol theatres in Canada, has acquired still another important theatre. This is the Colonial theatre of Fort William, Ontario, the deal for which was recently closed by N. L. Nathanson of Toronto, managing director of the corporation.

H. M. Thomas, general supervisor of theatres of the Famous Players Canadian Corporation, has started out on a tour of inspection of theatres in Western Canada controlled by the corporation. For months past, Mr. Thomas has been in personal charge of the Capitol theatre in Montreal, one of the greatest houses of the Capitol circuit. He returned to Montreal recently from his honeymoon.

"Reckless Youth," starring Elaine Hammerstein, has been condemned by the Ontario Board of Moving Picture Censors, it is announced, and the picture will, accordingly, not be seen in the Province of Ontario. The Quebec Board of Moving Picture Censors has passed the same feature, however, and it was the attraction at the New Grand theatre for the third week in May.

Garrick theatre, Winnipeg, Manitoba, continued its successful run of British pictures by the presentation of the latest Hepworth feature to be released in Canada, "The Amazing Quest of Mr. Ernest Bliss," during the week of May 15.

W. Jennings, formerly a theatre manager in Toronto for the Allens and more recently special Ontario representative for United Artists, has become manager of a Loew theatre in Indianapolis, Ind.

The Kitsilano theatre in Vancouver, B. C., has been required by R. E. Berry, who is the owner of a chain of moving picture theatres in the Okanagan Valley in British Columbia.

WESTERN NEW YORK

E. O. Weinberg, manager of the Buffalo Strand, has returned to Syracuse where he will take charge of the Strand in that city. Ill health has forced Edgar Weill to retire from the management for several months. Mr. Weinberg has rented his Buffalo apartment. Eugene Pfeil is now managing the Buffalo Strand. Frank Davidson, formerly in charge of projection, and now local manager of the Independent Movie Supply Company, is spending part of his time assisting Mr. Pfeil.

Stuart Parmelee has resigned as assistant manager of the Buffalo Loew State to accept the management of the Buffalo Capitol, a neighborhood house in the Park district.

Buffalo folks who are interested in establishing a community theatre in the city may rent the Allendale, a General Theatres Corporation house, for a period of three years. Dr. Peter C. Cornell, manager of the Majestic and John R. Oishei, manager of the Teck, spoke in favor of the movement at a meeting of 150 men and women in the Hotel Lafayette. Marion DeForest, dramatic critic of the Buffalo Express, is president of The Buffalo Players, Inc., the organization which is furthering the movement. The Allendale is on Allen street near Elmwood avenue. It has been operated as a picture house for more than five years.

Lillian Walker, screen star, will appear in person as the headliner at the Buffalo Shea Cort street theatre the week of May 29. Lillian has many friends in this part of the country, especially Mr. and Mrs. Bobby Albert of the Albert theatre in Lancaster, N. Y.

Jim Bailey, manager of Keith's theatre in Buffalo, looks like one of those boys in the lost city in "The Mistress of the World." Jim stuck his head in a gas range one day last week. When he opened the door a sheet of flame shot out. Jim's eye brows and most of his hair shot off. However, he'll soon look normal again.

A special showing of "The Heart of Africa," was given for a Catholic charity in the Criterion, Buffalo, last Wednesday evening. Lady Mackenzie donated the films and the house.

Plain "John Smith" Title of Selznick Picture

Plain "John Smith" is the title of the forthcoming Selznick release starring Eugene O'Brien.

Pretty little Mary Astor appears in leading support of O'Brien. Others in the supporting cast are Vivia Ogden, William J. Ferguson, Ester Banks, Frankie Mann, George Fawcett, J. Barney Sherry, Warren Cook and Tammany Young.

New Carnival Comedy Is Given Title

"She Loved Him But——" is the title that has been given the eighth of the Carnival Comedies—one of the series of two-reel pictures which the C. B. C. Film Sales Corporation is distributing on the States Right market.

The title of this comedy, which features Earl Montgomery, opens unlimited comedy possibilities. The two reels are said to be speedy and fast-moving throughout.

Broadway Signs Herald New Picture

Two of the biggest painted signs on Broadway have been taken over by C. C. Burr, president of Affiliated Distributors, for the purpose of advertising the Edwin Carewe independent special, "I Am the Law." The signs are on both sides of the flatiron shaped building at Broadway and 47th Street.

Polo Is Well Supported in "Cap'n Kidd"

In "Cap'n Kidd," his first independently-produced chapter-play, the physical distribution of which will be handled through the leading state rights exchanges, Eddie Polo, celebrated serial star, has surrounded himself with an all-star cast of serial players.

Chief in support of Polo is his brother, Sam. He has supported some of the country's foremost screen and stage stars.

Eddie Polo's leading lady is Kathleen Myers, who appeared opposite him in his last Universal chapter-play.

Others in the cast of players are Leslie J. Casey and Malvene Polo, Eddie's younger sister.

Illinois, Indiana, Sold on "Lure of the Orient"

The Aywon Film Corporation announces the sale of "Lure of the Orient" to the Commonwealth Pictures Corp. of Chicago, for the territory of Illinois and Indiana.

A new series of twelve two-reel western pictures featuring Cherokee Jill is now in the course of making and will be released shortly.

Nathan Hirsh, president of the corporation announces he has purchased for the New York Exchange from the Anchor Film Corporation a series of four race track pictures. The first one "They're Off" is now ready for distribution.

Carey Film of Wide Appeal

Characterization and Action to Be Found in "Combat" Says R-C

HARRY Carey's first picture for for R-C release will embody all of the points of appeal which have made this star such a popular and sucessful box-office favorite in the past, according to a recent announcement of R-C pictures. "Combat," as the picture is now titled, will give the new R-C star a role which will not only require finesse in characterization but which will also demand considerable rapid-fire action.

As a proof of its original statement that the Harry Carey pictures would be produced each as special productions, R-C cites the excellent cast which has been choosen for "Combat." For the star's leading lady, Ethel Grey Terry has been selected. Miss Terry is one of the most popular leading ladies on the screen. She has had an extensive training on both stage and screen, having followed a career with Belasco with the varied screen experience during which time she played important roles in pictures for practically every leading company.

"Combat" affords a unique and important male role which was assigned to Henry B. Walthall, one of the most consistently popular screen favorites the industry has ever seen. Ever since his first big success in "The Birth of a Nation." Mr. Walthall's name has been before the public either as the star or in important roles in all-star pictures.

It is the opinion of R-C pictures that Mr. Carey has the most diversified following of any star in picturedom. While he has consistently played in the "Western" type of picture, Mr. Carey's admirers include every class of people. This is accounted for by the fact that Mr. Carey's pictures contain a characterization which is usually absent in the conventional stories of the West.

"Combat" is now nearing completion at the R-C studios in Los Angeles, and a print is expected at the R-C home office within a short time. The picture will probably be released at the beginning of the Fall season. Val Paul is directing Carey in "Combat."

Universal Making Ivanhoe

Gigantic Production is Promised of Story from Sir Walter Scott's Pen

UNIVERSAL is making a gigantic production of Sir Walter Scott's "Ivanhoe." Universal City, for the time being, has been turned into a mediaeval castle and knights in armor are no longer a novelty along the Lankershim Boulevard. The production will be a Jewel, possibly a super-Jewel.

Ever since Carl Laemmle sent King Baggot to Europe to film this classic of English literature, he has anticipated making it over again with all of the improvements which the modern method of story telling and modern photography could add to it. The Baggot "Ivanhoe" was filmed eight years ago in four reels. It was a gigantic production at the time and made film history both in England and in the United States.

Universal has met such tremendous success with its educational-historical serials, such as "Winners of the West," "With Stanley in Africa," "Perils of the Yukon," "In the Days of Buffalo Bill" and "The Adventures of Robinson Crusoe," that it has established to its own satisfaction a new field not only for the making of serials but for features as well. "Ivanhoe" as a Jewel picture is expected to bear the same relation in its field as "Winners of the West" and "With Stanley in Africa" have done in theirs.

Selznick Picture Finished

First Production Completed Since Occupancy of Studios on Coast

THE Selznick Pictures Corporation has just finished its first production since its occupancy of the United Studios in Los Angeles, Cal., and the departure from the East where Selznick Pictures had been made practically without interruption for three years.

Word to this effect was telegraphed to the home office by President Myron Selznick a day or two ago. The Selznick staff in New York is eagerly awaiting the arrival of the first print on the picture which will inject into the Selznick releases brand new settings and atmosphere.

The release is "Under Oath," starring Elaine Hammerstein, made from a story by Edward J. Montagne under the direction of George Archainbaud. Besides being the first Pacific Coast Selznick picture in a long time, "Under Oath" is further distinguished as being the last of the current year's Elaine Hammerstein star series production.

Word that has been coming through from time to time indicates that this final release will wind the Hammerstein star series up in a blaze of glory and prove a worthy successor to such productions as "Evidence," "Reckless Youth," "The Way of a Maid," "Remorseless Love," "Handcuffs or Kisses" and others.

'Jungle Goddess' Strong in Foreign Market

That the new Selig Serial, "The Jungle Goddess" is threatening all serial sales records in the foreign market is evidenced this week in the announcement of further territorial disposals on it by the Export & Import Film Company, its world distributors.

This week contracts were signed for sale of the serial in Egypt and Australia. There are but four remaining unsold foreign territories and these are expected to be disposed of in short order.

Early Release for "The Real Adventure"

With "Woman, Wake Up," Florence Vidor's first Associated Exhibitors picture, and her first starring vehicle, still going strong in every part of the country, May 28th has been definitely fixed as the release date for "The Real Adventure," her second feature.

"The Real Adventure" is directed by King Vidor, and the star, the producer and everyone who has had a preview unite in declaring it his best. It is in five reels.

Canadian Organization Buys Picture

The Canadian rights on "The Parish Priest" were bought by the Special Attractions Co. of Toronto. This organization is a combination of some of Canada's foremost film men and is headed by Dave Solomon.

The picture opened in Montreal the past week for an indefinite run and the reports received prove that the Special Attractions have secured a winner.

Manor Theatre Opened in Pittsburgh

The Manor theatre, a new link in the chain of Rowland and Clark theatres in Pittsburgh, was opened last week, the initial feature being "Hail the Woman," a First National attraction produced by Thomas H. Ince. Its 1,200 seating capacity was taxed to the limit at the opening, and many prominent figures in the motion picture industry were present at the festivities.

Vitagraph in Tie-Up with Music Firm

M. Whitmark & Sons, music publishers, are preparing an elaborate exploitation tie-up with the new Vitagraph special, "My Wild Irish Rose." Vitagraph's plans at this time include a special souvenir edition of the song, "My Wild Irish Rose," and handsome window displays, with special decorative material.

Assoc. Exhib. Films in Vogue at Chicago

The last week of April and the first of May were great weeks for Associated Exhibitors in Chicago. No fewer than nine theatres, in various parts of the city, played attractions of this company.

Simplex

LET THE SIMPLEX AUTOMATIC SIGNAL REEL RELIEVE YOU OF YOUR WORRIES

The time at which all men in the front line trenches labored under the greatest nervous strain was in the early hour before dawn while awaiting the order to go "Over the Top."

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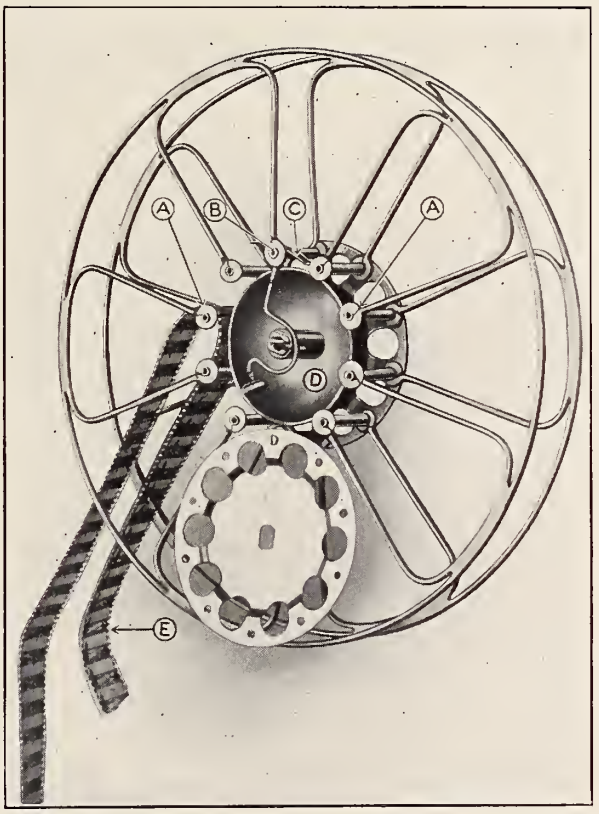
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Titles by Hugh Wiley; edited
By Daniel Gray; photographed by
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Motion Picture News

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See Page 3119

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Scenario by Chas. E. Blaney
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Two stars of world-wide renown—Betty Compson and Tom Moore. Each with a host of followers, each a top-rank attraction.

An author with many screen successes and a score of popular novels to his credit—Sir Gilbert Parker, who wrote "Behold My Wife."

A director already famous as an artist, now established as one of the world's finest producers—Penrhyn Stanlaws.

And finally, the name Paramount, symbol of the best.

That's enough to break records with, isn't it?

P. S.—Another point—the snow stuff makes it the greatest hot-weather picture ever made.

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Production
By Sir Gilbert Parker
Scenario by
Albert Shelby LeVino

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

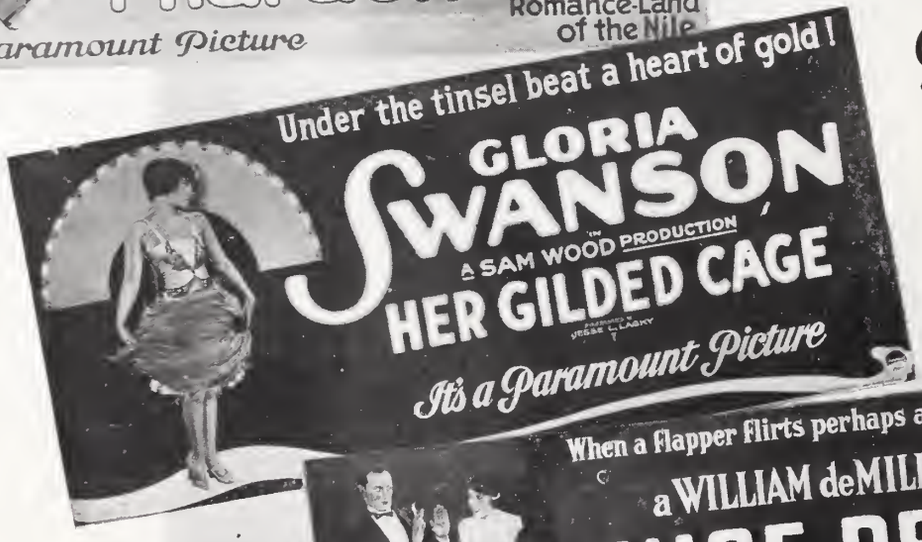


(This illustration is the 3-col. adv. cut supplied as mat or electro by exchanges.)

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Even without the striking coloring of the originals, they're knockouts, aren't they?

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"People shop for pictures these days. And if they don't like your lobby and posters and accessories they pass right on.

"With the accessories you furnish an exhibitor can sell the pictures.

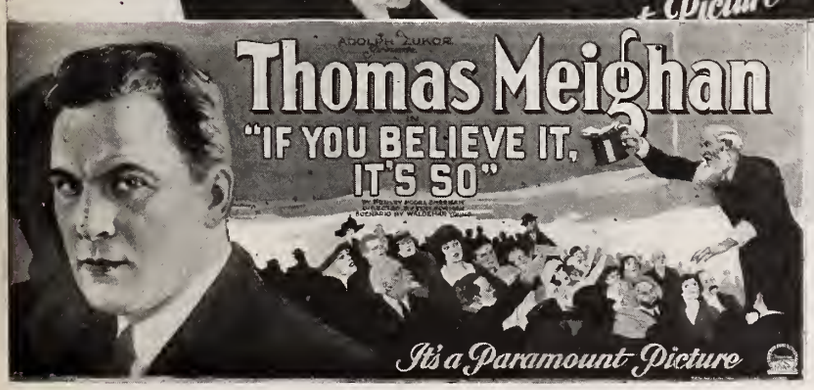
"That's why I use so much of the accessories!"

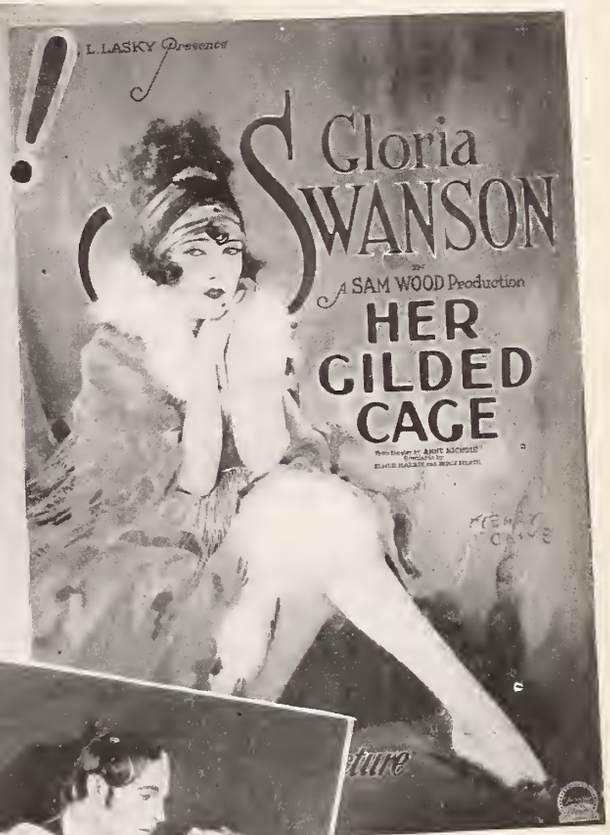
G. A. REA, Manager,
Forum Theatre, Cincinnati.

It'll pay you to get to know the Paramount accessories man in your exchange.

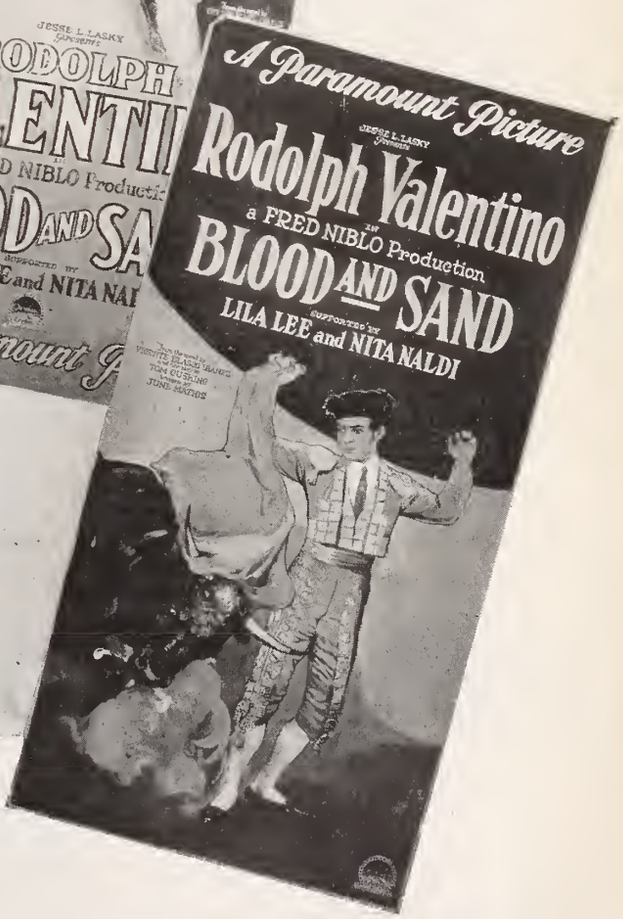
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President











What the Exhibitors Say About

A few weeks ago Paramount made the most sensational announcement in history—the complete line-up of its product for six months in advance, 41 releases from August to January.

This is the first time that exhibitors have ever had the opportunity of knowing this far ahead just what they could rely on for the new season. The following letters testify to the value of this to exhibitors.

WOODLAWN THEATRE CHICAGO

I want to at this time also say a word regarding your productions and policy for next season. It is my honest opinion that you have the greatest array of stars, directors and stories that has been my pleasure to consider.

Your policy of grouping the forty-one pictures and selling them in one unit and also setting a definite date on your productions is highly commendable, as it will enable the exhibitor to set his pictures far enough in advance and thus devote more time to the successful exploitation of his programs.

A. KARZAS.

PALM THEATRE ROCKFORD, ILL.

I beg to acknowledge receipt of the beautiful booklet containing announcement of next season's program of Paramount pictures which I have carefully read with deep interest and much pleasure.

At the outset please permit me to congratulate you on this policy adopted by Paramount of placing before its exhibitor patrons this splendid advance review of what we are to expect and receive during the coming season.

The schedule certainly presents what ought to prove some very strong, beautiful and interesting productions.

Very sincerely, CHAS. LAMB,
Manager Palm Theatre.

PRINCESS THEATRE SPRINGFIELD, ILL.

I think your idea of announcing the 41 Paramount pictures at this time is good news for the exhibitor. Coming at a time when things are dull generally it gives him hope for another season, and certainly with a promise of good features.

It is my opinion that if the average theatregoer knew of the excellent photoplays in store for him that he would show much greater interest in the films. When the public announcements are made it should result in a revival of business.

Again thanking you for your thoughtfulness in sending the booklet and assuring you that we think Paramount pictures for next season are the best ever, I am

Very truly yours, W. W. WATTS,
Pres. W. W. Watts Theatres.

JAMES BUILDING COMPANY COLUMBUS, OHIO

I am just in receipt of a booklet of fall releases. This booklet, which, by the way, in our opinion, is the finest and most comprehensive ever issued by a producer or distributor, will be of great assistance to us in selecting the productions to be played in the James Theatre during the coming months. If the titles, stars and directors mentioned in connection with those releases are any indication of their excellence, then the outlook for good pictures this fall is most promising, and should prove splendid money makers for the Famous Players-Lasky Corporation and for every exhibitor under the Paramount banner.

I wish to express sincere appreciation, and at the same time offer my congratulations upon the excellence of your forthcoming releases.

With kindest personal regards, I am
Very truly yours, W. M. JAMES.

MOUNTAIN STATES THEATRE CORP., DENVER, COLO.

I want to congratulate you on the booklet for next year's product embodying the coutract aud play dates all under one cover. I think this is the cleverest presentation of a case that I have ever seen. Everything that a man wants is before his eyes all the time. The proposition of play dates being specified in the contract is the best step iu the direction of getting this business down to a busiuess hasis that has happened in a long time. Nothing could he more desirahle than this, especially wheu the quality of the product is to be uniform.

I am delighted with the whole layout of the booklet. It is ingenious, businesslike and cleverly gotten up. I enjoy a keen satisfaction in congratulating you on this splendid work.

With best wishes, I am
Yours very truly, H. E. ELLISON.

JONES, LINICK, A. SCHAEFER CO., CHICAGO, ILL.

Have just looked over the new booklet issued by Famous Players and read with much interest the new list of 41 pictures for the first six months of next season. I want to be among the first exhibitors to congratulate you and your company on your line-up.

At present business is had in all theatres and every one is looking for better times in the fall. Whoever gets these forty-one pictures, or even a fair portion of them, ought to make money. I hopc your company makes as much, for you certainly deserve it.

Yours sincerely, AARON J. JONES.

KODERO REALTY CORP., INC. STRAND THEATRE BINGHAMTON, N. Y.

Yours of the 18th receivcd and in regard to the hooklet for your next season's coming attractious, I certainly cannot help hut compliment you on the way it is put up and the kind and number of attractions you have coming this season. I looked over the booklet very thoroughly and analyzed every one of your pictures to the hest of my ability, and I can see where you are going to have a consistent supply of high class pictures for the exhibitors.

Yours very truly, NED KORNBLITE.

MITCHEL H. MARK REALTY CORPORATION, BUFFALO, N. Y.

I heg to acknowledge receipt of your fall release schedule of 41 pictures containing valuahle information of each and every production. The completion in advance of one-half of your 1922-1923 supply, thus enahling Famous Players-Lasky Corporation to present to its customers an epitomized review of all their releases for a specified period is a decided step in advance of past practices. It will tend to obviate the haphazard and unscientific method of future bookings under which handicap the exhibitor has heretofore conducted his business.

Sincerely yours, WALTER HAYS.

ROBBINS-WATERTOWN CO., INC. UTICA, N. Y.

I believe that the booklet that you have seut out for the new 41 pictures of coming releases of Paramount is one of the greatest moves that any film company has ever made.

This booklet is houest, frank and straight from the shoulder, giviug iu detail the cost, story and everything pertaining to the picture, which allows every exhihitor an equal chance of knowing what he is buying. This knowledge also helps to put the exhihitor in a receptive mood when the salesman comes to sell these pictures.

Very truly yours,
ROBBINS AMUSEMENT CO., INC.
ROBBINS-SYRACUSE CO., INC.
ROBBINS-WATERTOWN CO., INC.
NATHAN ROBBINS, Pres.

Forty-One Without

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

the 41 Great Paramount Pictures

The announcement of these 41 Pictures aroused greater expectations among exhibitors than any announcement ever made. But the great Paramount organization is prepared to live up to these expectations.

The slogan, "Forty-one without a Single Alibi," means that every one of these pictures will be delivered as per schedule, and every one will be up to Paramount standard.

SHEA AMUSEMENT COMPANY
BUFFALO, N. Y.

The method used by Famous Players-Lasky Corporation in announcing their forty-one pictures for next season is the most complete manner of announcing a program that has come to my notice in my many years of experience in motion pictures. It is the most thorough and complete book of its kind, and cannot help but inspire confidence in any organization that has the wonderful facilities that make it able to actually plan and complete forty-one productions of such high exceptional merit. The book is truly a monument to efficiency and will probably revolutionize motion picture selling.

To be able at one setting to contract for forty-one pictures is an accomplishment and undreamed of until I saw the Famous Players contract book.

Very truly yours,
SHEA AMUSEMENT COMPANY.
HAROLD B. FRANKLIN.

THE COLUMBIA
PORTSMOUTH, OHIO

I beg to acknowledge receipt of your Company's Booklet covering your releases for the first six months of the coming season. I have looked through this booklet very carefully, and it affords me great pleasure to advise you that it is without any doubt the most interesting and comprehensive piece of publicity in this line that I have ever seen, and should prove a source of great aid and genuine benefit to all Exhibitors.

So much for the booklet in general, and in addition I beg to state that the titles of the 41 pictures covered are most appealing, and such titles as these are wonderful assets to any production and go a long way in attracting the public; in closing, I desire to thank you and your Company for this booklet, and hope it will be my pleasure to make practical use of same from cover to cover.

Very truly yours,
F. N. TYNES, Manager
Columbia and Lyric Theatres.

LOEW'S INCORPORATED
NEW YORK

I received your booklet of next season's product. I consider it the most complete thing of its kind I have ever seen. Its issue is a most valuable guide to the exhibitor, because it affords an opportunity at this time of judging the subjects from the descriptive matter.

You certainly deserve to be complimented for it.

Yours very truly, N. M. SCHENCK,
General Manager.

THE SPRAGG AMUSEMENT CO.
BELLAIRE, OHIO

I was very much interested in your announcements of the new output of your company, which appeared in the trade journals the past week.

I was struck with the most attractive manner in which each picture was presented—it appealed to me, an old time exhibitor who believes that most of that kind of stuff is pure bunk.

Very respectfully,
THE SPRAGG AMUSEMENT CO.,
BEN L. MORRIS.

AMERICAN THEATRE CO.
OAKLAND, CAL.

The book is the most business-like method of presenting motion picture product by a producer to a buyer that has yet been devised and, in our opinion, marks a distinct step forward in the business.

We hope to enjoy a very successful season with the productions outlined therein.

Very truly yours.
AMERICAN THEATRE CO.,
By REX W. MIDGLEY,
Vice Pres. and Gen. Mgr.

UNITED THEATRES ENTERPRISES
HUNTINGTON, W. VA.

I intended acknowledging receipt of the booklet before this. While over at Washington I saw this book and admired it very much. It is certainly compact and should be of assistance to the exhibitor in the way of making it possible for him to prepare for his publicity way in advance.

With my very best wishes for your continued success, I am

Very truly yours, A. B. HYMAN.

COLONIAL THEATRE
IDAHO FALLS, IDAHO

I think your forthcoming pictures with the wonderful casts are without doubt the best line-up Paramount has ever had and is easily to say that you still lead the field in production, stars and direction, and should be a pleasure to any exhibitor to announce to his patrons that he had bought Paramount 100 per cent.

O. E. SCHMIDT.

SMOOT AMUSEMENT COMPANY
PARKERSBURG, W. VA.

We are in receipt of your booklet covering forty-one releases, which releases cover the first six months' output commensurate with next year.

Your company is certainly to be congratulated upon having the foresight to prepare such a splendid book. This should add greatly in helping the exhibitor prepare his program. It is a splendid achievement. Famous Players are to be congratulated upon having given this information so far in advance.

We would be pleased, indeed, to discuss the contracting of your output at any time best suited to your convenience.

With best wishes for your continued success, we are

Very truly yours,
SMOOT AMUSEMENT COMPANY,
F. C. SMOOT.

STRAND AND PALACE THEATRES
TRINIDAD, COLO.

The new releases look very promising. It is my firm belief that Paramount Pictures are the best in the world and I should hate to be without them. Had it not been for you and your organization the Strand Theatre would now be closed.

Yours very truly, B. B. HINMAN.

L. M. MILLER
WICHITA, KAN.

Have just had the pleasure of glancing over the booklet Paramount has issued announcing the Forty-one Productions for the coming fall season.

In all film history there has never been anything published like this book, which is not only compiled in the finest and most interesting manner—but, Oh Boy! the line up of attractions it announces.

Every exhibitor has a reason to be optimistic for the coming season, after reading the list of releases you intend to offer. The outlook for good pictures is certainly most promising, and, in my opinion, every one mentioned should prove a box office attraction.

I desire to take this opportunity to express my appreciation and interest in the unusual schedule of pictures Paramount is offering for the coming season.

Yours very sincerely,
L. M. MILLER THEATRICAL ENTERPRISES. S. N. CHAMBERS.

A Single Alibi!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

Roger Ferri, writing in M.P. World says:—
"'The Broken Silence'---is artistically magnificent and directorially excellent. To Dell Henderson must go the bulk of credit for the splendor of the picture, its realism, its rapid-fire action and well-told story. Sounds good, doesn't it? Well it is!

W. E. Shallenberger

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INDEPENDENT

Don't let them worry you with any talk of hard times.

Good pictures have always drawn the crowds,—— and always will!

And "The Broken Silence" is as fine a picture as it is possible to produce.

ARROW offers to the Independent Exchanges of America
THE BIG SUMMER PICTURE OF 1922

The Broken Silence

by James Oliver Curwood

STARRING
ZENA KEEFE

With
J. BARNEY SHERRY
ROBERT ELLIOTT
GYPSY O'BRIEN

Directed by
DELL HENDERSON

Produced by
PINE TREE PICTURES INC.

Screen Version by
THOS. F. FALLON



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State	No. of Families	No. of Our Readers
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New Hampshire	105,496	90,460
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Massachusetts	837,469	865,950
Rhode Island	131,391	112,925
Connecticut	306,807	329 325
New York	2,307,740	106,745
New Jersey	701,311	603 650
ennsylvania	1,855,323	1,690,960
Delaware	44,600	47.145
Maryland	308,438	240,665
Dist. of Columbia	95,124	207,625
Ohio	1,371,285	1 232,110
Indiana	714,729	517,555
Illinois	1,441,174	1.219,780
Michigan	853,119	757,660
Wisconsin	560,015	406,485
Minnesota	477,425	438,320
Iowa	559,074	450,340
Missouri	773,649	574,125
North Dakota	134,517	106,620
South Dakota	141,455	114,770
Nebraska	287,983	230,210
Kansas	411,456	302,430
Virginia	471,263	270,200
North Carolina	511,825	194,890
South Carolina	350,776	99,235
Georgia	616,135	219,200
Florida	220,107	174,610
Kentucky	525,355	193,670
West Virginia	298,714	189,755
Tennessee	497,422	199,660
Alabama	499,611	145,935
Mississippi	380,983	97,770
Louisiana	374,689	136,670
Texas	951,679	602,115
Oklahoma	431,550	272,090
Arkansas	372,809	133,320
Montana	127,649	157,865
Wyoming	43,200	53,785
Colorado	229,178	263,755
New Mexico	87,890	48,585
Arizona	77,652	81,455
Utah	93,624	89,060
Nevada	22,116	23,665
Idaho	98,152	102,585
Washington	301,472	464,735
Oregon	178,043	263,125
California	815,920	1,236,055

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ART ACORD
AS ART TAYLOR



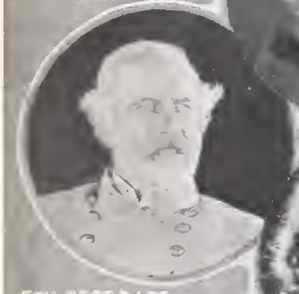
Wm. F. Cody
later known as
BUFFALO BILL



BUFFALO BILL
AS HE APPEARS IN THE GREAT CHAPTER PLAY



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DIRECTED BY EDW. LAEMMLE

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Millions are Waiting to See it

Millions Saw it on the Stage—
many more are Waiting to
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Dedicated to the MOTHERS of the World

"HUMAN HEARTS"

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Starring
HOUSE PETERS

and a BIG SPECIAL CAST including

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Gertrude Claire
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MASON
Always Winsome -
Always Winning -
in
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Desert
Light, Loving, Witty -
Romance of Springtime
and Youth - The daintiest
little money-maker for
Exhibitors ever screened
Story by
Gladys E. Johnson
Directed by Harry Beaumont


Watch for the Greatest Sensation of the Year!
WESTON
THE Storm
To Be Presented by
Carl Laemmle
Made from George Broadhurst's Production of
Langdon McCormick's Sensational New York Stage Success
Starring
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VIRGINIA VALLI - MATT MOORE
and JOSEF SWICKARD
DIRECTED by REGINALD BARKER
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Announcing

ARTHUR HOUSMAN

in

"The Snitching Hour"

A comedy drama directed by Alan Crosland, Produced by Housman Comedies, Inc.

The Cast

Arthur Housman	***Nita Naldi***
Gladys Leslie	***Frank Currier***
Mario Carillo	***George Lessey***

This is the sort of picture for which the exhibitors throw the doors open so that the passing crowds can hear the roars of laughter.

A comedy drama built along big lines. The sort that is welcome in any theatre. The advertising accompanying it is in keeping with the bigness of the picture.

One of the best pictures offered the State Right Exchanges this season.

CLARK-CORNELIUS CORP.
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The Picture that will make Box Office History!



Carl Laemmle will present

PRISCILLA DEAN

as the Daughter of the Regiment in Ouida's world-famous thrilling Love Story—

"UNDER TWO FLAGS"

Known the world over as a novel and play

Directed by
TOD BROWNING

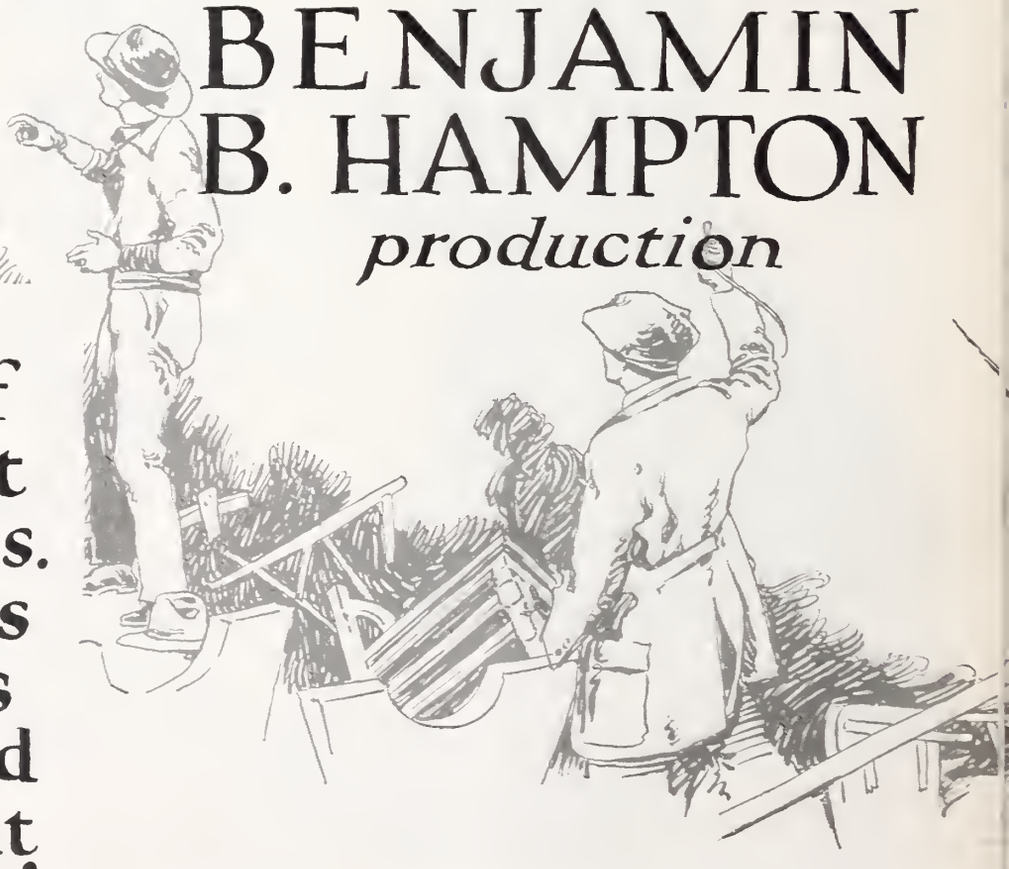


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Golden

A
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B. HAMPTON
production



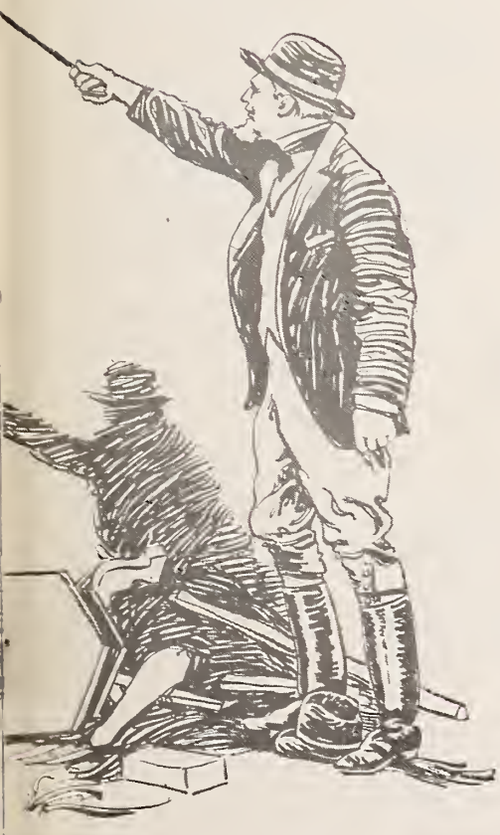
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WHEN a handsome American engineer breaks into a lawless South American hot-bed of intrigue get ready for fun! And when a dreamy-eyed Senorita is the victim of a crafty Don—then watch things happen!

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Lewis J. Selznick's

"REPORTED MISSING"

STARRING

Owen Moore

Directed by
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ROY STEWART



MARJORIE DAW



WALLACE BEERY



JOHNNY WALKER

Written by
H.H.VAN LOAN
Author of
"Virgin of Stamboul"

Directed by
ROBERT T. THORNBY
Director of "The Fox"

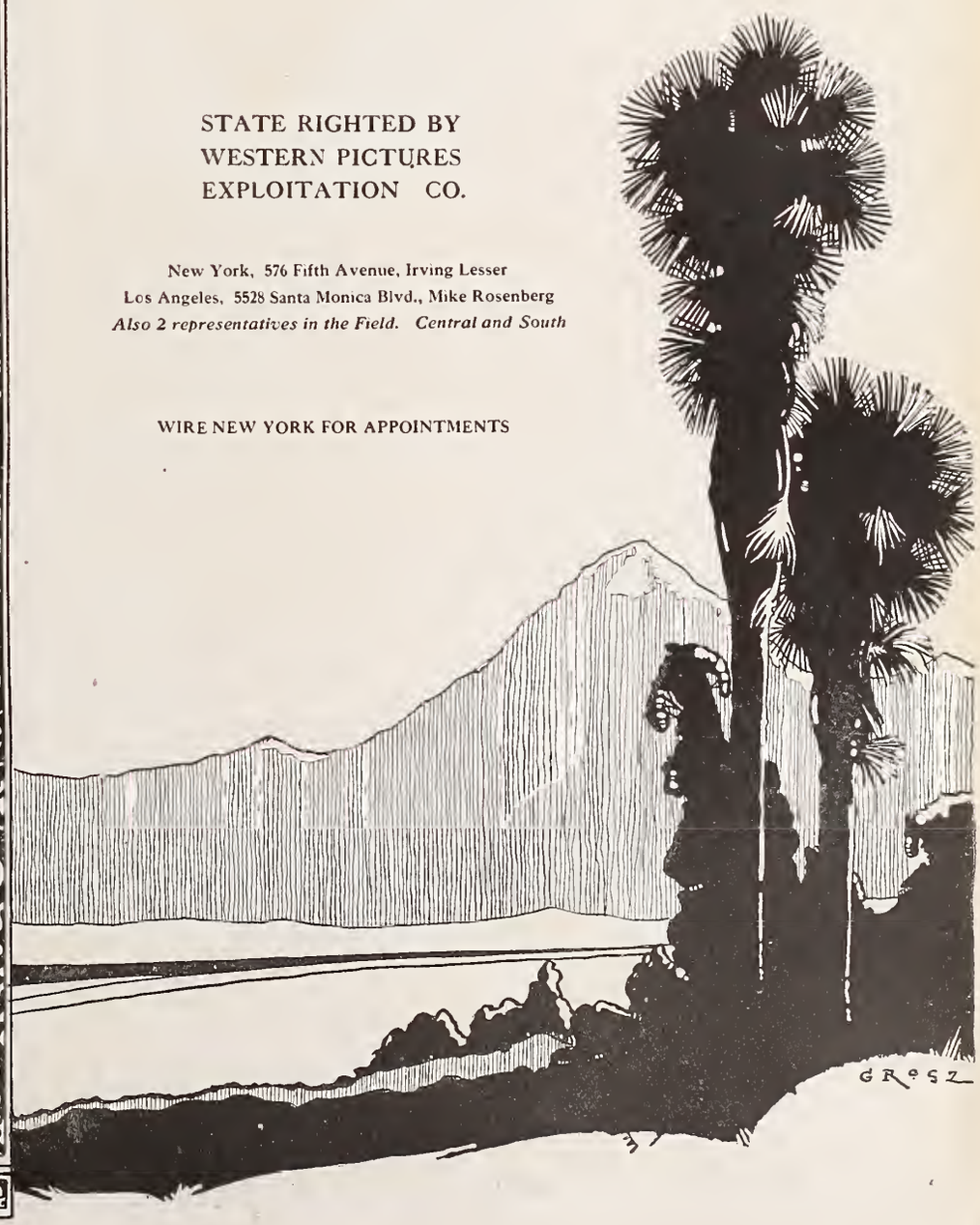
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Sunshine Harbor

with

Margaret Beecher

Directed by Edward Hemmer

A seasonable offering as refreshing as a June morning.

A delicious love story of a Southern girl who rebels against the restrictions of an old-fashioned father and runs away from hom

Her experiences, temptations and adventures provide the motif for the action of a surprising picture.

Portrayed in a winsome manner by a new screen beauty and a finely chosen cast.

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"A Pasteboard Crown"

The Motion Picture News Hits the Keynote:

"The story is a great deal more genuine than the majority of those depicting life back stage. For one thing it paints the hardships in their true colors. The production is a handsome one, being rich in settings, costumes and pictorial appeal.

"Being experienced in her subject, the story by Clara Morris carries authority.

"The offering is really a depiction of society life mixed with that of the stage and through it runs a pleasant vein of humor."



Portrayed by

Evelyn Greeley
Robert Elliot
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Eleanor Woodruff
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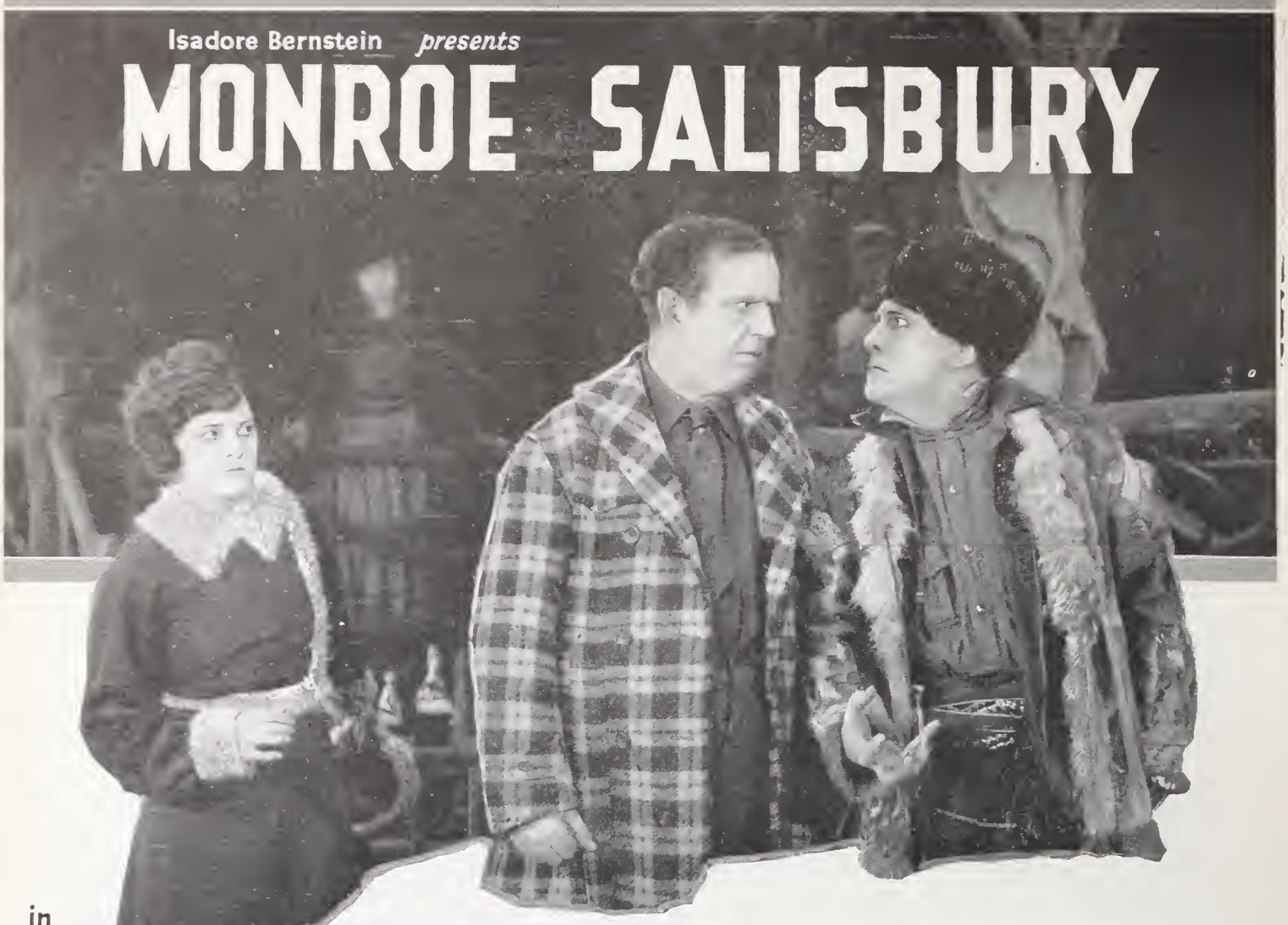
A Travers Vale Production by Nathan and Semerad

Playgoers Pictures
Foreign Representative
Sidney Garrett

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Isadore Bernstein *presents*

MONROE SALISBURY



in

The GREAT ALONE

This is the story of a mighty love and a strong man's bravery and final renunciation. The story of a man who fought like blue blazes to save a girl's life at the risk of his own: who whipped and ousted her father's enemy and then gave the girl to the other man.

MONROE SALISBURY at his strongest and best—an appealing player with a great following all over the country. WALTER LAW properly villainous and fear-inspiring. MARIA DRAGA AND LURA ANSON in two fine and convincing roles and JACCARD, the director, rushing his story forward to the climax of the greatest fight between men we have ever seen on the screen.

And the best production that has gone out to make the reputation of the Pacific Studios. at San Mateo.

A West Coast Films Corp. Production

Directed by Jacgues Jaccard *and* James Colwell

American RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited



The Skill and Ability of MARION FAIRFAX plus these stars
MARJORIE DAW ⌐ TULLY MARSHALL ⌐ PAT O'MALLEY
NOAH BEERY ⌐ CLAIRE McDOWELL



The LYING TRUTH

A Marion Fairfax Production

John Jasper, Mgr. of Production

As a box-office title that has the power to draw patronage into theatres "The Lying Truth" possesses an audience challenge not equalled by six other productions released since last September. In this one cast there are more big actor names than some distributors can offer you in a six months output of pictures. And the solid trade press critical battery says: "It's good."

Notices Like These Would Sell Furs on the Equator!

EXHIBITORS HERALD:

"If you are in the market for a clean, strong and swiftly-moving story, with an element of sentiment and some good acting, don't overlook 'The Lying Truth.' The production was written and directed by Marion Fairfax, and has a well-suspended mystery, which moves rapidly to an exciting climax.

THE FILM DAILY:

"A rather original story in which the author aims to provide something new in the way of a murder mystery, and succeeds. A first rate cast and many well known players are found in this picture. Noah Beery is the villain, of course; Tully Marshall has a less important role than his talents deserve; and Marjorie Daw is necessary to the romance. Pat O'Malley has the prominent role and handles it adequately."

EXHIBITORS TRADE REVIEW:

"The plot of 'The Lying Truth' contains a good deal of melodrama sprinkled with love, pathos and humor. It represents in a forceful way the injustices of circumstantial evidence and the author has woven around the story situations that are compelling and realistic.

MOTION PICTURE NEWS:

"Well directed, compelling melodrama, good story, capable cast, pleasing photography. That is 'The Lying Truth,' a dramatic animation illustrating the injustice of condemnation on circumstantial evidence. The picture, with its thrills, suspense and exciting events, and its splendid cast is a mighty satisfactory entertainment."

MOVING PICTURE WORLD:

"'The Lying Truth' is an ambitious subject with fine entertainment values. The picture is at all times sincere. The theme offers good possibilities for drama and shows considerable originality. The cast includes Marjorie Daw, Pat O'Malley, Noah Beery and Tully Marshall. O'Malley plays with a directness that makes his work enjoyable."

American RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

QUALITY IN PRODUCTION is hardly more important to the exhibitor than QUALITY and ECONOMY in DISTRIBUTION

In announcing our distributing plan we do so with the fixed determination to achieve, at all times, quality in both our production and distributing activities.

We are rapidly establishing Exchanges through the medium of "Territorial Partners," and a complete list is soon to be announced.

Each Territorial Partner will be a man of the highest standing and integrity who has, through consistent past performance, earned the respect and confidence of the exhibitors in his particular territory, and who will be fully qualified to serve them with PREFERRED PICTURES.

Only pictures which will measure up to a high standard will appear on our schedule and the function of distributing these productions will be handled in an equitable and dignified manner.

There are still a few territories available to men who can offer us the *high type* of representation required of our "Territorial Partners."

AL LICHTMAN
CORPORATION
576 Fifth Avenue
New York, N. Y.

Al Lichtman
President

B. P. Schulberg
Vice-President

J. G. Bachmann
Treasurer

Our First Production

B. P. Schulberg

presents

"Rich Men's Wives"

by

Agnes Christine Johnson and Frank Dazey

Directed by

GASNIER

with

A *truly* ALL-STAR Cast:

HOUSE PETERS
ROSEMARY THEBY
MYRTLE STEDMAN
BABY RICHARD HEADRICK
CAROL HALLOWAY
CLAIRE WINDSOR
GASTON GLASS
MILDRED JUNE
CHARLES CLARY
MARTHA MATTOX

All of which speaks for itself

Produced by

PREFERRED PICTURES, INC.

Distributed by

AL LICHTMAN
CORPORATION
576 Fifth Avenue
New York, N. Y.

Al Lichtman
President

B. P. Schulberg
Vice-President

J. G. Bachmann
Treasurer

Scores Triumph at Premiere!

Let Balaban and Katz tell you what this picture did at their big Chicago theatre.



Form 1204

WESTERN UNION TELEGRAM

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LOUIS B MAYER ASSOCIATED FIRST NATIONAL PICTURES INC

THOUGHT YOU WOULD BE INTERESTED TO KNOW THAT ONE CLEAR CALL GAVE SUPREME SATISFACTION TO CRITICS AND PUBLIC ALIKE BUSINESS AT CHICAGO THEATRE ABOVE AVERAGE IT IS ONE OF THE BEST DRAMATIC SUBJECTS PRODUCED IN SOME TIME

BALABAN AND KATZ

140PM

LOUIS B MAYER PRODUCTIONS INC

Louis B. Mayer presents

The John M. Stahl Production

One Clear Call

You Mustn't Miss It, Papers Say!

The newspapers were unanimous in praising this picture. It will pay you to read every word of these reviews.

By Mae Tinee in the Chicago Tribune

If you're able to stand considerable wear and tear on your emotions, "ONE CLEAR CALL" is a picture to not miss seeing. It has a moral—dear me, yes!—but a moral so exquisitely coated and presented that you're grateful for it. And the acting is all so fine. Yes, afraid I'll have to send you to see "ONE CLEAR CALL" whether you grudge a tear or not.

You've heard about there being "So much bad in the best of us and so much good in the worst of us that it doesn't behoove any of us to talk about the rest of us" haven't you? Well that's the subject of our picture and a man supposed to be vurr', vurr' bad, and a physician known to be vurr', vurr' good; a lady of mystery and a beautiful and tender home woman; a tiny boy and an adorable old couple act the story for the screen.

Your appreciation of the film will depend so much upon NOT knowing what it's all about before you visit the theatre that I wouldn't be playing square with you to tell you of what transpires in the lives of the interesting characters who are featured in "ONE CLEAR CALL." So, said she, nothing doing.

Just be assured that if you enjoy fine work it is there for your seeing at the Chicago, Mr. Walthall is immense and Mr. Sills, Miss Rich and Miss Windsor are especially called to your attention.

The picture is well produced.

By Observer in the Chicago Examiner

Now for "ONE CLEAR CALL." It has a plot! We hope this statement sounds significant—weighty, because that's the way we mean it. A plot alone puts it in a class by itself, but they didn't stop there—they cast it perfectly.

Henry Walthall is excellent. We think he is the Charlie Chaplin of the drama. He knows what he is doing. He never overacts—flattens out. His craftsmanship is wonderful.

Claire Windsor is good, too—good to look at—capable, and Irene Rich as the sister does some of the finest playing we have seen this year.

The story is of a well-born Southern chap who has brought disgrace to his name and sorrow to his mother by running a disreputable gambling house, dance hall and doubtful hotel. He marries a glorious girl—then she finds who he is and leaves him. About this time a queer case is brought to the hospital—a lovely young woman—a stranger in town. Dr. Hamilton (adorably played by the thoroughly masculine Milton Sills) saves her life, and with no apparent effort falls in love with her. The notorious gambler comes to the young physician—he is ill—has just a short time to live. The young man promises to be his friend.

There are several complicating threads—we'll not tell you about them—*we want you to see "ONE CLEAR CALL." You'll say it is the most realistic, absorbing film you've seen.*

Taken from the book by Frances Nimmo Greene; Scenarioized by Bess Meredith and Directed by John M. Stahl

FIRST NATIONAL PICTURES

A FIRST NATIONAL ATTRACTION



The Most Beautiful Woman in the World

So voted by the Chicago Tribune and the New York Daily News Syndicate after a search from coast to coast. She is now appearing in

A New Series of Finer Productions

Pictures that are the last word in artistry, lavishness of production and perfection of detail—pictures that are fascinating entertainment, patronage builders and money makers.

B. P. Schulberg presents

KATHERINE MacDONALD

The American Beauty in

"DOMESTIC RELATIONS"
By Violet Clarke;
Directed by Chet Withey

"THE WOMAN'S SIDE"
A thrilling tale of newspaper life; story and direction by J. A. Barry

"THE BEAUTIFUL LIAR"
A comedy-drama by George Marion, Jr.,
Directed by Wallace Worsley

"THE INFIDEL"
By Charles A. Logue
Directed by James Young

FIRST NATIONAL ATTRACTIONS

There'll be a Franchise everywhere

FIRST NATIONAL PICTURES

Motion Picture News

Statistics

As previously announced, the Babson Statistical organization, Columbia University and MOTION PICTURE NEWS have begun a statistical survey of the motion picture industry.

A questionnaire goes out to exhibitors this week. It has been painstakingly arranged and can be easily and quickly answered.

There should be no objection, it seems to us, to the answering of any one of the thirty-five questions asked, and for the important ends of the survey, we urgently ask that each question be filled out.

Each questionnaire received will be averaged in with thousands of others, digested by the Babson experts, and only the group figures will ever be made public. But any exhibitor, if he desires, may safeguard his facts completely and finally by omitting the name of his theatre and also that of his city from the questionnaire.

Questionnaires also go out to producers and distributors. They have promised their utmost cooperation as have also many prominent exhibitors.

The importance of this survey—to the industry and to the individual members of it—cannot be overestimated.

For the first time we will have exact figures. Such figures have been promised by every organization thus far formed within the industry; but the work—a very large one—has never been attempted. Most figures we have are wrong; many necessary statistics are lacking. We have nothing today to present to the tax legislation committees and nothing definite when altercations arise between the branches of the business.

We ask the sincere help of everyone in this large and important effort.

Get Together

Joseph G. Rhode, President of the Motion Picture Theatre Owners of Wisconsin, makes a plea that the recent bitterness within exhibitor organization ranks be forgotten and that the Will Hays slogan of confidence and cooperation take the place of dissension and distrust.

Mr. Rhode is right. And we have a strong idea that this same liberality and saneness of vision is the ruling opinion of exhibitors today throughout the country.

This is no time for secession.

The question of when and why the trouble started; the ill-judged affront to Senator Walker; the conduct of the Washington Convention; the motives back of it—these matters can be dropped now without injury to anyone, and assuredly in the best interests of all when we put our minds upon the really big facts that face us—

That the motion picture and the industry stand today before the bar of public opinion;

That whatever measure of public sympathy and understanding we receive will depend exactly upon what we give the public; and

That we can give little, and have little dignity and speak with little force if we stand with many spokesmen and divided ranks.

We are also facing prosperity, but, by the same token, we will not get our full measure if we lack the economic unity every industry demands as a first consideration.

For the first time in this industry's history, there is a general appreciation of the fact that the big branches of the business are interrelated and interdependent, that their appointed representatives can and must sit across the table and adjust their differences.

"Confidence and cooperation," says Mr. Hays.

And Mr. Rhode and many another exhibitor answers: "Right!"

Let's go!

Big Pictures

Many exhibitors, especially those with long-run houses, are asking today the common question: What big pictures are forthcoming this year?

We cannot answer the question completely, nor definitely. "Unknowns" will come to the fore this year, as always. But from the facts at hand we give a review of the situation in this issue, as seen from our office viewpoint. And the outlook is good.

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PICTURES AND PEOPLE

IN these dull days, when many a good director maintains his "office" at 42nd and Broadway, two names appear in connection with the megaphone end of pictures favorably reviewed in this issue. They are Henry King and Harry Beaumont. These men, still young in years, were both recruited from the "legit," in the early days of the industry.

Traveling pretty much the same sort of road—no spectacular, over night success for either—they progressed because they learned their business from the ground up—kept their hats the same size and worked for their various bosses as well as for themselves.

Beaumont first got his head above water and made his bid for a better salary than he ever hoped to draw in his "ham-fat" days when he made "Skinner's Dress Suit" for Essaney and incidentally a star out of Bryant Washburn. Ever since he has been making consistently good pictures—human—clean—entertaining—a credit to the industry—presumably money makers, for the most part, for his employers. He is still doing it, as his picture for Metro will testify.

Henry King has made his third good picture with Dick Barthelmess—"Tol'able David" and "Sonny" are big—which is something of an achievement. Three good ones in a row—with no flops—is a pretty fair record.

And something else in tribute to these two directors—singled out rather by chance, we admit, from a lot of other worth-while people who are of and in the picture business.

Messrs. King and Beaumont are still good fellows—good troupers—good citizens. And that means a lot.

* * *

Among those sailing for Europe on the Olympic Saturday are B. S. Moss and Joseph Dannenberg. Irving T. Bush, head of the Bush Terminal Company with properties in London similar to the Bush Building in New York, is registered. It is rumored that Mr. Bush is interested in theatres in connection with his merchandising centers.

* * * *

And still the list of professional exploiteers grows. The latest to join the ranks, after an apprenticeship with Fox, is Lee S. Ferguson, erstwhile assistant managing editor of MOTION PICTURE NEWS and lately annexed in the capacity mentioned above, to the Cleveland Universal exchange.

The appointment also may be taken as an indication that Universal has found its exploitation staff a valuable asset and a profitable investment, as the position which Mr. Ferguson assumes is a permanent one.

It is less than three years ago that the idea that Claude Saunders had sold Paramount was pretty much of a joke to a lot of people who were supposed to be wise birds in this industry. Now—well—the same people who used to scoff are enthusiastic boosters of the exploitation man and Mr. Saunders sitting in the same saddle and on the same hoss' over at 485, 5th Avenue, smiles the smile of the man who had a big idea and put it over.

* * * *

Of ten photoplays, listed as "exceptional" or as having "exceptional points" in the March-April-May list issued by the Committee on Exceptional Photoplays of the National Board of Review, all are the product of American directors.

That should dispel the "foreign invasion" bugaboo.

* * * *

Sir Charles Higham, M.P., prominent member of the British advertising world, and vice-president of the "20 Club," well known film trade organization, left London May 24, en route to attend the American Advertising Convention.

THE golf tournament was, from start to finish, a fine, well-rounded success. Joe Dannenberg deserves a heap of credit and so do his hard working helpers for one of the most enjoyable gatherings filmdom has ever had. Another tournament will be held next fall.

* * * *

A veteran of the nickelodian days who has progressed with the industry is always an interesting personage. Such a one is William Cutts, managing director of the Columbia theatre, Seattle, at present in New York on a special mission for Universal.

Mr. Cutts—among other virtues which the showman may possess—is a prime exponent of exploitation—especially the art of selling tickets through the medium of the lobby display. To any person—or persons—who decry the lobby ballyhoo as undignified or reactionary, Mr. Cutts submits a brief in which the box office records of the houses he has conducted—beginning back in the days before Carl Laemmle, now his boss, started making Imp pictures and extending to his "Foolish Wives" front—as evidence to the contrary.

Perhaps no exhibitor in the whole United States—and that is a pretty broad statement—puts quite the amount of brains, money and trained genius into lobby displays as Cutts. He makes his front a "stage." All the tricks of lighting, stage craft, effects and mechanical contrivances that most showmen employ on their stage in prologues and atmospheric numbers, Cutts adapts to use in his lobby displays. Where other exhibitors specialize in newspaper advertising or some other brand of exploitation, Cutts pins his faith to lobby decorations and, like other specialists, he makes it pay. Thus are the enemies of the lobby ballyhoo proven mistaken in their contentions even if they are not open to conviction as their error. Every man to his trade. Cutts' is lobby displays, de luxe.

* * * *

A. C. Berman, the popular British manager of United Artists, arrived Tuesday on the Olympic. This is his first homecoming in fourteen months.

* * * *

Here and There:

B. P. Fineman, president of Edwin Carewe Pictures, has returned to the Coast.

Sigfrid Holmquist is returning to New York via Paris.

Abe Stern, president of Century, is traveling through Germany.

* * * *

WHETHER or not the standard of reportorial intelligence and iniatitive have sunk to zero, or whether relentless newspaper city editors have lost all sense of proportion may well be debated. Certain it is that, without exception, every scandal which is given headline prominence, eventually brings to light at some time or other "a noted screen star." For a time it appeared that a mysterious murder involving the son of a millionaire bread manufacturer might prove the exception. But, no, dragged in literally by the heels, we find this man's name is now associated with "a screen star."

Reading further we find said star appeared in "an Italian production!"

Probabilities are she starred as "atmosphere" with some ten thousand others in "Cabiria" or some other modern spectacle—always providing she ever did face the camera.

All of which would be rather amusing were it not for the fact that, as has been pointed out time and again, such "tie-ups," repeated time and again, are doing incalculable harm to the industry.

Largest Trade Circulation Ever Given an Audit in this Field!!!

Circulation as analyzed by the Audit Bureau of Circulations

	Copies	Per cent
Exhibitors (Theatre owners and managers)	8,374	82.80%
Exchanges (Independent and producer owned)	680	6.72%
Producers (Studios, laboratories, executives, stars, directors and scenario writers)	460	4.55%
Supply dealers	218	2.15%
Cameramen	23	.23%
Projectionists	99	.99%
Miscellaneous trades (Printers, newspapers, musicians, accessory manufacturers, etc.)	259	2.56%
Total	10,113	100.00%

Every Unit Counts!

100% TRADE CIRCULATION!

Senator Walker Dinner Date Changed

So overwhelming have been the reservations from the industry for the Dinner which will be tendered to Senator James J. Walker by the Theatre Owners Chamber of Commerce, that the Committee have been obliged to cancel the date originally set for Wed., June 14th, at the Ritz-Carlton Hotel, to more spacious quarters of the Plaza Hotel, for the evening of Mon., June 19th, which incidentally is the Senator's birthday.

Not only have requests come for reservations from exhibitors in distant cities, but innumerable friends of the Senator from every line of endeavor, upon hearing of the dinner, made application for tables.

Those expected on the dais as speakers at the present writing are ex-Gov. Al. Smith, Senator James W. Wadsworth, Jr., Mayor John F. Hylan, Gen. Will H. Hays, Charles M. Schwab, Augustus Thomas, E. F. Albee and Raymond Hitchcock.

Those desiring to participate can make reservations by applying to the Theatre Owners' Chamber of Commerce, 1540 Broadway. Enclose a check made payable to Louis F. Blumenthal, Treasurer, at $10 per cover.

Morrissey Winner of Golf Tourney

The second annual Spring golf tournament under the auspices of The Film Daily was held last week on the course of the Oak Ridge Golf Club, Tuckahoe, and brought out 82 contestants.

R. A. Morrissey proved the winner of the handicap event with a net score of 65, and was awarded the handsome trophy given by Motion Picture News. In addition Morrissey was credited with a leg on the Film Daily trophy.

Tom Moore had the best gross score, 87, and received the Warner Brothers trophy.

J. C. Flynn, with a score of 87, took the runner-up prize offered by Moving Picture World.

The winners of the principal special prizes were: Felix Feist, with a 73, runner-up on low gross, the Jules Mastbaum trophy, and George Brown, the "duffer" prize, with a gross of 214.

Following the tournament a dinner was held with over 100 in attendance, and the prizes were distributed. Felix Feist acted as toastmaster.

A feature of the evening was the showing of about one thousand feet of film of the players who participated in the tourney. This was made by Pathe News and was rushed by special messenger after the dinner. Robert Sherwood's two-reel picture "Through Darkest Hollywood" was also shown.

Among winners of special prizes, in addition to those named above, were the following: Eddie White, L. Abrahams, Major Tom Evans, Ralph Ferber, Tom Moore, John C. Flinn, J. I. Schnitzer, Courtland Smith, Boyce Smith, Arthur S. Kane, P. F. Alden, James Cron, Arthur Dillenbeck, R. A. Morrissey, S. B. Field, Arthur Hedley, F. A. Beach, J. Ryan, F. M. Brockell, S. J. Rollo and J. McGovern.

Ruling Defines Sales Tax in Canada

An important ruling defining the basis of assessment of the sales tax on film importations to Canada has just been secured by the National Association of the Motion Picture Industry.

It follows:

"Under the provision of The Amendment to The Special War Revenue Act, Sales Tax on importations must be computed upon the duty-paid value, which is defined as being the value of the article as it would be determined for the purpose of calculating an ad valorem duty upon the importation of same into Canada under the laws relating to the Customs and the Customs Tariff, whether such article be in fact subject to ad valorem or other duty or not, and, in addition, to the amount of the Customs duties, if any, payable thereon.

"The value for duty on films sold outright to the Canadian importer is based on the home consumption value at time of shipment, but, in no case less than the invoice value, except on account of reduction in the fair market value of such goods at the time of their purchase by the Canadian purchaser and their exportation into Canada. The value for duty of standard films shipped on consignment into Canada without sale is fixed by the Department at not less than an appraisal value of 8c. per lineal foot."

Fox Buys Lyric Theatre in Cincinnati

The Fox Film Corporation of New York City has bought the Lyric theatre property on Vine street, north of Fifth, in Cincinnati, and will tear out the theatre proper and construct one of the most modern picture houses in the country, according to an announcement made by Harry L. Linch and Jerome Jackson, who represent the Cincinnati interests involved in the deal. The office front of the Lyric building, however, will not be altered.

The transaction means an investment aggregating $1,100,000. The Fox Film Corporation paid the Vine Street Lyric Theatre Company $850,000 for the property, and will spend $350,000 additional in the erection of the new theatre auditorium.

Conan Doyle Confers With Rothacker

SIR ARTHUR CONAN DOYLE, noted author and lecturer, held a conference in Chicago with Watterson R. Rothacker regarding the filming of one of his books, motion picture rights to which Mr. Rothacker has purchased.

Sir Arthur is a motion picture enthusiast. Mr. Rothacker arranged for an impromptu movie show in the Doyle suite at the Blackstone, at which Sir Arthur, Lady Doyle and the three Doyle children viewed examples of the progress of the American photoplay art.

Sir Arthur and Mr. Rothacker will confer further in London next summer regarding the filming of the book.

Lively Session Likely In Kansas Meeting

COMMONPLACE enough is the notice announcing a meeting of the executive committee of the M. P. T. O. Kansas at the Hotel Baltimore next week, but not one iota of the importance of this meeting is contained in the announcement. The future policy of the Kansas organization will be decided at this gathering.

It is rumored persistently that the M. P. T. O. Kansas is contemplating a break with the national body. This, however, M. Van Praag, president of the Kansas exhibitors and corresponding secretary of the national body, vigorously has denied.

The future operating policy, pertaining to the installation of a paid executive business manager, the announcement of a plan to raise funds for the national quota, the placing of a paid representative in the territory in the interest of "Movie Chats," and the submission of the name of R. G. Liggett of the Gauntier Theatre, Kansas City, Kan., as national delegate—these questions will be definitely settled before the executive committee of the Kansas organization adjourns.

Editorial Commended By Exhibitor

Motion Picture News is highly commended by S. H. Borisky, vice-president of the Independent Theatres, Inc., of Chattanooga, Tennessee, for the editorial in the issue of May 27 in which the M. P. T. O. A. was urged to fight for its rights and to fight hard but constructively.

The letter from Borisky follows:

Please permit me to thank you and congratulate you for your editorial of May 27th, headed "What of the M. P. T. O.?" It is time for editorials and action of this kind.

Particularly apt and applicable right now is that part of your editorial wherein you say,

"Fight for your rights, and fight hard. But fight constructively and stick to the ship."

I will admit that there was a lot of hard fighting but those fighters have forgotten to "Stick to the Ship," and I hope they will not let their zeal as fighters overshadow their fairness of mind, now that the fight is over and the time is right for some constructive work, if not the average smaller exhibitor will begin to wonder whether the fight against Cohen was really just against him or against the organization.

Personally the writer has the highest regards for Mr. Cohen as a man and as the president of our organization yet this wouldn't have prevented me from voting for another man if one was offered with a better record for things achieved, but none were offered and I am honestly of the opinion that we elected the best man, but he cannot lead where there are none to follow and the best general is helpless without a loyal army.

Let us all pitch in and do our bit toward making the M. P. T. O. the organization it really can be and fight now for President Cohen as some did against Candidate Cohen and STICK TO THE SHIP!

Hays Tells Carnegie Students About Pictures

Recounts Plan to Place Film Industry Upon Stable and Helpful Basis

WILL H. HAYS, president of the Motion Picture Producers and Distributors of America, addressing students at Carnegie Institute of Technology, Pittsburgh, during campus week, spoke of "two things with which every one is familiar and yet not acquainted."

The first part of his speech dealt with the Postal Service, the conduct of which he resigned to take his present post. The second dealt with his leadership of the movement to place the film industry upon a stable, more helpful basis "by attaining and maintaining the highest possible moral and artistic standards in motion picture production" and "by developing the educational as well as the entertainment value and the general usefulness of the motion picture."

Mr. Hays declared he was entirely convinced of the sincerity and earnestness of the large producers and distributors who took him from the President's Cabinet, and he pledged to his hearers the best efforts of his association.

"To carry out the purposes of the Association, 'to establish and maintain the highest possible moral and artistic standards of production,' is the duty of the Producers and to aid in their efforts is the duty of all," he said. "So certainly is it a matter of immediate concern of every one that I earnestly ask and hope to receive the advice and cooperation of the public. Too much must not be expected too soon. There can be no overnight miracle.

"The vital thing now is the certain good faith of those who have set about these major purposes and I do have a certainty of that good faith. Those in the motion picture industry do not underestimate the responsibility that is theirs, nor would they shirk it. The results can not be accomplished immediately. This can not be done, but the Association and those responsible for the production of the pictures are at work, moving certainly to the attainment of the objects of the Association, and the pictures that will soon appear will show the result of their efforts.

"While asking for your aid and cooperation I would like to ask, too, that you judge us by our actual performances rather than by any promises we may make. We are building this industry for years to come — for generations to come — and though our progress may seem perhaps slow at the beginning the results, we are confident, will be certain and permanent."

At the beginning of his remarks about the movies, Mr. Hays pointed out to his audience that nearly twenty millions of Americans seek screen entertainment daily, and added:

"They come in a mood of relaxation, of ception, in precisely that state of mind and emotion in which a master psychologist would want them to come—in the most plastic state for receiving and holding impressions. Therefore, the potentialities of the motion picture for influence and education are absolutely limitless, and if this is so the integrity of the motion pictures should be protected just as we protect the integrity of our churches and the quality of the pictures developed just as we develop the quality of our schools.

"This movement to attain and maintain the highest possible moral and artistic standards and develop the educational as well as the entertainment value of the industry is a Cause—with a capital C," Mr. Hays said. "I am going to give all I have to this Cause."

Mr. Hays made this pledge on behalf of his organization: "I promise that this agency for the distribution of information and thought, for the amusement of millions and the inculcation of standards of taste in art and conduct, shall endeavor honestly and earnestly to measure up to its great responsibility."

Rowland Becomes First National Executive

Former President of Metro Will Assist with Administration of Activities

RICHARD A. ROWLAND, for years president of the Metro Pictures Corporation and senior member of the firm of Rowland & Clarke of Pittsburgh, with extensive theatre holdings in western Pennsylvania, has joined the executive forces of Associated First National Pictures, Inc., and will be associated in the administration of the company's activities with President Lieber, J. D. Williams, Harry O. Schwalbe and the Executive Committee.

Rowland's career as an exhibitor, producer and distributor, successively, makes his identification with First National a natural and logical outcome of his varied and successful business accomplishments. With James R. Clarke, vice-president of Associated First National, Rowland played a part in the founding of the First National Exhibitors' Circuit, and manifested at that time the same faith and confidence in the necessity and value of such an organization which has now brought him to an executive position in it.

This in itself indicates that there will be no change in or departure from those policies which have always characterized Associated First National Pictures, Inc., but simply adds to the executive strength of the organization one more able and experienced motion picture mind to assist in the complete realization of the ideals and aims for which First National was founded.

It is hard to place Mr. Rowland predominantly in any of the three leading phases of the motion picture industry, because his experience in all three has been equally extensive and conspicuous. The firm of Rowland & Clarke were already the leading exhibitors of western Pennsylvania as well as prominent independent distributors, when the collapse of the Alco Film Corporation in 1915 made it necessary for the independent exchange men who had backed that concern to take over its operation. Richard A. Rowland was selected by his associates at that time to take the executive helm, and for six years thereafter he made his headquarters in New York, where as president of the Metro Pictures Corporation, the new concern which arose from the ashes of Alco, he piloted the company, in both its producing and distributing activities to a powerful and prominent position in the industry.

"From the founding of the First National Exhibitors' Circuit, I have understood fully the extent to which such an organization could safeguard the interests of the theatre owner," said Rowland in discussing his new affiliation, "and for that reason I have not only believed in it thoroughly as an exhibitor from the beginning, but I have always stood for and upheld its principles.

"It is difficult to imagine what the lot of the theatre owner would have been during the past five years, had no organization such as Associated First National Pictures existed. Certainly the history of the industry would have been a different one, and the burdens and sorrows of the exhibitor would have increased and multiplied.

North Carolina Shows Business Increase

Reports from over the state of North Carolina show that business is on a slow but steady increase in most sections, but the territory around Wilmington, N. C., is a little slow in picking-up, business there having hit a decided slump around Holy Week and has not yet regained its former pace.

Atlanta Elects Better Films Officers

At a meeting of the Better Films Committee of Atlanta at the Hotel Ansley last week, the plans of the organization were perfected and officers elected. Previously the committee had been run on a temporary basis but with completion of plans and the adoption of a constitution and by-laws, the organization is placed on a more substantial basis.

Election of officers—who will hold office one year, beginning June 1st,—were made with Mrs. B. M. Boykin, President. Mrs. Boykin is locally regarded as a friend of the industry, and is welcomed as head of the organization.

Marvin L. Underwood was elected vice-president and Mrs. R. K. Rambo secretary and treasurer. Miss Anna E. Aiken was elected publicity representative of the industry.

Indian Society Making Series of Pictures

The Nighthawk Keetoowah Society, which is composed of full-blood Cherokee Indians, and whose origin dates back to the Seven Council Fires of the Iroquois, have under process of production a series of two-reel pictures depicting Indian legends and folk lore, the cast being composed wholly of full-blood Cherokee Indians.

Upon the completion of these series of two-reelers the Keetoowahs will produce a ten-reel super production depicting the major events in the contemporary history of the red man and the white man since the colonization of America.

The continuity is now being arranged for this super picture, the working title of which will be, "The Passing of a Nation."

The direction will be under the supervision of John Paul Jones.

Pictures Keep Foreigners From U. S. Says Holp

THAT the American movie has the unenviable reputation of being the worst ambassador Uncle Sam ever permitted to go abroad, is the verdict of Colonel P. E. Holp, the well-known lecturer for the Society for Visual Education. "Sometimes this misrepresentation has been unintentional, but too often it has been deliberate and even willful," declared Colonel Holp in Chicago recently.

"These false representatives of America and Americans have decreased foreign travel to our shores, lessened the sale of honest goods made in the U. S. A., and in some cases complicated negotiations on international affairs."

An educated and wealthy woman of Java, who had been deeply impressed with the American republic from her reading, was planning to visit our shores according to Colonel Holp, but after seeing film after film filled with robberies, hold-ups, murders and similar "fast action" incidents, she gave up her visit. He said there are doubtless thousands of such cases.

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Two Judgments Against Allen Theatres

Two more judgments against Allen Theatres, Limited, Toronto, have been awarded by the civil courts in Toronto. One judgment was for $27,332 which was in favor of the General Building Corporation, Limited, and the other was for $3,356, the plaintiff for which was W. P. Ludd.

A court action for bankruptcy proceedings against Allen Theatres, Limited, Toronto, which was brought before Mr. Justice Fisher at Osgoode Hall, Toronto, by James W. Bain, K. C., representing a number of important creditors of the company, resulted in a ruling by his Lordship that an order of bankruptcy would not issue if the debtor company could produce an affidavit showing that the corporation was solvent and if the company would pay the amounts claimed in the joint action.

Allen Theatres, Limited, Toronto, through Vice-President J. J. Allen, and Secretary S. Sternberg, has submitted to Mr. Clarkson a proposal for the consideration of creditors of the company, it is announced, for an extension of time for the payment of debts.

The statement submitted by Allen-Theatres, Limited, Toronto, indicates that direct liabilities amount to $382,031.09; preferred claims, $65,709.79; secured claims, $250,380 to the bank, $168,700 in mortgages, and shares in subsidiary companies totaling $254,100. The total liabilities are $687,293 and there is a nominal surplus of $264,325.06, it is stated.

New Production Company Is Organized

The Rockett-Naylor Film Corporation organized under the laws of Delaware and capitalized for one million dollars has announced that David Naylor is president of the concern, Ray R. Rockett, vice-president and general manager; Al Rockett, manager of production, and S. Y. Snyder, manager. Production work will be carried on on the coast.

Famous Players Sales Force Convenes

The sales force of the New York District of Famous Players-Lasky Corporation held a convention at the Ten Eyck Hotel, Albany, on May 23d, which was attended by S. R. Kent, John Clark, Harry Ballance, Hal Hodes and Henry Salsbury, from the Home Office, Harry Buxbaum, New York District Manager, as well as the three Branch Managers, Harry Danto, New York Exchange, Allan Moritz, Buffalo Exchange, and N. W. Kampner, Albany Exchange, together with fifty salesmen from the New York, Albany and Buffalo Exchanges.

The convention was particularly successful and conditions in the territory of each salesman were gone over, showing that the coming year would undoubtedly be one of the biggest Paramount years ever experienced.

Pathe Production Head Dies On Coast

The death of Gilson Willets, Pathe Production Manager, in Los Angeles on May 25, is announced in a telegram received by General Manager Elmer Pearson at the Pathe Home Office. The news was not entirely unexpected, as Mr. Willets had been operated on five weeks ago for cancer of the stomach and during the last three weeks his condition had grown steadily more grave.

News Weekly Censorship Decision July 6

The Appellate Division of the Supreme Court, New York State, just adjourned, will reconvene in Albany, N. Y., on July 6, and on that date a decision will be rendered in connection with the pending action brought by Pathe Exchange, Inc., against the New York State Motion Picture Commission as the test case to determine the latter's right to call for the censoring of news weeklies.

Mayor Refuses To Close Theatres Sunday

MAYOR GEORGE F. FREITAS, of Sandusky, Ohio, has issued a statement that he would rather resign his position than sanction the closing of motion picture theatres on Sunday.

"I'll resign my position as mayor of Sandusky rather than take from the average citizen the Sunday movie," said Freitas when asked for his views on the question of the blue laws and a closed Sunday.

"Running a movie on Sunday is against the law, all right," he said; "however, we countenance a lot of other things that are against the law, and nothing is said of it."

"We can't all afford automobiles and trips and golf, so we have to take what recreation we can afford on Sunday, and the moving picture is one of the few things that the average citizen can afford."

Levenson Talks Censorship to Rotarians

Reviews Activities of State Commission and Tells of Liberality with Pictures

JOSEPH LEVENSON, member of the New York state censorship commission, gave a talk on "Censorship" before the Rotary club in Buffalo on Thursday, May 25. In the nine and one-half months the commission has been in existence, it has eliminated but 17 pictures entirely, according to Mr. Levenson. Out of 2,680 pictures examined, it has, however, ordered 741 eliminations of titles, 1,673 eliminations of scenes, which changes had to be made before licenses were issued.

"From this it is easily understood that the commission has been most liberal in its treatment to producers, insisting, however, that the law be obeyed," said the commissioner. "Those attacking the censorship legislation," said Mr. Levenson, "have been trying to create the impression that this law is a tax burden on the people. The fact is that the legislature appropriated for the fiscal year ending June 30 the sum of $70,000 to pay the cost of conducting the new department. The income to date is about $225,000, showing a handsome profit to the state.

"Our opponents have sought to belittle the work of the commission and have tried to make capital of some of the eliminations ordered. For instance there was recently presented to the commission a weekly reel coming from a high class concern, which included in its so-called "scientific section" pictures of various methods of igniting fire, including some showing spontaneous combustion. Of about nine or ten illustrations, the commission eliminated three, one showing how the rays of the sun through a water bottle used as a reflector could ignite a lace curtain; another how the rays of the sun through a piece of ice could ignite some wool alongside the ice, and another showing how the use of certain chemicals purchased at any drug store could bring about spontaneous combustion.

"After very grave thought, we decided that if such pictures were used in a school or educational institution, they could be permitted, but for general exhibition in theatres, visited by all classes of people, such pictures would serve to encourage young children to experiment with these methods of fire-making and criminals to commit arson based on their new found knowledge, would leave no trace showing how they did their work. These eliminations were used by the concern to whom the picture belonged to convince newspaper men that 'censorship' was a failure and a joke. The wisdom of our course was eventually clear to those who were approached because while some newspapers commented on the eliminations and found fault with 'censorship' in general, they had to admit that based on the law these particular eliminations were justified.

"It is to men like you," said Mr. Levenson, addressing the Rotarians, "that the commission looks for support in the constructive work that it is now performing. Bodies like yours can be of great service in spreading the truth about motion picture regulation or 'censorship.'

"Our government depends on an intelligent electorate. Kind Providence has safeguarded us in the past. We were able to meet past crises successfully, but in some future crisis, an unintelligent electorate may plunge us to disaster."

"It is interesting to know," said the commissioner, "that Governor Miller was opposed to motion picture censorship until pictures were shown him of the vilest kind and broad-gauged, courageous statesman that he is, he felt it his duty, as Governor of all the people, to give up his own views for the benefit of the state."

Presbyterians Put Ban On Improper Films

Presbyterians ban tobacco, films, and hootch.

Boycotting of "improper" films, classification of the tobacco trust as a debauching influence damning the youth of the nation. The opening of a country-wide fight against the "rapid growth of the illicit liquor traffic." The divorce evil.

These were the bombshells hurled into the Presbyterian general assembly by the board of temperance and moral reform at a meeting in Des Moines last week.

Dr. Gustave R. Briegleb, Pasadena pastor and motion picture censor for California would bar:

Eternal triangle plays.

Pictures of women in abbreviated skirts, and waists.

Bandit, death, shooting and underworld character scenes.

Women and men drinking and smoking.

Films showing criminals in action.

Actors and actresses known to be immoral.

The Rev. H. B. Faris, Clinton, Mo., pastor, in a fiery address charged that the tobacco trust was debauching and damning the youth. That the churches must get under Hays and push him along or the motion picture industry would damn the youth of the nation and destroy civilization.

Pettijohn Is Dined by St. Louis Club

C. C. PETTIJOHN, personal representative of Will Hays, was the guest of the F. I. L: M. Club of St. Louis at a noonday dinner at the Elks' Club last Friday. Joseph Mogler, president of the St. Louis Motion Picture Exhibitors' League and third vice-president of the Motion Picture Theatre Owners of America, was among the invited guests.

In a brief address Pettijohn explained the purposes of the organization of which Hays is the head. He said that if the film industry is to go forward, all the elements that are embraced in it must co-operate. He pictured the dangers that beset petty differences; how the fabric of the entire industry could be ruined if this co-operation is not obtained.

He also stated that business is on the up-grade; that he had found it so in his travels throughout the country, and predicted that within a very short time the country will be enjoying the most substantial prosperity of its history.

Cooperation Cuts Fee For Censorship

The effectiveness of organized cooperation in the motion picture industry has just been forcefully demonstrated in an action which has led to a material reduction in the censorship fees in the Provinces of Alberta and Ontario, Canada.

On May 1st the authorities of Alberta increased the censorship fees from $1.00 to $3.00 per reel. The National Association of the Motion Picture Industry was immediately notified by Col. John A. Cooper, Secretary of the Canadian Motion Picture Distributors' Association, of the new rate and a protest was filed with the Prime Minister of Alberta at Edmonton.

Secretary Frederick H. Elliott of the National Association, communicated immediately with the Film Boards of Trade in Buffalo, Seattle and with other organizations which would be affected by the proposed increase, requesting cooperation in opposing this increase. As a result of these joint projects, the censorship fees in Alberta have been reduced from $3.00 to $2.00 per reel. The new ruling makes the reduction retroactive to May 1st.

$300,000 New Capital In Picture Game

With the aggregate capitalization just passing the $300,000 mark, five companies incorporated in the motion picture industry in New York state during the past week, according to the papers filed with the secretary of state. These companies, all located in Greater New York, include the following as directors:

Blackburn Photoplay Corporation, capitalized at $250,000, Robert F. Blackburn, New York; Robert T. McGee, Newark, N. J.; F. J. Petronio, Paterson, N. J.; Buy Your Own Home Exposition, $10,000, G. S. Carpenter, Annie and Rena Goldsmith, Brooklyn; Belleclaire Import and Export Trading Corporation, $25,000, Robert deBarge, Robert L. Noah, Morris Gisnet, New York; The Theatre Foundation, Inc., $1,000, Frank Howe, Jr.; Oscar J. Murray, J. J. Buckley, New York City; Edwin Productions Corporation, $20,000, F. E. Whitbeck, Jack Wilson, Henrietta Schiffman, New York City.

Prospectus of Coming Season

By J. S. DICKERSON

WHAT is so rare as a day in June was never written by anyone connected with the motion picture industry. The "perfect days" for the showman come in September, October and November and already exhibitors are planning for the next season. They are arriving—the big boys—in New York by the hundreds, all with a definite mission—to inquire about, screen and bargain for big pictures—box office attractions.

Every visitor is asking the same question. Not how many pictures are to be made—or what they are to cost to produce—even though cost sheets might well be of vital interest in these dull times—but: "What are the box office bets?"

Thus it is that MOTION PICTURE NEWS assumes that those exhibitors who can not or do not make the trip will be interested in a report of what the showmen who are coming, have learned.

There are some mighty big pictures ready and waiting for the "perfect days." Others equally as attractive are in production or planned.

The first two reels of Douglas Fairbanks' "Robin Hood" and the stills available for inspection, justify the prediction that the production will eclipse anything this star has ever done. "Robin Hood" has a story that the fans will okay from every angle. The sets are marvelous. Nothing that has come across from the other side can touch them. The cast can't be beaten. All types and all artists. Doug is aiming at a production that will make "The Three Musketeers" look like a program picture, and what has come through so far indicates that he will accomplish it.

Another historical picture that will be hailed with acclaim is "Nero." Its box office and audience appeal is now being gauged by Mr. Fox during a pre-release showing at the Lyric theatre, New York. Prognostications concerning motion pictures are usually valueless—but if this production doesn't register as the biggest strictly historical drama of the year, we err in judgment. The story follows pretty much the same path as that of "Quo Vadis," but there the comparison ends. As a spectacle it is magnificent. In tempo and dramatic incident it is marvelous. From an acting standpoint it is flawless.

Another picture which is completed and ready for the "perfect days" is Goldwyn's "Remembrance." This is a "father" picture written and directed by Rupert Hughes, with a great cast, among which is Claude Gillingwater, who jumped into international fame overnight, so far as pictures are concerned, by his work as the Earl in "Little Lord Fauntleroy." "Remembrance" has everything that "The Old Nest" had except the difference of appeal to be expected in the themes of a "father" picture and a "mother" story. The production is splendid.

Exhibitors who have seen Jackie Coogan's "Trouble" will realize the possibilities of his forthcoming "Oliver Twist." "Oliver Twist"—from the stills—looks like a sure bet. Lyn Harding, the big Englishman who played in the all-star stage revival a few years ago, as "Bill Sykes," has the same role in the picture. An unidentified "Fagan" promises even more than that which Nat Goodwin delivered when the better of the two other "Oliver Twist" productions made some years past, was released. As for Jackie, he can't fail in the title role. Set "Oliver Twist" down as one of the sure fire attractions of 1922-23. While no distributing plans have been perfected it is assumed that the picture will go out through First National.

From Famous Players-Lasky, probably the most interesting picture on the Fall release schedule is "The Old Homestead." Paramount made this seven or eight years ago with William H. Crane in Denman Thompson's role. The production was an attempt to transfer the stage play to the screen with rather unsatisfactory results. The famous male quartette, the load of hay stuff and Uncle Josh's philosophy didn't register. Besides, in those days a crew of cowboys riding knock-kneed bronchos up and down a dusty road was what the fans wanted.

The coming "Old Homestead" is a different sort of production. Famous has taken a lesson from D. W. Griffith and "Way Down East" and built a picture according to screen technic rather than to adapt the stage play. There is a cyclone sequence that provides the same sort of a thrill that the ice scene did in "Way Down East." Theodore Roberts, as "Uncle Josh," ought to appeal to the fans. Then there is George Fawcett and T. Roy Barnes, as part of the all-star cast.

Reminiscences of the first "Old Homestead" recall Mary Pickford's epoch making "Tess of the Storm Country," on which so much of the early days of Paramount depended, and leads to a comment on Mary's forthcoming "Tess" under the United Artists' banner. "Old Timers" may be found who will say that the new picture can not excell the first production except from a mechanical angle. Perhaps they are right. The "Tess" of a decade ago made Mary Pickford and what is perhaps of greater importance to the industry as a whole, started Paramount substantially along the road to success. But whether the new picture is better or worse than the first, it will be a sure fire box office production, and Mary's "Tessibel" will be a classic. Next to "Peg o' My Heart" no story of recent years has so strong a hold on the popular fancy.

And "Peg o' My Heart" will be one of the 1922-23

pictures also. Laurette Taylor is to start production in it very soon, not later than July. What it is when completed or who produces or distributes it, is a matter of small concern compared to the facts given above. It is generally understood that J. Hartley Manners (Miss Taylor's husband and manager and author of the stage play), will back the production and be actively connected with the filming. This theory is accepted in spite of the fact that no announcements have been made, for the reason that Miss Taylor in a curtain speech during the first night of the recent revival of the play, inadvertently "let the cat out of the bag." At any rate "Peg" will be on the silver sheet before snow flies, and Miss Taylor will appear in the name part. That's all it is necessary for the showman to know.

Universal is in on the big picture list with at least one production every exhibitor will be interested in. Von Stroheim is at work on a successor to "Foolish Wives." The story has to do with the military caste in Vienna, before, during and after the war and concerns the life of Emperor Frances Josef, the assassinated Arch-duke and other of Europe's royalty. Some of the big sets contemplated are exteriors and interiors of the imperial palace in Vienna, two of the principal streets of Vienna and feudal castles by the dozen. No title has been decided upon as yet, but with or without title, Von Stroheim certainly will turn out something that can be "sold." Watch for "Foolish Wives" successor and save a place for it.

Another picture on which production has not progressed far enough for actual information is "The Christian." Maurice Tourneur is in England for Goldwyn with a scenario that has been pronounced flawless. The plan is to neglect nothing that will make this picture one of the outstanding features of the year, and certainly the material contained in the famous Hall Cain novel is ideal for screen purposes.

"The Christian" was one of the first published works by a popular novelist to be adapted for the screen. What the picture did at the box office is still a pleasant memory with the veterans. People who had never seen a picture in their lives and no doubt had decided they never would, came to see "The Christian" and were converted into fans. That the new picture will appeal in a like manner is a foregone conclusion. With a carefully selected cast, Tourneur directing, scenic locations that will provide the correct atmosphere, "The Christian" of 1922 will find an audience from one end of the land to the other.

The big bet from Cecil De Mille in the six months' productions which Paramount has announced and which announcement, by the way, is causing more favorable comment among exhibitors than any producer event of the year, seems to be "Manslaughter." This story from the "Saturday Evening Post" contains more picture material than is usually found in a half dozen pieces of popular fiction. Jeannie MacPherson prepared the continuity, which means that not a thing that the original contained will be overlooked, and in addition much new incident will be introduced. With Thomas Meighan as the district attorney who sends the rich and head strong girl to prison on the charge of manslaughter, and finally marries her after she has served her term, De Mille lavishness in production and a supporting cast that rivals that of "The Affairs of Anatol," "Manslaughter" promises to be a supreme achievement.

Marshall Neilan has a picture in the big list, too. It is "Her Man," to be distributed by First National and touted as one of the best productions this director has ever turned out. The picture is strongly dramatic, with the usual number of Neilan thrills, and the characteristic action that he always manages to work into a production.

A new production of "Under Two Flags" by Universal, with Priscilla Dean as the fiery "Cigarette," offers this actress her best role since "Outside the Law." From the production end nothing has been left undone, and the supporting cast rates as practically all star. The picture has color and action, with the star taking advantage of every opportunity. As a costume bill it ranks well among a number of this type of productions that will be ready for release during the coming season.

The stock bills from the "legit" are having their innings this year, it seems. Along with the other old timers that have been filmed is "Monte Cristo." The Fox penchant for big scenes is in evidence in this production, and because of this magnificence and the work of a fine cast "Monte Cristo" gets into the unusual class. The presentation of this famous story is one instance where the metamorphosis from the printed page adds to the lustre of an immortal tale.

Information from the D. W. Griffith studio is meagre. Mr. Griffith is at work on a production with a tentative title of "At the Grange," an original story from which he expects to make a feature that will rival "Orphans of the Storm" and "Way Down East." It is to be assumed that the completed picture will have a New York run and then go out under a United Artists' banner.

Goldwyn's $10,000 prize story is in production. Considering the fact that this story won in competition with 36,000 scripts, over 1,000 of which were found to be good enough to be purchased for future production, it seems probable that an unusually strong and well developed plot was contained therein. The story of the prize winner and her scenario reads like the plot of a "movie." The girl was at the end of her resources. The mortgage was about to be foreclosed. Her daddy was a sick, sick man, but just in the nick of time, Goldwyn's ten thousand bucks came along, and now life is one sweet song. Anyway, the prize story picture has had so much publicity that even if it never gets out of the rut it still preserves its right to be classed as one of the coming pictures that every exhibitor will want to play.

At least one of Norma Talmadge's forthcoming pictures ranks in the major league division. This production bears the title of "The Eternal Flame."

(*Continued on page* 3127)

In the Film Centers

Activities of Exchange Managers, Exhibitors, Salesmen and Others

Buffalo

BUFFALO exchange managers gave a dinner in honor of Harold B. Franklin, in the Iroquois hotel Saturday afternoon, May 27. Mr. Franklin has resigned as managing director of Shea's Hippodrome and is leaving for New York where he will be connected with one of the big producing companies. Mr. Franklin was presented with a handsome gold fountain pen suitably engraved. Among those attending were: Allan S. Moritz, Paramount; M. A. Chase, Universal; Sydney Samson, Federated; Clayton P. Sheehan, Fox; Charlie Johnston, Fox; M. H. Markowitz, United Artists; Bob Murphy, Pioneer; E. J. Hayes, First National, E. W. Kramer, Shea Amusement company; Vincent McFaul, Shea's Hippodrome; Art Amm, Shea's North Park; C. W. Anthony, Vitagraph; George A. Hickey, Goldwyn; R-C Fox, Select; Fred M. Zimmerman and John Kimberly, Nu-Art and Henry W. Kahn, Metro.

T. C. Leonard has been appointed publicity manager at the Universal exchange. Mr. Leonard has been with the San Carlo Opera Company. He will aid exhibitors, plan their advertising campaigns, and just now is specializing in stimulating summer business.

George A. Hickey, manager of the Goldwyn office, is planning a list of July Crackerjacks which he will feature during a special salesmen's drive in July. H. Ross, formerly with United Artists in New York has been added to the local sales staff. While the branch has been given special permission by the council to remain in its present quarters until November, it is expected that the office will move about August 1 into the new Beyer building. Mr. Hickey is enthusiastic over the great showing of Goldwyn for the coming season, some of the finest productions in screenland being under the Goldwyn banner.

Jeff Lazarus put over some fine publicity in Syracuse last week for "Penrod." Jeff is publicity man at the local First National office.

Jack Thomson, formerly local representative for Associated Exhibitors is now a member of the W. W. Hodkinson corporation sales staff.

The local office of R-C Pictures corporation will move July 1 into the new Beyer Film building in North Pearl Street, occupying part of the third floor. Ralph Myerson, formerly with Paramount, is now a salesman for R-C, covering the Southern Tier.

M. H. Markowitz, United Artists' manager, is doing more business now than when he had a full sales staff. M. H. is doing some tall hustling himself. Betty Blythe will be in Buffalo in person next week, appearing at the Lafayette Square in connection with the showing of "Fair Lady."

John Sitterly, Select salesman, is signing up a lot of business of the Talmadge sisters' Selznick revivals. Manager J. H. Michael of the Regent put on a special Talmadge Sister show last Sunday. Select is also putting on a drive for the Selznick News. Mr. Sitterly signed up the new Family in Lackawanna for a number of Select features.

Atlanta

A. G. MUNROE of the Savannah Theatre, Savannah, Ga., visited Film row this week.

John Evans has returned to the Odeon Theatre, Savannah, Ga. after having spent several months in Atlanta and other key cities. Frank Strozier, who has been managing the Odeon during Mr. Evans' absence will now manage the Ideal at Columbia, S. C., and act as assistant to C. W. Irwin who is in charge of the Columbia theatres.

T. F. Ware of Sylacauga, Ala., has sold his opera house in that city to Randolph St. John who will reopen it after extensive improvements.

Raymond D. Pawley, Vice-Pres. and treasurer of W. W. Hodkinson Corp, and a director of the newly formed Southern Motion Picture Finance Corporation, was in Atlanta last week looking over the site of the Atlanta Studio Corp. and talking with local officials relative to certain plans. Mr. Pawley is said to have brought with him seven applications of well known independent producers who wish to become affiliated with the Southern Motion Picture Finance Corp.

Arthur C. Bromberg, R. A. Davis, John Mangham, S. McIntire, Scotty Chestnut, Steve Lambert, J. A. McWhorter, George Hoffman and L. G. Schofield represented Atlanta at the meeting of the Independent Exhibitors Association of Florida this week.

Enrico Leide, leader of the Howard Theatre Orchestra is in New York for ten days on business.

Tom Lowman, an experienced salesman, but a new man in the movie game has joined Select.

J. J. Burke, former Metro salesman, has been made assistant manager of the Dallas, Texas, office of Metro.

S. S. Smith is selling his Quitman, Ga. Opera House to George Stomario on June 1. Stomario was formerly an exhibitor in Plant City, Fla.

W. K. Jenkins of Enterprise Distributing Corp., has just returned from California visiting many of the larger Studios.

Judge H. T. Titus is building a new theatre in Daytona, Fla., the cost to be $100,000. It will be a completely modern theatre in every way and will have a seating capacity of 1,526. Mr. Titus will manage the theatre himself and which he hopes to have completed by Thanksgiving. It will be named the Vivian in honor of his eldest daughter.

Kansas City

ENTHUSIASM is linked hand in hand with success in the Goldwyn office at Kansas City. Why not? Did not Charles E. Grehory, salesman, win first prize of $100 last week in Goldwyn's contest for play dates and new business? And week before last did not this same enterprising "young" man win second prize? And just prior to that W. C. Haynes, another salesman of Branch Manager W. E. Truog's hustlin' gang, won second prize. There's no mystery as to the origin of "Papa" Truog's broad, optimistic smile.

Having "served his time" as shipping clerk for the Kansas City Hodkinson branch, Joe Rosenberg ventured forth into the wide world, unassisted, as a salesman for that company last week. That "Josephus" is a diligent worker never has been disputed. That success soon will be his universally is anticipated among members of the Hodkinson office. George Lodge, formerly with Metro, will succeed Joe in the Hodkinson shipping room.

Here's food for thought. The last episode of "The Winners of the West" was returned to the Universal Kansas City office too late to be shipped out to Brookfield, Mo., on Friday of last week, where it was to have been shown in Sears and Jones De Graw theatre, managed by W. C. Senior. Brookfield is 135 miles from Kansas City. The hour was growing late. A nervous manager paced the lobby. A motor car stopped with a groan in front of the theatre. Out hopped "Curley" Calvert, manager of the Kansas City Universal office, with the film. Service! What?

Due to the fact that most of the small town exhibitors in the Kansas City territory are displaying unusual interest in serials as a hot weather antidote, the sales force of the Kansas City Pathe office is displaying unwonted enthusiasm over what they consider the novel picture of the year, "Nanook of the North," soon to be released in the Kansas City territory. Upon the strength that the production is one of real life, acted by genuine Esquimaux, Kansas and Missouri exhibitors are falling in line for play dates, according to Harry Graham, branch manager.

For the first time in more than a year, the Royal theatre, El Dorado, Kansas, has played a picture an entire week. The attraction was "Molly O" and despite the fact that there are but 8,000 people in the town, and four rival theatres, the engagement proved a success.

The following new theatres and changes in management in the Kansas City territory have been announced during the last week:

Highland theatre, Kansas City, purchased by J. A. Youngdoff; Princeton theatre, Bunceton, Mo., opened by Brent Peters; Royal Airdome, Burden, Kansas, erected and operated by Samuel Day; Royal theatre, El Dorado, Kansas, partnership of Joe and Fred Allard dissolved, management being taken over by Fred Allard.

Des Moines, Iowa

O. B. OLSON has been appointed manager of the Regent theatre, Cedar Falls, Iowa, by the Frankle Theatre Co., lessees of the theatre. Mr. Olson has been a very successful manager in Iowa for several years. He opened the Regent with "Foolish Wives" May 4-5-6 to good business.

Ed. L. Wegener, Mgr., Lyric theatre, Valley Junction, Iowa, was a visitor to the Des Moines Exchange Universal, Thursday. He reports a good business on Priscilla Dean in "Wild Honey," the second night being larger than the first with the same weather conditions.

Ray Harding, Mgr., Casino theatre, Des Moines, was awarded a $50 prize offered by Universal for the four best exploitation ideas in connection with "The Adventures of Robinson Crusoe," the new Chapter-play.

Mr. and Mrs. John Anderson of the Princess theatre, Boone, Iowa, were visitors at the Universal Des Moines Exchange, Wednesday.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE

Frank Bacon, star of "Lightnin'," whose phenomenal runs in New York and Chicago have been a sensation of the legitimate stage, was a guest of Universal, Saturday, at a showing of "Human Hearts," a picture based on Hal Read's old play of the same name. Mr. Bacon was a close friend of Mr. Read's and is particularly pleased with the picturization of the melodrama. Mr. Bacon, preceding the showing of the picture, made a short address to Universal's sales staff.

President Frank Zambreno, of Unity, is proud of the large number of bookings his staff has secured on "Ten Nights In A Barroom," and the fact that it is proving one of the real business getters of the present season. Mr. Zambreno expressed himself as convinced that the public want melodramas of this type and that the success of "Ten Nights In A Barroom" will lead to more productions along this line.

Manager Rozelle, of Metro, has received a handsome cigarette case and a substantical check from the home office as an acknowledgment of his success in putting over Rozelle Week, which was one of the biggest, both in number of pictures shown and revenue, in Metro's showing history.

The Celebrated Theatres Realty Company have purchased the twelve hundred seat Strand Theatre at Kokomo, Indiana, from the Strand Amusement Company and will put on a combination program of three vaudeville acts and high-class pictures. Celebrated Theatres Realty Company is a strong growing organization, which now controls seven theatres, one cafeteria and one hotel, the cafeteria and hotel being operated on properties where the site for the theatre was too large for an exclusive theatre building.

A. S. Friend, of Distinctive Productions, makers of the Arliss Pictures, made his headquarters at United Artists' Chicago exchange last week while in the city in the interests of "The Ruling Passion."

Charles Geigerich, well known New York publicity man, is here doing the exploitation and publicity work for "Fair Lady" starring Betty Blythe, during its run at the Randolph.

Manager Cress Smith, of United Artists, reports that "Orphans Of The Storm" has been booked into Balaban & Katz's Chicago for two weeks, starting August 7th. This is the first time in the history of his house that a feature has been booked for more than one week. "Orphans Of The Storm" has also been booked for all Ascher Brothers houses, showings to start September 4th.

Harry Weiss, who just returned from a two week's motor trip through the territory, brings word that farm conditions in Illinois and Indiana are greatly improved. With wheat and corn bringing the highest prices since the war time inflation, farming town exihibitors note a decided betterment in the business and exhibitors generally are determined to buy cheap and stay open through the Summer, says Mr. Weiss. Superior Screen Service has added several new releases to its list, having closed a deal with A-C Pictures Corporation of New York for "The Winding Trail" with William V. Mong and Buck Manning in the lead, and with Buffalo Motion Picture Company for "Hidden Gold."

The Victory Theatre, at Peotone, Illinois, is now under the management of C. C. Stewart. J. J. Hoeffer was formerly in charge of this house.

Manager Paul Bush, of Kempson Productions, has lost no time since getting on the job last week, and reports he has booked the first ten Kempson pictures for first run at the Ziegfeld and second week at the Adams. Sixteen weeks of first runs have also been contracted for by Milwaukee and Indianapolis theatres.

R. H. Fox is no longer connected with Universal Film Company as salesman, having become a member of the Superior Service staff, for which company he will cover Southern Illinois.

W. O. Stevens, of Princeton, Illinois, has floated a local bond issue and will complete the erection of a twelve hundred seat house, which was originally planned in 1920 but never finished. Construction work will be rushed and the theatre opened at the earliest possible date.

Jack Woody, general manager of Select, was a Chicago visitor last week and returned to New York accompanied by Manager Eddie Silverman, of Select's Chicago exchange. Mr. Silverman is expected to return to Chicago within a few days.

The George K. Spoor feature, "Young America," which is being released in this territory by Griever Productions, has been booked into the Ascher Circuit for early showing, according to Si Griever.

One of the veterans of Illinois amusement circles, H. P. Rorig, who for the past twelve years has owned and operated the Orpheum Theatre, at Elgin, has retired and turned over the house to his son, Paul. It is Mr. Rorig's intention to move to his ranch near Pierce, South Dakota, taking the members of his family with him.

Joe Rock, while in Chicago recently, sold Joe Friedman, of Celebrated, the local territory on the twelve two reel high class comedies, which he plans to make. Celebrated has also taken over the distribution of the Topics of the Day, starting June 5th.

Auditor A. Platzman, of Universal's Chicago exchange, will sail for Europe on June 24th to assume his new duties as European auditor for Universal. He will leave Chicago about June 7th and plans to make his headquarters in Berlin for a time but may ultimately be stationed in London.

Salesman G. Oldfield, of Goldwyn, Chicago exchange, took second prize in Goldwyn's national salesmen's contest last week. The Chicago office has made a record in this contest, being inside the money in five out of the seven weeks the contest has been running.

The Season's Prospects

(*Continued from page* 3125)

Any picture in which Miss Talmadge appears is bound to be a box office attraction, but "The Eternal Flame" gets out of the starring vehicle class and registers as a spectacular and emotional drama where story and production will weigh equally with audiences as does Norma's personality and popularity.

Among a number of productions which are being screened to visiting exhibitors but for which no distributing plans have been announced is "The Rubaiyat." Here is one of the most unique pictures of the year—or for that matter, any year.

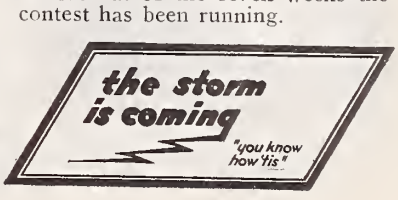
"The Rubaiyat" impresses like a series of wonderful classic paintings. The colorful backgrounds—obtained through the use of scientifically lighted canvasses in which the ultimate in photographic skill is made evident—are marvelous. From technical angles, the picture sets new standards and it has real screen drama, too. The story, of course, is a bit fantastic. However, this is an asset rather than a liability. The whole production synchronizes. It is a picture that the artist—no matter what manner of an artist he may be—will appreciate. It has class—the kind that will leave a lasting impression.

Next season's big bets would not be complete without at least one extraordinary character study. There are a number of such coming, but the one which seems to promise the most is "Hungry Hearts," an immigrant story of New York's East Side, sponsored by Goldwyn. Our information on this production is not firsthand but comes from one of the real dyed in the wool hard boiled judges of the industry. When he says a picture is good—it means a knockout. This is the Goldwyn picture in which Bryant Washburn was engaged for an important part.

Besides "The Christian" Maurice Tourneur has another picture on the Fall list that proves very interesting if for no other reason that it has "something to sell." This production is "Lorna Doone." In the cast is Frank Keenan, John Bowers and Madge Bellamy. It has been some time since Mr. Keenan's friends—and he has a host of them—have seen him in a new production. He ought to add to the drawing power of a famous title.

Only one foreign picture scheduled for next season's release, of which any one has heard, seems to be big enough to cause any great amount of comment on New York's Film Row. This is the French production secured by Metro and current at the New York Criterion as "Missing Husbands." A fairly faithful adaptation of a famous French novel that has a liberal sale in America and produced with plenty of desert atmosphere and a hint of spice in both title and plot, it reaches our market at the flood tide of a vogue of "Sheik" pictures. If the flood doesn't go out too soon, it ought to clean up.

Thus do we conclude a list that might go on for another two pages—enumerating pictures that are coming which have box office value and audience appeal—some of them possibly as big as those of which we have written. It is an early and wise bird who can pick all the winners or call all the flops.



EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

Beyond the Rocks—
Good box office attraction. Drew large attendance for week's run. (Middle West.)

Big business. Good picture, strengthened by two of our most popular stars. Going to hold it over a second week. (Middle West.)

Very good picture. Good business. (Middle West.)

The Good Provider—
Now on its second week and drawing good crowds. A real moneymaker for any exhibitor. (Middle West.)

Well liked and we had good business during run. (West.)

A fine picture and a big box office attraction. (Middle West.)

The Ordeal—
Fairly good entertainment and fair box office value. (Middle West.)

Fair picture and fair business. (Middle West.)

Over the Border—
Seemed to get over pretty well. Good box office value. (West.)

A Bachelor Daddy—
Went over fine. Patrons came out smiling and good business resulted. (West.)

Is Matrimony a Failure?—
Good picture. Played to good business. (Middle West.)

North of the Rio Grande—
Went over good for a week's run, playing to large crowds despite unusually warm weather. (Middle West.)

Three Live Ghosts—
Proved one of the most pleasing pictures of the year. Drew nice crowds throughout the week. (Middle West.)

Across the Continent—
Wallace Reid in a charming picture of slight plot, much action, and a satisfactory love interest. We did very well with it. (Middle West.)

The World's Champion—
Business fell off because of warm weather and the arrival of a big circus. Picture well liked by those who did see it. Business fair. (East.)



In Buffalo Loew's State used this novel display in advertising "Chasing the Moon."



The California Theatre, San Francisco, uses display copy consuming more space in width than in depth, making an attractive display for a double feature program, "His Back Against the Wall" and "Bali, the Unknown"

The Great Moment—
On second week it did fairly well. Women especially attracted. Played at moderate prices. (Middle West.)

FIRST NATIONAL

The Primitive Lover—
Entertaining picture which attracted good houses. (West.)

Nothing extraordinary. Did good business for week. (Middle West.)

The Sea Lion—
Did a good week's business and pleased the majority of patrons. (Middle West.)

The Woman He Married—
Fair picture. Katherine MacDonald has a following which was pleased with this show. Business average. (Middle West.)

Penrod—
Attracted such good business that it was held for the week. Great children's entertainment. (East.)

Stardust—
Very good box office results considering the fine outdoor weather. Held over for the week. (East.)

Sonny—
Rain affected business on this picture which it is expected would do well in fine weather. Well liked generally. Fair business. (Middle West.)

My Lady Friends—
Think title did not attract. Fair business with lots of rainy weather.

Trouble—
Went over very nicely. Business was good. (Middle West.)

UNIVERSAL

Foolish Wives—
Although previously shown here it did excellently. (Middle West.)

Man to Man—
Business fair, no jams at the door or anything. But fair business all week. Would have done better but rain every day hit the profits. (Middle West.)

Wild Honey—
Fine for our house, which caters to patrons who want thrills. Big beehive in lobby attracted attention of passersby, many of whom stopped to look at posters and then came in. Fairly good week. (Middle West.)

The Trap—
Fairly good entertainment. Usual business. (Middle West.)

METRO

Fascination—
Probably did not please 100 per cent, but is an excellent entertainment. Mae Murray won new friends. Receipts satisfactory. (Middle West.)

Missing Husbands—
Pretty good film. Business nothing extra. (Middle West.)

Turn to the Right—
Better than average picture, and a good box office value. (Middle West.)

SELZNICK

Reported Missing—
Very good picture which brought fine business. (West.)

Punk. Added attraction pulled it through one week. (Middle West.)

The Way of a Woman—
Only an average picture, although Norma Talmadge's popularity at this house helped to put it over. (Middle West.)

FOX

The Last Trail—
A typical Western picture. Fairly good business. (Middle West.)

Shame—
Fair outdoor picture. Held up six days. (Middle West.)

Queen of Sheba—
Went over good for a week's run. Played to large crowds despite unusually warm weather. (Middle West.)

Perjury—
William Farnum's local popularity helped put this one over for a week run to good business. (East.)

GOLDWYN

Yellow Men and Gold—
Fair entertainment for summer. Average business. (Middle West.)

Don't Neglect Your Wife—
Fair picture. Business poor. (Middle West.)

VITAGRAPH

Island Wives—
A good program picture, with love, adventure and dramatic tenseness at times. Fair attendance. (Middle West.)

The Sheik's Wife—
Better picture than "The Sheik." Average box office attraction. (Middle West.)

Too Much Business—
Poor picture. Poor business. Nothing to recommend it. (Middle West.)

UNITED ARTISTS

A Doll's House—
Nazimova's artistic work lifts this to a place among the screen's greatest productions. My patrons so expressed themselves. Good receipts. (Middle West.)

Did not come up to expectations as a box office attraction. Only fair attendance. (Middle West.)

The Ruling Passion—
Good business on second run. Patrons seemed to like it. (Middle West.)

HODKINSON

Other Women's Clothes—
Only an average picture and business was very poor for the entire week. (Middle West.)

Keeping Up With Lizzie—
People who saw it seemed to like it. Business fair with bad weather to contend with. (Middle West.)

R-C PICTURES

Gay and Devilish—
Snappy little flapper picture. People laughed a lot. Type that seems to be generally liked. Good business. (Middle West.)

AMERICAN RELEASING

Jungle Adventures—
Fine educational stuff. With added attraction it did big business for five days. (Middle West.)

STATE RIGHTS

Out of the Dust—
Good production and fine business. (West.)



Display employed by Clune's Broadway, Los Angeles, for "The Isle of Zorda"

PROGRAMS FOR THE WEEK OF JUNE 4TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Overture—"Sakuntala," Goldmark.
Novelty — Fifth episode of Bible pictures.
Vocal — Czech and Slovak Folk Songs (a) "Vy Hvezdicky" (b) "Dievca Dievca."
Current Events—Capitol News.
Specialty — Ballet Interpretation, "Song of the Siren," Rimsky-Korsakoff, danced by Mlle. Gambarelli, Alexander Oumansky, Doris Niles and Thalia Zanou.
Feature—Yellow Men and Gold.
Vocal — "Toreador Song" from "Carmen," Bizet.
Comedy — Supply and Demand, Johnny Jones.
Organ—Recessional.

Rivoli Theatre—
Overture—Selection from "Aida," Giuseppi Verdi.
Scenic—The Upper Nile.
Specialty—Egyptian Temple Dance, by Lillian Powell and Grace McCrea.
Feature—The Loves of Pharaoh.
Musical — Piano Trio, selections, "Cho Cho san," from "Madame Butterfly." "Stumbling," a Fox Trot Oddity.
Novelty—The Sparring Partner, an Out-of-the-Inkwell Comedy.

Rialto Theatre—
Overture — Second Hungarian Rhapsody, Franz Liszt.
Current Events—Rialto Magazine.
Novelty—The First Earful, a Tony Sarg Almanac.
Specialty — South Sea Savage Dance, Martha Graham.
Vocal—"Prince Charming," Emma Noe, soprano.
Feature—The Ordeal, Agnes Ayres.
Vocal — "Eri Tu" from "The Masked Ball," Giuseppi Verdi, Millo Picco, Metropolitan Grand Opera Baritone.
Comedy—The Count, a Chaplin Revival.

Criterion Theatre—
Missing Husbands, continued.

Cameo Theatre—
Overture—Intermezzo "Elegante," from "The Tales of Hoffman," Offenbach.
Current Events—Cameo News.
Novelty — Home Sweet Home, screen version of immortal song.
Vocal—"Love's Garden of Roses," Haydn Wood, sung by Bessie Gerard.
Added Film — The Devil's Foot, first of Adventures of Sherlock Holmes.
Musical—Violin solo, Edward Kilenyi.
Feature—The Cradle Buster, Glenn Hunter.
Organ—Recessional.

Strand Theatre—
Overture — Memorial Frelude, in Commemoration of Decoration Day, vocal by Kitty McLaughlin, soprano, and Male Quartette, accompanied by Strand Symphony Orchestra.
Current Events—Odds and Ends; Strand Topical Review.
Prologue — Special for Sonny, Mother, I Miss You, H. P. Eames.
Feature — Sonny, with Richard Barthelmess.
Comedy—Felix in Love, animated cartoon.
Organ—Solo Recessional.

Central Theatre—
Overture—Orchestra.
Current Events—News of the Day.
Novelty—Never Let Go, featuring Reginald Denny.
Once to Every Woman, Dorothy Phillips and Rodolph Valentino.
Comedy—Apartment Wanted.
Organ—Recessional.

Lyric Theatre—
Nero, Fox spectacle, continued.



Knickerbocker Theatre, Nashville, Tenn., used appropriate copy for a week-stand attraction, "Bought and Paid For."

BROOKLYN

Strand—
Overture—Dedicated to Memorial Day. Medley of American war songs played by Mark Strand Symphony Orchestra, including such patriotic numbers as: "Tramp, Tramp, Tramp, the Boys Are Marching," "John Brown's Body," "Carry Me Back to Old Virginia," "When Johnny Comes Marching Home," "Our Flag Is There" and others, arranged by Edward L. Hyman, managing director.
Vocal—Solo, Frederick Jagel, tenor, "Rigoletto," "La Donna E Mobile."
Current Events—Mark Strand Topical Review.
Musical — Violin Solo Numbers, Jeno Sevely (concert master, Mark Strand Symphony Orchestra. (a) "Nocturne" (Chopin) (b) "Souvenir" (Drdla).
Novelty — Robert Bruce Scenic Drama, Missing Men, second of Wilderness Tales series.
Vocal — Solo, Estelle Carey, soprano, "The Joy of Spring" (Woodman), solo, Charles Carver, basso, "Asleep in the Deep."
Featured Film — Trouble, Jackie Coogan.
Comedy—Lloyd Hamilton in The Rain Makers.
Organ Solo—"Cradle Song" (Silver).
Next Week—Sonny, Richard Barthelmess and Original Piano Trio.

LOS ANGELES

California Theatre—
Overture — Symphony Orchestra Concert—Irish Fantasia.
Current Events—Fox News, International News and Topics of the Day.
Vocal—Quartette from Rigoletto and "Say it With Music."
Feature—Out of the Dust.
Next Week—The Trap.

Broadway Theatre—
Overture—William Tell
Current Events—Kinograms.
Musical—Violin Solo.
Scenic
Vocal—"Carrissima," Soprano.
Comedy—On Patrol—Sennett.
Feature—His Wife's Husband.

Clune's Theatre—
Overture.
Current Events — International News.
Comedy—Off His Best.
Feature—Step on It.
Vocal "Will You Love Me in December"—Soprano.
Added Attraction—Mary Pickford and King Baggott in Twelve-Year-Old Reissue.

Miller's Theatre—
Overture.
Current Events—Starland Review.
Special—Local School Propaganda—Your Boy and My Boy.
Feature—The Ruling Passion—Second Run.
Next Week—The Innocent Cheat—Ben Wilson.

Grauman's Theatre—
Overture—Medley Selections from Operas and "Are You Playing Fair."
Current Events—Pathe News.
Organ—"My Little Home Away Out West," written by Si Grauman.
Comedy—The Little Rascal, Century.
Prologue—Across the Border—Interior Canadian Border Hotel Lobby. Double for Betty Compson. Vocal Trio, accompained by stringed quartette.
Added Attraction—Dance Number.
Feature—Over the Border.

Grauman's Rialto Theatre—
Overture—Medley.
Current Events—Pathe News.
Organ—"The Sneak"—Solo.
Musical—Violin Duet Costumed, playing "Carry Me Back to Old Virginia," "Swanee River" and "Humoresque."
Feature—The Good Provider—Vera Gordon.

Hillstreet Theatre—
Overture.
Current Events—Kinograms.
Comedy—Look Before You Sleep—Polly Moran.
Scenic—Giants of Industry.
Novelty—Kineto—Great Authors—Washington Irving.



In San Francisco, the Granada combines advertising the coming of "The Crimson Challenge," with reminding patrons of the last day for "Come On Over"

Feature—The Man of Stone—Selznick.
Six acts vaudeville.

Kinema Theatre—
Second Week Keaton—Coogan program.

Symphony Theatre—
Third Week—Grandma's Boy.

Mission Theatre—
Second Week—Monte Cristo.

Loew's State Theatre—
Six acts vaudeville.
Current Events — International News.
Feature—Glass Houses.

SEATTLE

Coliseum Theatre—
Overture—"The Skaters."
Current Events—Pathe and Kinograms.
Novelty—Topics of the Day.
Comedy—"Hokus-Pokus."
Vocal—"Song of Songs"—Abe Howard.
Feature—"The Bachelor Daddy."
Next week—"The Sign of the Rose," with George Beban in person.

Columbia Theatre—
Overture — Second Hungarian Rhapsody.
Current Events—International.
Comedy—"Speed 'Em Up."
Feature—"The Trap."
Next week—"Kissed."

Strand Theatre—
Overture — Second Hungarian Rhapsody and Grand Cadenza.
Current Events—Kinograms.
Scenic—"My Country"—Bruce.
Comedy—"Torchy and Orange Blossoms."
Novelty—Harry Reed and George Carroll Playing and Singing Bamboo Bay.
Feature—"The Ordeal."
Next week—"Back Bay."

Blue Mouse Theatre—
Second week "Fascination"—Mae Murray.
Next week—"Reported Missing."

Liberty Theatre—
Overture—Popular Medley.
Current Events—Liberty and Selznick News.
Comedy—"By Heck."
Musical—"Kitten on Keys"—Organ Novelty.
Feature—"The Primitive Lover."
Next week—"North of the Rio Grande."

Winter Garden Theatre—
Current Events—International.
Cartoon—Aesop Fable—Pathe.
Comedy—"Do Me a Favor."
Feature—The Trap—Lon Chaney—Universal.
Organ Solo—"Old Fashioned Girl."
Comedy—Straight from the Farm.
Coming Feature—My Old Kentucky Home.

Woodlawn Theatre—
A Woodlawn Patriotic Creation—Orchestra and screen combine to do homage to the nation's dead heroes.
Current Events—Screen Snapshots — Woodlawn News.
Specialty—Jaroslav Gons in special cello numbers.
Specialty — Marie Rossi, prima donna soprano.
The Leather Pushers—Round 4.
Overture — "An Operatic Nightmare."
Feature—Agnes Ayres and Jack Holt in "Bought and Paid For."
Intermission.
Coming Feature—Paramount Revival Week.



The Mark Strand, Brooklyn, N. Y., took the trouble to arrange an attractive ad for "Trouble" and incorporated other attractions for the week in same copy.

Feature—"Her Lord and Master."
Next week—"White Hands."

CHICAGO

Tivoli Theatre—
Overture—"Poet and Peasant."
Scenic.
Specialty — Trio singing "Lombardi."
Current Events — News Weekly; Topics of the Day.
Organ Solo—"Just a Little Love Song," Milton Charles, organist.
Specialty—Fashion Review.
Feature—Thomas Meighan in "The Bachelor Daddy."
Coming Feature—Fascination—Mae Murray.

Roosevelt Theatre—
Overture—"Stradella."
Current Events.
Specialty—Corrine Lewis, soprano, singing, "Waltz On."
Prizma Color Picture — The Glorious Dead.
Specialty—Violin solo by George Bass.

Barbee's Theatre—
Comedy—Brownie in "Some Class."
Movie Chats.
Feature—Young America.
Special Radio Program.
Coming Feature—Reported Missing.

Randolph Theatre—
Organ Selections.
Feature—Fair Lady—Betty Blythe.
Comedy—On Patrol.

Ziegfeld Theatre—
Feature—Clara Kimball Young in "The Millionette."
Comedy — Norma Talmadge in "Janet of the Chorus."
2d Feature—The Argyle Case.

ST. LOUIS

Missouri Theatre—
Current Events—Missouri News.
Novelty—"Battle Hymn of the Republic," tribute to Memorial Day.
Added Attraction — Personal appearance of Edna Wallace Hopper.
Musical—Royal Garden Jazz Orchestra in jazz melodies.
Special — Going Straight — Mary Pickford re-issue.
Novelty—Sawing a Lady in Half—Film.
Feature — The Ordeal — Agnes Ayres and Conrad Nagel.

New Grand Central, West End Lyric and Lyric Skydome—
Current Events—News and Views.
Novelty—An Aesop Fable—Pathe.
Vocal—Bendix Male Quartette in "Blossom Time."
Special—The Glorious Dead—A Memorial Day tribute.
Comedy—Papa's Club Day pictures.
Feature—Smilin' Through—Norma Talmadge.
Next Week—Reported Missing.

Fox Liberty—
Current Events—Fox News.
Novelty—Mutt and Jeff cartoon.
Musical—David Pesetzki in short program.
Novelty—The Leather Pushers—Round Three.
Comedy—The Landlord—Sunshine
Feature—Fair Lady—Betty Blythe.

Empress Theatre—
Current Events—News and Views.
Two acts vaudeville.
Feature—Four Horsemen of the Apocalypse.

New Capitol—
Current Events—News and Views.
Novelty—Aesop Fable—Pathe.
Comedy — 'Tis the Bull — Bobby Vernon.
Feature — School Days — Wesley Barry.

Columbia Theatre—
Current Events—Fox News.
Novelty—Mutt and Jeff cartoon.
Special — Loaded Dice — Frank Keenan.
Feature — Restless Souls — Earle Williams.
Also five acts vaudeville.



How the Colonial, Tacoma, Washington, advertised "Burn 'Em Up Barnes."

SAN FRANCISCO

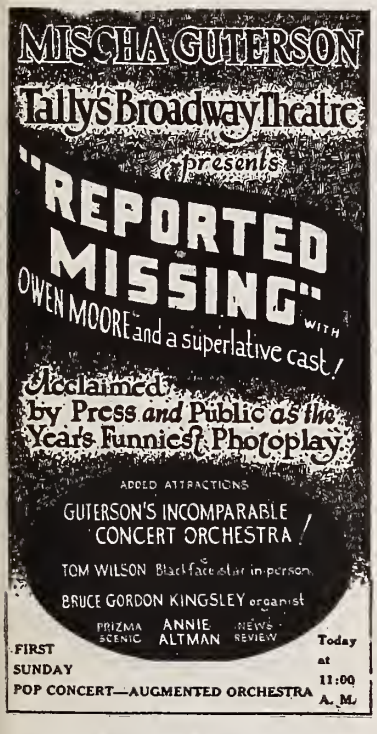
California Theatre—
Overture—"Three O'Clock in the Morning."
Current Events — International News—Topics of the Day.
Feature—Across the Continent.

Granada Theatre—
Overture—Selections from "Irene" and "Some Sunny Day."
Current Events—Pathe.
Organ.
Comedy—'Tis the Bull.
Feature—Trouble—Jackie Coogan.
Next Week—The Man from Home.

Imperial Theatre—
Overture—"Hungarian Fantasie."
Current Events—Imperial Screen News.
Comedy—The Carpenter.
Feature—Where Is My Wandering Boy Tonight?
Organ—Exit March "Are You Playing Fair?"
Next Week—I Am the Law.

DALLAS

Palace Theatre—
Current Events—Palace News.
Prizma—Dawning, Epilogue "At Dawning."



Novelty display ad used by Tally's Broadway Theatre, Los Angeles, announcing the feature, "Reported Missing."

Feature—A Sailor Made Man—Harold Lloyd.
Added Attraction—Nanook of the North.
Organ—Exit March, "California."

Hope Theatre—
Overture—"Eileen."
Current Events—Pathe News.
Added Special—The Glorious Dead—Prizma—Memorial Tribute.
Feature—Penrod—Wesley Barry.
Comedy—Sennett.

OMAHA

Rialto Theatre—
Overture—"Lady Moon."
Special—Barney O'Mara, soloist.
Current Events—Kinograms.
Added Attraction—Going Straight.



Loew's State, Los Angeles, used this copy, exploiting all star cast for "Beyond the Rainbow."

Feature—Trouble.

Moon Theatre—
Overture—Selected.
Current Events — International Weekly.
Special—The Leather Pushers.
Feature—Iron to Gold.

Sun Theatre—
Overture—"School Days."
Current Events—Universal Weekly.
Special—Radio Pictures.
Feature—School Days.

Strand Theatre—
Overture—"The Village Melodies."
Current Events—Selznick News.
Comedy—A Hickory Hick.
Feature—Sonny.

DES MOINES

Des Moines Theatre—
Special Music—"Four Horsemen," score by Des Moines orchestra.
Feature—"The Four Horsemen of the Apocalypse," with Rodolph Valentino.
Next Week — "Trouble" with Jackie Coogan.

INDIANAPOLIS

Circle Theatre—
Overture—"Il Gurany."
Current Events—Kinograms.
Scenic—Bruce.
Novelty—Topics of the Day.
Stage Specialty — The Little Tin Soldier and the Little Rag Doll, with Ogden and Benson.
Comedy—Fair Enough—Christie.
Song with special lighting effects—"The Last Rose of Summer."
Feature—Trouble.
Next Week—I Am the Law.

Loew's State Theatre—
Overture—"Ballet Egyptian."
Current Events—Pathe News.
Comedy—Danger—Mermaid.
Novelty—Washington Irving.
Feature—The Missing Husbands.
Next Week — The Woman Who Walked Alone.

Ohio Theatre—
Current Events — International News.
Comedy—Peace and Quiet, Eddie Lyons.
Feature—Beyond the Rocks.
Next Week—Same.

Colonial Theatre—
Current Events—Pathe News.
Novelty—Movie Chats.
Comedy—Pollard.
Feature—Don't Neglect Your Wife.
Next Week—The Referee.

CLEVELAND

State—
Overture—"Morning, Noon and Night" by Suppe.
Current Events—Pathe News—Topics of the Day.
Special Attraction—The Four Seasons.
Prologue—State Theatre Follies, with the Sherwood Band, arranged and produced by Managing Director George H. Dumond.
Feature—The Primitive Lover—Constance Talmadge.
Next Week—The Ruling Passion—George Arliss.

Allen—
Overture—"Wagnerana" — compilation of most famous Wagner compositions, arranged by Musical Conductor Philip Spitalny.
Current Events — Allenette — selected news reels.
Novelty—Pictures of the inauguration of President McKinley, taken 25 years ago.
Memorial Day Special—Do you Remember? Scenes of Cleveland's History in the World War, showing first drafted men leaving city, and leading local events until their return.
Feature—Fair Lady—with Betty Blythe.
Personal Appearance—Betty Blythe in person three times a day all week.
Next Week—Boy Crazy—and personal appearance of Eva Tanguay in connection with Jazz Week.

Stillman—
Overture—"Aida"—Homer Walters, conductor.
Comedy—Any Old Port—Educational comedy.
Feature—Beyond the Rocks—Gloria Swanson and Rodolph Valentine—Second Week.
Next Week—The Good Provider.

Park—
Overture—"Mlle. Modiste," Maurice Spitalny conductor. Featuring Miss Edith Fletcher in a vocal solo.
Current Events—Fox News.
Comedy—The Wise Duck—Sunshine Comedy.
Feature—19 and Phyllis—Charles Ray.
Next Week—What No Man Knows— with Clara Kimball Young.

Standard—
Current Events — International News.
Comedy—The Little Rascal—with Baby Peggy.
Western—Never Let Go—with Reginald Denny.
Feature—Step on It—Hoot Gibson.
Next Week — Kissed — Marie Prevost.

KANSAS CITY

Liberty Theatre—
Overture—Selections.
Current Events—Pathe.
Comedy—Aesop's Fables—Pathe.
Short Subject — "The Leather Pushers"—Serial.
Organ Selections.



Attractive design used by the Kinema, Los Angeles, to advertise "Sisters"

Special Number—Prince Lei Lani, singing "The Rosary" and "The Holy City" in conjunction with the feature.
Feature—"The Rosary"—Special cast.
Next week—"Gas, Oil, Water,"—Charles Ray.

Doric Theatre—
Current Events—International.
Comedy—"Ten Seconds"—Lee Moran.
Organ Selections.
Feature — "Beauty's Worth" — Marion Davies.

Next week—"Our Mutual Friend"—Special cast

Newman Theatre—
Overture—Special musical setting in conjunction with the feature.
Current Events—Newman News and Views.
Organ Selections.
Special Number—Return engagement of Lillian Crossman and Frank Ridge, vocal duet.
Feature—"The Four Horsemen of the Apocalypse"—Rudolph Valentino
Next Week—"Across the Continent"—Wallace Reid.

Royal Theatre—
Overture—Selections.
Current Events—Royal Screen Magazine
Organ Selections
Special Numbers—Lloyd Garrett, tenor, and Tony Sarg, almanac, a film novelty.
Feature—"Shame"—Special cast.
Next week—"Sonny"—Richard Barthelmess.

Twelfth Street Theatre—
Overture—Selections.
Current Events—Screen Magazine.
Comedy—"Nothing But Trouble"—Harold Lloyd comedy.
Organ Selections.
Feature—"The Last Trail."
Next week—"The Man Without a Country."

WASHINGTON

Metropolitan—
Overture—"Carneval"—Dvorak.
Current Events—Pathe News—Topics of the Day.
Comedy—Step Forward—Associated Producers.
Feature—Trouble—Jackie Coogan—First National.
Next Week—A Question of Honor—First National.

Rialto—
Concert Number—Aria from "Madame Butterfly."
Current Events—Fox News.
Comedy—The Hickory Hick—Christie.
Feature—The Trap—Universal.
Next Week—The Worldly Madonna—C. K. Young.

Palace—
Overture—Gems from Famous Operas.
Current Events—Pathe News—Topics of the Day.
Comedy—Wild Duck.
Educational—Screen Snapshots.
Feature—The Ordeal—Paramount.
Next Week—Wild Honey—Universal.

Columbia—
Current Events—Universal News.
Feature—The Good Provider—Paramount.
Next Week—The Woman Who Walked Alone—Paramount.

MONTREAL

Allen Theatre—
Current Events—Here, There and Everywhere with the Allen cameraman.
Overture—Selection from "Merry Widow." Allen Premier Concert Orchestra.
Scenic—No More Gasoline, with special stage effects.
Organ Solo—"A Little Love, A Little Kiss."
Comedy—A Rural Cinderella, with Chester Conklin and Louise Fazenda—Funch Comedy.
Stage Specialty—(Return engagement)—Signor Enrico Aresoni, tenor. (a) "Lolita." (b) "Love Like the Dawn Stealing," with special electrical effects.
Feature—Ruling Passion—George Arliss.
Next Week—The Invisible Fear—Anita Stewart.
Added Attraction—Watch Your Step—Goldwyn.

PITTSBURG

Cameraphone Theatre—
Current Events—Selznick News.
Feature—A Homespun Vamp.
Special—Sawing a Woman in Half.

Alhambra Theatre—
Current Events—Fox News.
Feature—Foolish Wives.

Liberty Theatre—
Current Events—International News.
Feature—Trouble.
Comedy—Oh Promise Me.
Next Week—Across the Continent.

Regent Theatre—
Current Events—Kinograms.
Feature—Turn to the Right.
Comedy—Start Something.
Next Week—I am the Law.

State Theatre—
Current Events—Kinograms.
Feature—Turn to the Right.
Comedy—Start Something.
Next Week—I Am the Law.

Blackstone Theatre—
Current Events—Pathe News.
Feature—Fascination.
Comedy—After the Dough.
Next Week—Across the Continent.

Aldine Theatre—
Current Events—Selznick News.
Feature—Footfalls.
Comedy—Exit Quietly.

Olympic Theatre—
Current Events—Pathe News.
Feature—The Good Provider.
Comedy—His Wife's Son.
Next Week—North of Rio Grande.

Grand Theatre—
Current Events—Grand News Weekly.
Feature—Trouble.
Comedy—Oh Promise Me.
Special—Urbans Movie Chats.
Novelty—Topics of the Day.
Next Week—Out of the Dust.

Savoy Theatre—
Current Events—International News.
Feature—Strange Idols.
Comedy—Doggone Torchy

ATLANTA

Howard Theatre—
Overture—"Mignon" (by Thomas).
Howard News and Views—Culled from the Magazine of the World.
Prologue—"Humoresque"—A stage paraphrase. Played by Chas. Gesser, violin soloist, and Gertrude Kelley, dancer.
Feature—"The Good Provider," Vera Gordon.

Metropolitan Theatre—
Overture—Selections.
Current Events—Kinograms.
Comedy—"The Rainmaker," Lloyd Hamilton.
Feature—Fools First.

Rialto Theatre—
Overture—Rialto Orchestra
Current Events—International News.
Comedy—None.
Round Six—The Leather Pushers.
Feature—Find the Woman, Alma Rubens.

Strand Theatre—
Overture—Selections.
Comedy—To be selected.
Feature—Footfalls.

MINNEAPOLIS

State Theatre—
Overture—"Evolution of Dixie" played by Frank Pallma and his Band Supreme.
Current Events—Fox News and International News strips and other obtainable material.
Comedy—Torchy's Holdup—Johnny Hines.
Scenic—And Women Must Weep—A Robert Bruce Scenic.
Musical Specialty—"The Honeymoon Express," a musical novelty in three scenes.
Feature—Trouble—Jackie Coogan.
Organ Solo—Selections from "Martha" by Flotow, played by E. J. Dunstedter.
Organ Recital—Played by C. A. Hoydesven.
Next Week—Sonny—Richard Barthelmess.

Strand Theatre—
Current Events—Pathe and International News Strips.
Feature—Gas, Oil and Water—Charles Ray.
Comedy—Cold Feet—a Christie Comedy.
Soloists—Art and Gene White in repertoire of popular numbers.

MILWAUKEE

Garden Theatre—
Overture—"Fortune Teller."
Weekly—Fox News.
Comedy—Lloyd Hamilton—Poor Boy.
Baritone Solo—Wade Booth.
Organ Solo—"In A Clock Store."
Feature—The Ordeal—Agnes Ayres and Conrad Nagel.

Butterfly Theatre—
Overture—Butterfly Orchestra.
Weekly—Butterfly News and Views.
Comedy—Ten Seconds—Lee Moran.
Henry Wadsworth Longfellow and his poems on the screen.
Rodolph Valentino and his bride taken in Mexico right after his marriage.
Feature—The Trap—Lon Chaney.

Strand Theatre—
Organ Solo.
Ollendorf Sketchographs.
Overture—Strand Orchestra.
Weekly—Kinograms.
Motion Pictures of President McKinley's Inauguration.
Feature—The Woman's Side—Katherine McDonald.
Added Feature—Charles Chaplin in A Dog's Life.

Alhambra Theatre—
Overture—Alhambra Orchestra—"Die Freischutz."
Weekly—Pathe News and Topics.
Mermaid Comedy.
Special—Joseph Sheehan Operatic Tenor—Rodolfo's aria from La Boheme.
Feature—A Doll's House—Nazimova.
Organ Solo—"March and Procession."

CINCINNATI

Walnut—
Current Events—Pathe News.
Novelty Cartoon—Aesop's Fables—Pathe.
Feature—Trouble.
Next Week—The Bachelor Daddy.

Strand—
Current Events—Pathe News.
Topics of the Day.
Comedy—A Rambling Romeo—Christie.
Feature—Sonny.
Next Week—Is Matrimony a Failure?

Grand—
Current Events—International News.
Comedy—Going Straight.
Feature—Stolen Moments.
Next Week—Man to Man.

Keith's—
Current Events—Keith's Review.
Novelty Cartoon—Aesop's Fables—Pathe.
Comedy—Taking a Chance—Educational.
Feature—The Crimson Challenge.
Next Week—A Wide-Open Town.

Capitol—
Current Events—International News.
Feature—From the Ground Up.
Added Feature—His Back Against the Wall.
Next Week—Across the Continent.

BUFFALO

Shea's Hippodrome—
Overture—"Northern Rhapsody"—Hosmer.
Stage Setting—"Lest We Forget"—Memorial Day scene.
Current Events—Hippodrome Review.
Feature—The Good Provider—Vera Gordon.
Comedy—Gymnasium Jim—Sennett.
Special—Pietro, piano accordeonist.
Next Week—The Bachelor Daddy—Thomas Meighan.

Loew's State—
Overture—"American Fantasie"—Herbert.
Current Events—Pathe News.
Feature—Chasing the Moon—Tom Mix.
Comedy—A Hero at Zero—Monty Banks.
Next Week—The Green Temptation—Betty Compson.

Lafayette Square—
Overture—Selections on organ by C. Sharpe-Minor.
Current Events—Fox News.
Feature—Reckless Youth—Elaine Hammerstein.
Comedy—"Snub" Pollard.

Mark-Strand—
Overture—"Southern Melodies."
Current Events—Kinograms.
Feature—The Woman He Married—Anita Stewart.
Comedy—Afraid of His Wife—Christie.
Next Week—Burn 'Em Up Barnes—Johnny Hines.

Palace—
Feature—The Marionettes—Clara K. Young.

Keith's—
Feature—Tol'able David—Barthelmess.

Shea's North Park—
Feature—The Good Provider—Vera Gordon.

Harrison's "Green Temptation" Display Attractive



Lobby decarations on "The Green Temptation" designed by Manager De Sales Harrison of the Howard theatre, Atlanta

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

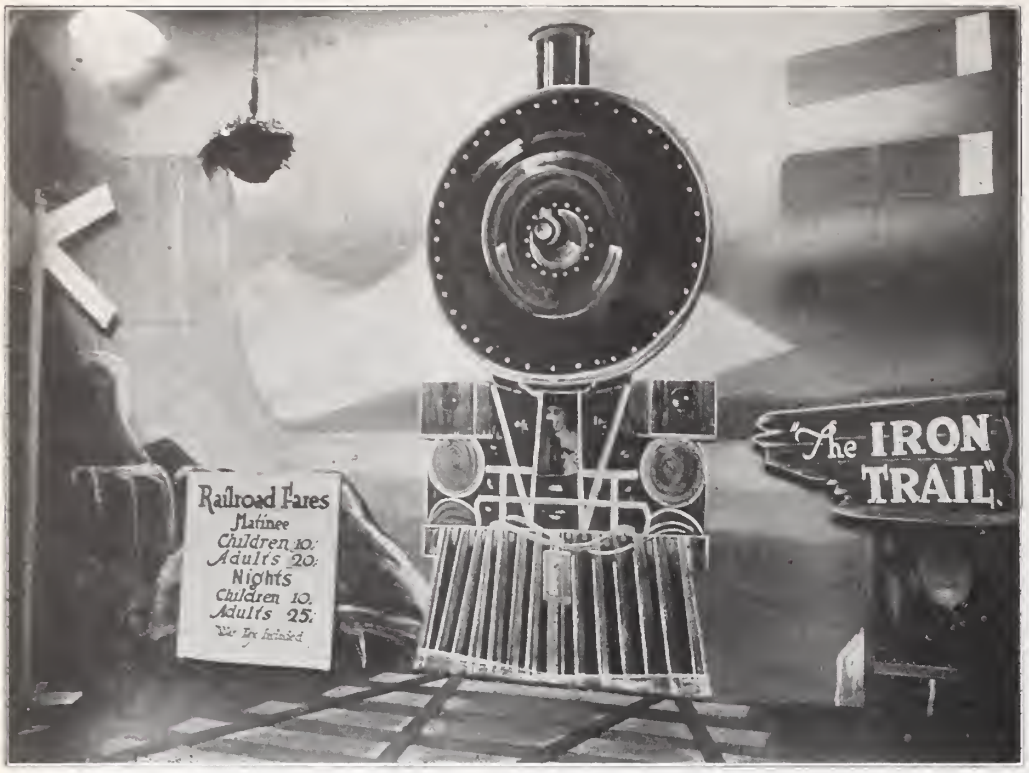
Thomas D. Soriero, Strand theatres, Lowell.
George J. Schade, Schade theatre, Sandusky.
M. C. Horator, Alhambra theatre, Toledo.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
Leo A. Landau, Alhambra theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland.
S. Barret McCormick, Managing Director, Allen theatre, Cleveland.
E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.
G. E. Brown, Managing Director, Loew's Palace theatre, Memphis, Tenn.
Stanley Chambers, Palace theatre, Wichita, Kan.
Willard C. Patterson, Criterion theatre, Atlanta.
E. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
Lowell W. Calvert, Managing Director, Capitol theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
J. A. Partington, Imperial theatre, San Francisco.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Eugene H. Roth, California theatre, San Francisco.

THE BOOKING GUIDE

Will Only Be Sent to Exhibitors Who Fill In and Return the Questionaire Supplied

HAVE YOU SENT IN YOUR BLANK?

Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Herbert J. Thatcher, Strand theatre, Salina, Kan.
Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.
L. W. Barclay, Managing Director, Nemo theatre, Johnstown, Pa.
Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.
William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.
Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.
C. C. Perry, Manager, Astor, Strand and Liberty theatres, St. Paul, Minn.
L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.
Joseph Plunkett, Managing Director, Mark Strand theatre, New York.
Samuel Sivitz, Director of Publicity, Rowland and Clark theatres, Pittsburgh.
Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.
Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.
George Tooker, Manager, Regent theatre, Elmira, N. Y.
Ernest G. Stellings, Manager, Grand theatre, Wilmington, N. C.
Phil Gersdorf, Supervisor, Southern Enterprises theatres, Macon, Ga.
W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.
W. Griffith Mitchell, Managing Director, Majestic and Family theatres, Fort Huron, Mich.
A. J. Cobe, Managing Director, Central Theatre, New York.



Lobby display on "The Iron Trail" used at the Rialto theatre, Atlanta, Ga.

Drumbar Handles "Yankee" Cleverly

Notable Exploitation Campaign Staged at Riviera, Knoxville

MANAGER W. E. DRUMBAR of the Riviera theatre, Knoxville, Tenn., planned and executed one of the notable campaigns of the season in connection with "A Connecticut Yankee in King Arthur's Court." The publicity and advertising devoted to the feature included everything from lobby display to street parade and special billings.

To start with the mirrors of the lobby were so draped as to give an outside balcony effect while the marble was draped to give an inside court effect. The draperies and curtains were rich in color and draped in the fashion of the time. Otherwise the lobby was set in keeping with the atmosphere of "King Arthur's Court." In the lobby was also a special display of "the first motorcycle ever built." This was supplied by a local motorcycle company co-operating with Drumbar.

A large flaring banner, fifty feet wide and eight feet high, was stretched across the principal street from the top of the Riviera theatre to the top of the Queen theatre, across the street. A powerful searchlight played on this at night, making it visible for blocks.

The city was billed as for a circus. Idle windows, fences, telephone posts and similar places were put to work. No available space was left uncovered. Drumbar even got from the City Commissioners permission to use the city trash cans located on all principal corners.

Then came the bally-hoo. This was the biggest stunt ever pulled for the advertisement of a picture in Knoxville. A tie-up was made with the Ford Motor Company, and they furnished twenty cars of all descriptions. On these cars were placed banners of different sizes.

A tie-up was also made with the Indian Motorcycle Co., who furnished twenty-six motorcycles for the parade.

Having completed all other arrangements for his parade, Drumbar began to look around for music—and he found it. There was opposition in town in the way of a minstrel show and he decided to utilize this opposition for his own gain. Promptly as the minstrel parade moved from the theatre his grand procession fell in immediately behind. He thus secured a big band for his parade, absolutely free of cost. His part of the parade alone covered three blocks. Needless to say the sidewalks were jammed to see it pass and the impression was general that he had hired the minstrel show's band to help advertise the picture.

Snell Invites Sunday School Conventioners to See "Way Down East"

A. L. SNELL, manager of the Imperial theatre, Gadsden, Ala., is long on personal appearances to get publicity for his house. As there was a state Sunday School convention in town with about 65 delegates he went before the convention and invited them all to be the guests of the theatre at the showing of "Way Down East." They accepted and spread the news about. Many of them brought others who paid.

Next Mr. Snell invited the inmates of the county farm to see the picture and got the local paper to round up the cars in which to bring them. Automobiles for this purpose were loaned by the most prominent people in town.

For a ballyhoo he had two boys in a dilapidated buggy riding all over town. The boys were dressed as "rubes." A sign on the buggy said "Way Down East is at the Imperial Today—See It Sure!"

Memphis Theatre Puts Over Big Campaign with "School Days"

Through song plugging and repetition of the title, "School Days," Manager Coleman, of the Strand, Memphis, put over an effective and successful campaign with this Wesley Barry feature.

Manager Coleman secured the co-operation of every merchant he approached. The campaign was carefully planned in advance and featured one week before the opening date. From one of the windows over the Strand a loud toned Victrola played the "School Days" song for hours at a time, and every prominent dance hall in the city carried on a waltz contest, the judges giving passes to the best dancers.

The "School Days" record was also furnished to two shoe-shining parlors with victrolas, window and counter displays were secured with copies of the song, the Strand orchestra played the song every day a week in advance while the trailer was featured after each performance. In addition to the newspaper advertising, a word contest was carried on with the local daily, resulting in much profitable publicity.

For the lobby, Manager Coleman used the school room idea. Desks, books, chalk-box, dunce cap and stool with a live teacher behind the desk and a lively student nearby helped to create the proper atmosphere. As a ballyhoo a real musician was used. The musician was dressed as a dunce with dunce-cap and freckled face, accompanied by a dog with a blanket covering on which was lettered the star's name and the title of the picture. Frequently this man would sit down on the curb or lean against the side of the building and play the song on a harp.



Showing the "Connecticut Yankee" motorcycle knights parade which the Rialto theatre, Clinton, Ia., recently put over.



This attractive lobby display for "Wild Honey" comes from the Columbia theatre, Seattle, Wash.

Live Peacock Proves Effective in Exploiting "Peacock Alley"

"Peacock Alley" has been exploited in numbers of ways but so far as we know this is the first instance of a real live peacock being used as a lobby attractor.

Frank C. Strozier, manager of the Odeon theatre, Savannah, Ga., built a neat wire cage about seven feet square for the center of his lobby. Then he located a fine bird in full plumage and with all the vanity for which peacocks are famous. Mr. Strozier reports that "his nibs" strutted and displayed his fine colors a considerable part of the time.

Just in front of the cage two white uprights about 12" wide supported a cross piece with the title lettered on. Each upright carried a cut-out of the star in the peacock dancing costume. Immediately over the cage was hung a large basket of ferns.

A canopy top for the lobby was made with green and white bunting put in fan shape. The box office was inclosed with compo-board and was decorated with the title, name of star, and peacock designs. In the back of the lobby were four hand painted peafowl panels. These panels were about 3' x 10' and were made from compo-board.

A display of stills and photos in specially designed frames completed the lobby decorations.



Lobby display on "The Silent Call" by Manager Cowles of the Rex theatre, Spartanburg, S. C.

Ballyhoo Camel Eats Patron's Green Bonnet

MANAGER R. J. DEUSERN, of the Terminal theatre, Newark, broke into the front page of a local newspaper with a story telling how his camel ate a green hat which was on the head of a young lady who was standing on front of the theatre.

The Terminal was screening "Arabian Love" which has many scenes with camels, so Mr. Deusern hired a camel and started him around town. The animal was standing in front of the theatre when two young ladies stopped to talk. One wore a vivid green hat. When the camel saw it, he took one bite of that hat, which was enough.



Window display on "The Great Moment" arranged by Manager R. C. Davis of the Kozy theatre, Padacuh, Ky.

Novelty Tack Card Devised for "Beyond the Rocks"

The suggestion of distance contained in the title "Beyond the Rocks" was enough for Phil Gleichman of the Broadway-Strand, Detroit, to score another inexpensive knock-out.

He got Johnny Howard, the Paramount Exploiteer, to design a tack card containing the title and the arrow. It read:

"Beyond the Rocks" Straight Ahead

Teaser Ads. and Lobby Display Exploits "Lessons in Love"

Good teaser ads and a fine lobby display were not the least of the exploitation mediums which I. C. Holloway of the Rialto theatre, Columbus, Ga., used to sell "Lessons in Love."

About a week in advance Mr. Holloway started advertising in the classified columns that lessons in love would be given by an expert on certain dates. He stated that these "lessons" would be a little more than an hour in length but that they would be very effective and guaranteed to please.

He also distributed small cards which read, "Monday, Tuesday, and Wednesday, Lessons in Love will be given by an Expert.... For further Information call 1736."

For a lobby display he used cut-outs of a star and leading man framed in white trellis work. Artificial flowers were worked into the trellis and a small banner across the top gave name of star and title.



Explaining by illustration the prologue number for "Moran of the Lady Letty" presented by Pine Fisher of the Majestic theatre, St. Louis.



This lobby display on "The Green Temptation" was originated by Manager A. H. Cobb of the Alamo theatre, Griffin, Ga.

"Green Temptation" Accessories Borrowed from Howard Theatre, Atlanta

Manager S. H. Cobb, Jr. of the Alamo theatre, Griffin, Ga., used some of the Howard theatre, Atlanta, exploitation specialties on "The Green Temptation" to good advantage recently.

The Howard had a number of special accessories made up for their lobby display on "The Green Temptation." After the Howard finished with these they were shipped to other Southern Enterprises theatres in Georgia.

Mr. Cobb received two emerald shaped still frames and a special mounted cut-out of the star. This special cut-out was hung in the front of the lobby and so placed that the star was looking at a cut-out of the large hand from the 24-sheet. This hand cut-out was suspended by invisible wires. The center of the pendant was removed and a green lamp put in to give the appearance of a large emerald.

All lobby lights were green for the picture and the top of the lobby was decorated with strips of green crepe paper.

In addition to putting in this effective lobby display, Mr. Cobb distributed 1,000 heralds and ran a special trailer one week in advance.

Jackie Coogan Imitators Compete at Green Bay, Wis.

PROSPECTS of inclement weather and paying an orchestra to play to "empties" faced Manager Frank Cook, Saxes' Strand Theatre, Green Bay, Wis., for the week of March 27, with "Jackie" Coogan booked in "My Boy."

Feazed but not beaten, Mr. Cook resorted to the sure-fire prize offers for the first, second and third "best" Jackie Coogans. Ten dollars, $5 and $2.50, respective prizes, brought forth sixty contestants, with the interest aroused among parents serving to pack the house and swell box office receipts.

Posters, enlistment of the Boy Scouts' band at a trifling cost and a newspaper tie-up backed by display advertising put the contest over.

Picturesque Lobby Display Arranged by Cowles

ONE of the most picturesque lobby displays seen in Spartanburg, S. C., in years was arranged by Manager A. C. Cowles of the Rex theatre for "The Silent Call."

Pine trees clustered on either side of the lobby formed a veritable forest path for patrons. On each side of the lobby entrance was a cutout remarkably lifelike. In the center of the lobby was suspended a cutout representing "Flash." Directly beneath this cutout was posted a large German police dog, borrowed for the occasion. This dog was so strikingly like the cutout of "Flash" that many patrons made the pardonable mistake of presuming that the live animal really was the original of the picture. The lobby pulled a full house.

Rogers Turns Lobby into Flower Bed

FOR the opening of the Spring and Summer season the Mission Theatre, Amarillo, Tex., is treating the people of the city to a flower display so pleasing to the eye that the pass-a-by is helped to forget his hurry and worry when he is forced to stop and gaze at the beauties of the blossoms and arrangement in general.

In the center of the lobby is a bed of geraniums bordered with green foliage of the vinea plant, centered with a low plant of the palm variety and with a background of lilies topped by an immense bunch of scarlet tulips. Many hanging baskets can be seen all around the lobby and the advertisements of coming attractions are hung in draperies of a bird design.

The general idea of the flower display was worked out by Manager Ross Rogers of the Mission.

Makes Play for Schools' Aid in Exploiting "Little Lord Fauntleroy"

Manager James Freeman, of the Casino theatre, Kissimmee, Fla., in looking over the exploitation possibilities of "Little Lord Fauntleroy" decided that his best bet was the schools. So he went to the superintendent of schools and sold him on the picture. The superintendent took a personal interest in seeing that every child was notified and advised to see it. In some of the classes the teachers told the story of "Little Lord Fauntleroy" and worked up the children's interest to a high pitch. Naturally the children spreak the news at home with the result that all Kissimmee knew about the picture before it got there.

Having sold the picture through the school children Mr. Freeman didn't take any chances on having people overlook the play date. He secured a truck, rent free, and placed a large, attractive banner on either side. Each banner had a cut-out of star mounted in the center. This truck paraded the streets during the two-day engagement. It also visited adjoining small towns.

A large banner in the lobby also called attention to the fact that "Little Lord Fauntleroy" was "now showing."



Here is the lobby display on "The Cave Girl" which E. R. Rogers, managing director of the Rialto theatre, Chattanooga, Tenn., constructed recently.



This attractive lobby display on "The Seventh Day" is the work of Paul Noble, manager of the Liberty theatre, Portland, Ore.

Atmospheric Lobby Sells "Seventh Day" to Portland Fans

Portland's (Oregon) sea location and the interest in things with a connection to the sea gave Paul Noble, of the Liberty theatre, his cue when he played "The Seventh Day." A lobby display that was of real interest to the theatre-going public was built for the showing.

A simple sea cardboard painting, covering the front of the theatre below the marquee was attractive and at the same time reasonable. The name of Richard Barthelmess was prominently featured in the skylines, while the letters of the title were dropped to hang from the bottom of the scene over the boxoffice window.

In the electric lights above the theatre the title was featured as "The 7th Day." The numeral was considerably larger than the letters in the display, attracting attention from sheer difference from the usual arrangement.

Hanging Gardens of Near East Produced for Theatre Front

Trying to find a new idea for a theatre front is a job thankless and often as fruitless as looking for the owner of a found collar button; but the manager of the Empress Theatre, Dalles, Ore., succeeded in evolving something new. He did over the theatre front to represent a Persian garden with the atmosphere of the Near East in conjunction with his showing of "One Arabian Night." Ferns and foliage adorned the top of the front below the marquee, while streamers running down from the greens completed the effect.



Float with which Manager James Freeman of the Casino theatre, Kissimmee, Fla., advertised Little Lord Fauntleroy."

"Pay Day" Advertised by Pay Office

WHEN they called it the "Pay Office" they didn't specify who paid. The foregoing statement can be taken as a good indication of why Manager Burns found solace in his box office at the Beacham Theatre, Orlando, Fla., when he played "Pay Day."

This lobby decoration is such a natural one it's surprising it hasn't been used before. It was inexpensive, being made of beaverboard, and bore a striking resemblance to the pay office shown in the picture and is easily capable of reproduction elsewhere. To carry out the effect Manager Burns had signs on the pay office reading: "No Smoking"; "No Loafing," and "If We're Filled Up Call Again."



Explaining by cut how Verne E. Johnson of the Jefferson theatre, St. Augustine, Fla., sold "A Game Chicken," to his patrons.

Cut-outs and Lighting Effects Basis of "Quo Vadis" Display

With the aid of a three-sheet and special lighting effects, Manager E. J. Barnette of the Victory Theatre, Waco, Texas, built a display for his lobby in connection with the showing of "Quo Vadis" that increased his business considerably.

The idea followed out was to portray in his display the scene of the picture showing the Christian slaves in the lion den. By ingenious use of cut-outs and back lighting excellent and realistic results were obtained.

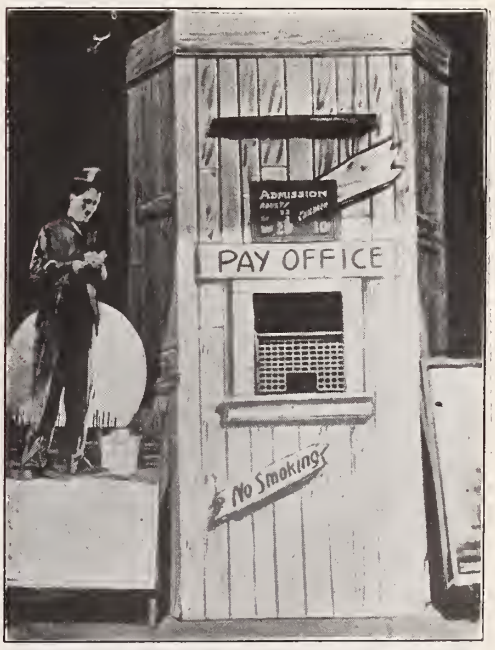
Cut-out Lions in Cage Part of "Theodora" Campaign

R. L. Daly, manager of the Liberty theatre, Wenatchee, Wash., did himself proud in exploiting "Theodora." The town is small and Manager Daly had to watch expenses, but he put across a fine newspaper and billing campaign and made his lobby attractive with posters, paintings and framed stills.

He put special emphasis on a street stunt. It attracted all kinds of attention in Wenatchee and brought the film to the attention of nearly every person in the town.

On a wagon truck he built an imitation animal cage, such as are used in circuses. In the cage he placed four mounted cut-out lions taken from the "Theodora" posters, all of them with mouths open and snarling. Covering the back of the cage was a specially drawn poster of Theodora and her lover, with the lions seen at the top.

Cut-outs of Theodora holding three roaring lions in leash were used in front of the theatre.



This is a picture of Frank Burn's lobby front on "Pay Day" playing recently at the Beacham theatre, Orlando, Fla.



Window display on "School Days" arranged during the showing of this picture at the McHenry theatre, Baltimore.

Cooperative Window Display on "School Days" Arranged at Baltimore

Ray Levy, manager of the McHenry Theatre, Baltimore, Md., arranged for this neat tie-up with Mayer Brothers' department store, about a block from the theatre, when Wesley Barry played there in "School Days" last week. An entire show-window was given to the display.

Posters of Wesley Barry were liberally displayed, together with small cut-outs of the star and posters calling attention to the attraction at the theatre. The store got in some advertising at the same time with a display of children's clothing, especially school suits and dresses.

As a means of catching quick attention, a group of toy balloons of various hues were attached to the floor and the currents of air from an electric fan kept them bobbing about continuously.

Oakland Orphans See "Orphans of the Storm"

WHEN "Orphans of the Storm" played the Century theatre, Oakland, Cal., an effective tie-up with the Oakland Post-Inquirer, in the form of a theatre party for orphans, was put over.

The owners of the Century, Charles Brown and Herbert Harris had the house decorated in a suitable manner, served ice cream, candy and gave other presents to the guests. The program besides the feature picture included special music.

In addition to this entertainment feature of the orphans party by the house management the Post-Inquirer came along with offers of three prizes for the best, second and third best short essays telling how the children liked "Orphans of the Storm." The prizes consisted of bank accounts, the winner of first prize having $15 as an initial deposit, the second a first deposit of $10, and the third a deposit of $5.

The various orphanages and institutions cooperated with the Century management and the Post-Inquirer, and ice cream and candy dealers helped with the entertainment. The local street car company provided special cars for the youngsters, while many automobile owners gave the use of their machines for the day.

Shields Builds Bar in His Lobby

DURING the run of "The Belle of Alaska" at the Rialto Theatre, Augusta, Ga., Manager I. S. Shields made his lobby inviting by the use of a simple but atmospheric lobby display.

A few rough pine boards turned the lobby and box office of the Rialto into an old-fashioned bar and dance hall of the Klondike school of architecture. But instead of serving drinks the barmaid served nothing more harmful than admission tickets at 25c per serve.

The front of the lobby was closed in with the rough pine boards and pine trees were "growing" against the "shack." A large card tacked on the front said "Dancing and Girls Inside."

Old Friend Ouija Helps Sell "One Glorious Day"

THE Ouija was trotted out as an exploitation medium when Manager J. B. Robertson of the Palace Theatre, Fort Smith, Ark., played "One Glorious Day." Manager Robertson placed a Ouija board in his lobby and with the aid of a wooden hand and a piece of metal he made the hand move over the board. Of course this hand was attracted by an electric current which was controlled by the cashier in her box office. . . . Whenever the cashier turned on the switch the hand would tip down and rap on the table. All wires were concealed so that it seemed that some mysterious power moved the hand. . . . and this power, so Manager Robertson had advertised, was the character "EK."

Another stunt was to send a man out on the street dressed as Will Rogers. The man would attract a crowd and then tell them about the mysterious spirit that moved the hand and also the "mysterious spirit" of the picture.

Elaborate Stage Settings Used in Prologue for "My Boy"

Elaborate stage settings of a Dutch windmill background, the dainty costumes of a Cinderella story, the sweet tuned voices of an augmented company and the comedy elements of animal freaks delighted the thousands who visited the Allen Theatre, Cleveland, during the run of "My Boy." The prologue idea was something out of the usual for this feature. The presentation was conceived by Manager McCormick under the conviction that this was a picture especially for children and that the program should accord. It was executed in the spirit that, artistically rendered, it would have an equal appeal for grown ups.

The comedy elements, especially the cat playing the banjo and another animal doing a hornpipe, were unfailing elements of success.



One of the stage numbers recently presented by S. Barrett McCormick, managing director of the Allen theatre, Cleveland, and serving as a prologue for "My Boy."



Lobby front on "Fool's Paradise" arranged by the Liberty theatre, Yakima, Washington.

Ingenious Road Map Fine "Dangerous Curve" Novelty

An ingenious method of exploiting "Dangerous Curve Ahead," was devised by Manager McNeil of the Breezy Point Library, Charlotte, Vt., when he showed that film recently.

He drew an elaborate road map called "Road map for 'Dangerous Curve Ahead,'" typed underneath it a paragraph about the photoplay and another devoted to the music, admission charge, etc., and had the whole thing run off on a mimeograph. These mimeographed heralds or dodgers were distributed in various stores, in the library, at the box office and other points of vantage. The device won much attention for the film and it did a remarkably good business.

On the road map, which crossed a branch of Happy River, were marked the various stages in the early section of the matrimonial road, such as Daily Divorce, Expense, Loneliness, First Baby, Bills, Old Lover and Lure of Society. Mr. McNeil reaped an excellent harvest in coin of the realm from using this mimeographed herald.



This is the way W. W. Hays of the Grand theatre, Corsicana, Texas, advertised "Where Is My Wandering Boy."

Shamrock Lobby Display for "Come On Over"

THE "Come On Over" campaign which I. C. Halloway, manager of the Grand theatre, Columbus, Ga., recently put over was responsible for much increase in business.

Part of Mr. Halloway's exploitation was a novelty lobby display. He built a large "shamrock" of beaver board with "come on over" painted across the front, one word to each leaf of the "shamrock."

The display stood out plainly from across the street and was the means of attracting a great deal of attention to the showing.



Lobby decorations used for "Come On Over" by L. C. Halloway, manager of the Rialto theatre, Columbus, Ga.

"Where Is My Wandering Boy" Display Fine Exploitation

W. W. Hays, manager of the Grand theatre, Corsicana, Texas, is sponsor for the "Where Is My Wandering Boy?" lobby display shown by the accompanying cut.

Mr. Hays built the miniature stage, placed a cut-out of the mother of the picture in back of his proscenium opening. An old-fashioned oil lamp was placed in the "window," the wick having been replaced by a small electric bulb. White carnations were used to tie the display up with Mothers' Day. The cost of the display was $4.00. Mr. Hays did the whole job himself including the hand lettering.

Robins Wig-wags His Exploitation on "Hail the Woman"

An unique exploitation stunt was arranged by Nathan Robins, president and general manager of the Robins Amusement Co., prior to the engagement of "Hail the Woman" at the Avon Theatre, Utica.

Two ex-service men, a soldier and sailor, were engaged for this stunt. The soldier was placed on the sidewalk in front of the Utica National Bank on the busy corner and the sailor was placed diagonally across the car line on the roof of a building.

These men started wig-wagging signals at each other at about one o'clock in the afternoon. After continuing for possibly 15 minutes, the man on the street walked back to a sign painted on a regular window shade which had been rolled up. The sign read:

"I am signalling the man up there to 'Hail the Woman' Avon Theatre ....."

The sailor on the roof at the same time displayed a large banner reading:

"'Hail the Woman'—Avon Theatre....."

This stunt attracted enormous crowds and was continued until nearly four o'clock in the afternoon, being stopped after blocking traffic on numerous occasions.



Here is an attractive "Smilin' Through" window secured for the showing of this picture at the State theatre, Memphis, Tenn.



Atmospheric "Smilin' Through" lobby display used during the run of this picture at the Branford theatre, Newark.

Cut-in Scenic Adds to Prologue

Leroy V. Johnson, Liberty Theatre Manager, Stages Novelty Number on "Belle of Alaska"

THE accompanying photograph illustrates the manner in which Manager Leroy V. Johnson of the Liberty theatre, Seattle, Wash., put over his prologue on "Belle of Alaska." According to Mr. Johnson, the mechanical idea of the prologue has seldom been utilized before; it was by far one of the most original presentations seen in a Seattle house.

The actual presentation of the prologue was as follows:

As the curtain rises, the audience looks upon the Alaskan scene illustrated. It is early morning. Down the white space in the middle of the photograph a river flows. The character standing in the foreground is reciting "The Spell of the Yukon" to the two other miners, as in the photoplay itself. Gradually the lights are raised to full strength and the sun appears over the hills in the background, casting its reddish rays upon the river and banks.

In the same manner the lights are dimmed, the sun sets, and as the miner finishes his recitation it is night, with lights almost extinguished.

To get the effect of the rushing river, a special scenic of river views was booked. During the presentation of the prologue, this scenic was screened from the operator's booth upon the white space shown in the photograph. A special mat was made to cover the aperture plate on the machine, so that all of the film that was projected upon the screen was a strip that covered the white space on the curtain. In order to get this white space in exactly the correct place, the canvas drop was hung in the theatre, the scenic was screened through the mat, and the scenic artist outlined the position and space covered by the projected film, before he painted the scene on curtain.

In a similar manner, mats were made to cover the large spotlights that illuminated the scenic part of the drop, so that the light did not shine upon the space upon which the film was projected, and detract from the effect. Raising and dimming of these lights produced the effect of daybreak, noon and evening. The huge rock upon which the miner leans was hauled onto the stage, and made the scene even more realistic.

As presented, the prologue in reality gave the impression of a river flowing down through the hills, from a far distant valley, so carefully and cleverly was the presentation arranged and executed. The projected film covered only the white space shown in the photograph; the rest of the scene was left for the employment of lighting and scenic effects. The two combined actually gave the impression that the spectator was watching the rushing torrent from dawn until eve.



This cut illustrates the accompanying story relative to the novelty prologue number on "The Belle of Alaska" originated by Manager Johnson of the Liberty theatre, Seattle.

"Hail the Woman" Lobby Finds Favor with Augusta Fans

For "Hail the Woman" Manager Frank Miller of the Modjeska theatre, Augusta, Ga., built a pretty and artistic lobby display as a part of his exploitation campaign.

A high white fence, a little above shoulder-height, was built of beaver-board, painted white, across the front of the theatre. A heavy, arched gateway was made in the center, the two gate-posts giving a fine appearance of stone, and each one bearing a huge white-painted electric globe on its top. An archway across this gate carried the name of the picture, in deep blue letters, effective against the white back-ground.

Beneath this arch-way, and backed up against the ticket box, was a cut-out—an allegorical figure representing Womanhood, with hands up-raised as if pleading for the scores of bowed and humble feminine figures at its base.

On either side of the gateway, against the white walls, were cards—on the left, a card lettered in blue against a white back-ground, and reading "What Has God Got Against Women? See 'Hail the Woman,'" the last in small script-letters. On the other side, a similar card, also lettered in blue, read "If Your Daughter Came in At Ten O'Clock, Would You Drive Her From Your Home in Disgrace? See 'Hail the Woman.'"

No advertising paper save one-sheets in frames at either side of the lobby was used, only a stand of photographs inside the wall, and some stills from the picture surrounding the two cards. At night, the only illumination of the lobby was by way of the huge white globes on the gate-posts, and some lights concealed, around the box-office.

Manager Miller stimulated interest among the women, by calling attention to the fact that the picture had been endorsed by various Woman's Clubs, and by the Better Films Committee of the Atlanta Woman's Club, The Farent-Teachers' Association, etc.



Lobby front on "The Girl From God's Country," the work of the Strand theatre, Spartanburg, S. C.

Atmospheric Lobby Front Sells "Girl from God's Country"

Manager Charles H. Amos, of the Strand Theatre, Spartansburg, S. C., obtained striking effects in his lobby for "The Girl From God's Country" by erecting a small log cabin around the ticket office. Cotton batting, covered with tinsel, was placed on the chimney, the roof and in the cracks of the walls. A very lifelike cut-out of a bear, apparently about to crawl into the window of the cabin, added to the attractiveness of the scene. Leaves and twigs on the floor, with small pins artistically arranged beside the cabin and along the walls, completed a business-getting display.

Advertised Trade-Marks Used to Exploit "Her Husband's Trademark"

An effective lobby display on "Her Husband's Trademark" was arranged by Manager Swain of the Saenger theatre, Shreveport, La. Various and sundry popular and local trade-marks, cards and banners were scattered over the walls, and hung from an overhead trellis. Big wooden pillars added a touch of dignity, carrying at the top a cardboard banner with a scroll trademark effect. As borrowing cards and trademarks is the easiest thing to do, the total expense was about one dollar.



'Way Down East" float used by Manager Ollie Brownlee of the Palace theatre, Muskagee, Okla.

Prologue Suggestion From Far Off Tasmania

THE appropriate use of "Ballads of the Frozen North" is the timely suggestion that comes from far off Tasmania as a prologue on "The Golden Snare." George W. Hislop, manager of the Strand Theatre, Hobart, Tasmania, who designs, paints and erects his own displays and writes his own orchestra parts as well as manages the theatre, gave a presentation in connection with the picture which while an apparent revelation of Tasmania production, is only typical of the Strand.

Two local characters of theatrical fame appeared in a snow-bedecked scene and sang their ballads and then enacted a dramatic episode from the picture just before the curtains closed.



The Temple theatre, Branford, Ontario, one of the Famous Players, Ltd., string used this lobby display to sell "Saturday Night"

"Blind Man" Ballyhoo Sells "Peacock Alley" for Parks

The well used ballyhoo of the "blind man" carrying a sign reading "I'd give $1,000 to see Mae Murray in 'Peacock Alley' was selected by Manager Parks of the Rialto theatre, El Dorado, Ark., as his principal exploitation medium for putting over the above named production, playing recently at the Rialto.

The ballyhoo was made up in orthodox style —old clothes, slouch hat, colored glasses, tin cup and cane.

An attractively decorated lobby, gay with peacock and Mae Murray cut-outs and lavender hangings was another bit of Mr. Park's campaign.

Teaser Signs Sell "Peacock Alley" to Gadsden

In exploiting "Peacock Alley" Manager A. L. Snell of the Imperial theatre, Gadsden, Ala., had a sign painter put the phase "It's a Bird" on the mirrors of soda fountains, drug stores, restaurants, etc., and left them to guess what it was all about. Two days later he added the word "Peacock" and then after two more days the word "Alley."

Mr. Snell also had his house employees, when discussing this picture, to say "It's a bird." So the phrase was established long before the last word on the mirrors made the meaning clear.

A week before showing he made a peepshow from a large millinery box suspended in the lobby. Inside was a small cut-out of the star and a card reading, "See me at the Imperial in PEACOCK ALLEY next Monday and Tuesday." An electric light illuminated the inside of the box.

Two department stores and the leading millinery shop co-operated with Mr. Snell, by putting in window displays of the latest fashions with stills from the picture.



Prologue on "The Golden Snare" put over by the Strand theatre, Hobart, Tasmania.

Exhibitor Reports in Percentages

Individual Opinions on Features Averaged by Use of Key Rating

ASSOCIATED EXHIBITORS

	Number of Reports	Entertainment Value	Box Office Value
Sailor Made Man	38	87	87
What Women Will Do	10	62	57
Woman Wake Up	11	56	55

FAMOUS PLAYERS

After the Show	42	68	68
Back Pay	17	67	69
Beyond	34	63	55
Beyond the Rocks	14	74	77
Bobbed Hair	10	40	50
Boomerang Bill	22	75	66
Bought and Paid For	19	72	72
Bride's Play, The	17	65	66
Call of the North	32	76	72
Cappy Ricks	24	71	65
Cradle, The	12	65	60
Cradle of Courage, The	20	63	64
Don't Tell Everything	39	65	65
Enchantment	19	68	60
Exit the Vamp	24	63	60
Find the Woman	12	65	62
Fool's Paradise	54	71	71
Footlights	46	71	67
Get Rich Quick Wallingford	36	72	65
Great Impersonation	42	65	60
Green Temptation, The	25	66	66
Her Husband's Trade Mark	31	69	72
Her Own Money	14	72	72
Is Matrimony a Failure?	10	67	68
Just Around the Corner	28	73	68
Ladies Must Live	28	57	50
Lane That Had No Turning	31	67	66
Law and the Woman, The	22	73	67
Love's Boomerang	10	60	56
Little Minister, The	77	72	69
Miss Lulu Bett	29	67	67
Moran of the Lady Letty	43	71	72
One Glorious Day	21	70	70
Peter Ibbetson	37	78	72
Prince There Was, A	27	63	65
Red Peacock, The	10	50	42
Rent Free	37	67	68
Restless Sex	24	63	65
Saturday Night	49	78	70
Sheik, The	129	80	83
Three Live Ghosts	27	72	60
Three Word Brand	28	68	66
Travelin' On	15	57	63
Under the Lash	36	66	62
White Oak, The	25	67	65
World's Champion, The	25	67	71

FIRST NATIONAL

Alf's Button	10	43	38
All For a Woman	10	56	51
Barnstormer, The	13	60	56
Beautiful Liar, The	23	54	50
Blind Hearts	10	40	42
Hail the Woman	38	74	73
Her Mad Bargain	21	59	53
Her Social Value	44	52	45
Invisible Fear, The	28	56	56
Lotus Eater, The	41	63	61
Love's Redemption	38	67	70
Marry the Poor Girl	10	57	56
Molly O	62	77	77
My Boy	43	76	75
My Lady Friends	34	49	52
One Arabian Night	56	56	59
Penrod	32	75	76
Polly of the Follies	31	73	70
Question of Honor	17	68	63
Rosary, The	14	68	62
R. S. V. P.	33	56	57
Seventh Day, The	19	68	64
Sea Lion, The	10	63	63
Smilin' Thru	30	76	78
Star Dust	30	68	68
Tol'able David	62	79	76
Two Minutes to Go	39	58	58
Wife Against Wife	15	57	54
Woman's Place, A	82	66	63
Woman Gives, The	10	52	52
Woman's Side, The	10	64	54
Wonderful Thing, The	44	70	71

FOX

Arabian Love	10	70	76
Any Wife	19	58	57
Bar Nothing	19	70	65
Broadway Peacock	10	54	54
Chasing the Moon	22	67	71
Connecticut Yankee, A	45	85	85
Desert Blossoms	13	59	53
Devil Within, The	22	62	65
Gleam O'Dawn	14	55	55
Iron to Gold	16	64	66
Jolt, The	10	65	66
Last Trail, The	15	78	66

Ratings on Features Explained

Exhibitor Reports in Percentages is the result of giving figure ratings to word box office and entertainment value reports from exhibitors, and by arithmetic reducing the total number of reports to percentages.

The key ratings accepted for use are:

Poor	Fair	Average	Good	Big
20%	40%	50%	70%	100%

To arrive at the rating of a picture, the number of reports at each individual rating are multiplied by the key rating percentage, the whole is totaled and the sum obtained divided by the total number of reports received.

The rating is applied separately to the box office and entertainment value related by each report.

No picture will be included in the list which does not receive at least ten reports.

	Number of Reports	Entertainment Value	Box Office Value
Little Miss Smiles	10	70	70
Pardon My Nerve	10	70	70
Queenie	19	62	56
Queen of Sheba, The	45	81	80
Riding With Death	20	65	63
Rough Diamond, The	29	78	77
Roof Tree, The	11	64	64
Sky High	35	68	67
Stage Romance	18	58	58
Trailin'	28	71	67
Up and Going	7	66	59
What Ever She Wants	7	59	54
Winning With Wits	5	58	58

GOLDWYN

Ace of Hearts	28	49	48
Come On Over	13	70	70
Dangerous Curve Ahead	80	71	67
From the Ground Up	10	64	61
Glorious Fool, The	18	66	65
Grand Larceny	24	62	58
Grim Comedian, The	18	61	54
His Back Against the Wall	11	68	60
Invisible Power, The	38	60	48
Man From Lost River, The	14	67	62
Night Rose, The	22	71	66
Pardon My French	10	70	62
Poor Relation, A	16	61	55
Poverty of Riches, The	15	62	63
Song of the Soul, The	26	66	68
Theodora	38	72	68

WID GUNNING

Old Oaken Bucket, The	20	75	71
What Do Men Want?	27	66	64
White Hands	11	70	60

HODKINSON

Cameron of the Royal Mounted	21	70	66
French Heels	20	64	65
Jane Eyre	16	68	61
Light in the Clearing	13	64	59
Mysterious Rider, The	78	68	68
Rip Van Winkle	33	76	72
Sin of Martha Queed	22	64	50

METRO

Alias Lady Fingers	42	64	64
Fascination	11	73	73
Fightin' Mad	26	69	60
Fourteenth Lover, The	17	69	64
Garments of Truth	38	52	45
Glass Houses	12	73	72
Golden Gift, The	11	65	64
Hole in the Wall	12	64	63
Idle Rich, The	16	65	66
Little Eva Ascends	10	61	53
Peacock Alley	51	77	77
Polly With a Past	13	63	60
Right That Failed, The	10	67	65
There Are No Villains	11	51	47
Turn to the Right	28	75	66

	Number of Reports	Entertainment Value	Box Office Value

PATHE

Isle of Zorda, The	10	73	73

REALART

Dawn of the East	11	67	63
Everything For Sale	10	64	58
First Love	13	62	60
Game Chicken, A	13	68	67
Her Face Value	28	66	65
Her Winning Way	31	61	66
Hush Money	14	55	53
Morals	20	68	61
Nancy From Nowhere	16	63	66
Speed Girl, The	48	63	67
Tillie	22	67	67
Too Much Wife	14	64	59
Virginia Courtship	11	63	56

R-C PICTURES

At the Stage Door	20	72	73
Barricade, The	40	66	55
Beyond the Rainbow	13	68	70
Boy Crazy	10	70	76
Call of Home, The	10	70	63
Duke of Chimney Butte, The	10	62	62
Five Days to Live	10	63	65
Foolish Age, The	42	68	64
Lure of Jade, The	12	69	69
Silent Years	10	67	61
Swamp, The	32	73	71
Two Kinds of Women	13	62	59

SELZNICK

Chivalrous Charley	17	59	54
Clay Dollars	46	63	58
Man of Stone, The	14	69	62
Man's Home, A	35	66	64
Prophet's Paradise, The	10	54	57
Shadows of the Sea	12	63	61
Way of a Maid, The	17	64	67
Why Announce Your Marriage?	23	65	67

UNIVERSAL

Across the Deadline	20	66	67
Bear Cat, The	10	70	67
Cheated Hearts	13	64	59
Conflict	75	73	69
Dangerous Little Demon	10	70	69
Dr. Jim	25	64	6
Don't Get Personal	17	68	6
False Kisses	13	55	5
Fire Eater, The	18	68	6
Foolish Wives	46	68	6
Fox, The	102	73	7
Go Straight	26	65	6
Guttersnipe, The	13	62	6
Golden Gallows	10	63	5
Headin' West	19	70	6
High Heels	13	61	6
Man to Man	16	74	7
Man Under Cover, The	10	67	6
Millionaire, The	27	61	6
Nobody's Fool	48	68	6
Parisian Scandal	16	65	6
Playing With Fire	34	67	6
Rage of Paris, The	26	60	6
Red Courage	58	70	6
Scrapper, The	14	67	6
Shattered Dreams	12	68	6
Sure Fire	14	70	5
Tracked to Earth	10	70	6
Wild Honey	26	70	6
Wise Kid, The	12	65	6

STATE RIGHTS

School Days	29	76	7
Ten Nights in a Bar Room	29	71	6
What No Man Knows	15	66	6
Where Is My Wandering Boy Tonight?	20	70	7

UNITED ARTISTS

Doll's House	10	67	6
Iron Trail, The	46	63	5
Little Lord Fauntleroy	33	80	7
Orphans of the Storm	30	75	7
Ruling Passion	10	70	7

VITAGRAPH

Bring Him In	10	65	6
Flower of the North, The	22	69	6
Little Minister, The	43	75	7
Moral Fibre	10	64	6
No Defense	12	67	6
Sheik's Wife, The	16	74	6
Son of Wallingford, The	70	69	5
Steelheart	19	70	6
Prodigal Judge, The	8	74	7
Rainbow, The	6	65	6
Received Payment	6	65	6

D.W. GRIFFITH'S

BRILLIANT PICTURIZATION

"The FATAL MARRIAGE"

BASED ON TENNYSON'S EPIC POEM "ENOCH ARDEN" WITH

LILLIAN GISH

AND

WALLACE REID

IT'S AN R-C PICTURE

IT'S AN R-C PICTURE

Grab it now!!!

R-C PICTURES REG U S PAT OFF

REQUESTS for playing dates have literally been pouring into our 22 Exchanges since we first announced the handling of "THE FATAL MARRIAGE." And why not? With Wallace Reid and Lillian Gish in this great revival of ENOCH ARDEN, directed by Christy Cabanne under the personal supervision of D. W. Griffith—with marvellous brand new paper, remarkable exploitation and all new accessories—"THE FATAL MARRIAGE" is destined to be a summer clean-up for exhibitors. Extraordinary line of special stunts, ballyhoos, and material that positively guarantees you a crash at the box office. Handled right, every expectation you have for this winner will be entirely surpassed. Don't miss the money on "THE FATAL MARRIAGE." It's absolutely sure fire.

Book it Now thru your nearest R-C Exchange

OFFERINGS SALES PURCHASES

In the Independent Field

Conducted by CHESTER J. SMITH

Underwood Buys Rights to "Jungle Goddess"

ANOTHER block of territory on "The Jungle Goddess" was disposed of this week when W. B. Underwood of the Specialty Films, Inc., of Dallas purchased the Texas, Oklahoma and Arkansas rights for the fifteen chapter Selig serial from the Export and Import Film Company, Inc., world distributors.

Underwood has handled the two previous Selig serials, "The Lost City" and "Miracles of the Jungle" and is planning a big exploitation campaign to back up the latest product when he releases it sometime in the early fall.

Sanford Sales Manager on Way East

Hal C. Norfleet, sales-manager of Sanford Productions, Hollywood, California, is on the way to New York to visit all of the exchange centers throughout the United States, making several stops on his way East.

He has with him a print of their first two-reel Teedy comedy, "Fire! Fire!" and also a print of their first five-reel Semi-Western production, "The Better Man Wins," featuring Pete Morrison.

Both of these productions have been pronounced first-class, and production is well under way on both of their second releases of these two series.

Inspiration Signs King and Barthelmess

The combination of Richard Barthelmess, star, and Henry King, director, is to continue for another year. The director has signed a contract to remain with Inspiration Pictures and will film four additional Barthelmess productions according to the terms of the contract.

King's connection with Inspiration Pictures as Barthelmess's director came as a decided surprise to both the director and star. Having completed his contract as director for Pauline Frederick, King came east to enjoy his first vacation in several years with the expectation of returning to the Coast. The news that he was in New York City came to the attention of Inspiration Pictures, which had just signed Richard Barthelmess to a three-year contract.

Arrow Lining Up Pictures

Dr. Shallenberger Promises Three Special Productions For The Fall

W. E. SHALLENBERGER, President of the Arrow Film Corporation, distributor of independent productions in the State Rights market, is busily at work lining up productions for the Fall season, which he confidently predicts will be a tremendously prosperous one.

Through the consistent high quality of the productions released beneath the Arrow banner Dr. Shallenberger has definitely established his company in the State Rights field and every indication points to an even stronger line-up of pictures for the forthcoming season.

"In 'Ten Nights in a Barroom' we gave the State Rights market what was undoubtedly the greatest money-making picture of the year," said Dr. Shallenberger in a recent interview, "and I hope that I will be in a position to offer not one but three specials of similar calibre in the Fall.

"It is impossible at the moment to give full details concerning these productions, but I want to say that at least one of them will do for the exhibitors everything that 'Ten Nights in a Barroom' did and more. It is a production which is based on a world-known story and play and no expense nor time will be spared to make it a smashing success. My knowledge of showmanship permits me to make this statement at this time.

"Fall will see the release of the fourth James Oliver Curwood picture on our programme. Dell Henderson, who wielded the megaphone for a number of powerful screen triumphs, will begin work on this within the next few days and I have every reason to believe that it will compare more than favorably with anything which this gifted director has done in the past."

Drama Nears Completion

"More To Be Pitied Than Scorned" Ready For Editing Coming Week

Actual production work on "More To Be Pitied Than Scorned," first of the series of melodramatic features which C. B. C. Film Sales Corporation is to distribute, has been very nearly completed, according to word from the West Coast production centre, all the interiors have been "shot," and if the production schedule is carried through the coming week will see all the actual photography completed and the picture well on the way toward final editing.



Alice Lake, who plays the leading role in "More To Be Pitied Than Scorned." C. B. C. distribution

It is expected that it will be in the New York offices of C. B. C. within a couple of weeks at the latest.

Charles E. Blaney, author, has been kept in close daily touch with the progress of production by wire and telephone, talking daily with Edward Le Saint, director of the production, lending his personal supervision to the production, and this week wired congratulations to Le Saint and to each member of the cast on the wonderful progress that had been made in the work. He expressed himself as deeply gratified at the calibre of cast and production staff that had been given the film version of his story, and personally congratulated the C. B. C. officials on their work.

The strength of the cast has been the subject of much comment, Alice Lake, Rosemary Theby, J. Frank Glendon, Philo McCullough, all having been the featured players in many big productions.

"Flapper" Picture Cast Is Selected

Announcement of the final cast that is to portray for the screen, Ivan Abramson's conception of the American "flapper," was announced from the offices of the Graphic Film Corporation this week. "Wild Youth" is the caption under which the feature will be released.

After a considerable search, Mary Anderson, has been decided upon by Graphic to portray the American flapper. In support of the leading role of the production, are Harry Morey, Thurston Hall, Julia Swayne Gordon, and Joseph Stryker. The five characters chosen to date do not represent the complete cast, it is stated.

Auerbach on Coast for Selig Conference

Louis Auerbach, vice-president of the Export & Import Film Company is at present in Los Angeles. He is in consultation with Col. Wm. N. Selig and is arranging for a series of new productions for fall release.

Col. Selig is under a three year contract to produce exclusively for Export & Import Film Company. Auerbach, it is understood, is also arranging to take over world rights of other independent productions for his company.

Backer Changes Title On Western Special

Franklyn E. Backer has changed the title of J. B. Warner's first starring vehicle to "Big Stakes." This Western special was previously announced as "High Stakes," as that was the original title of the story when printed in the American Magazine.

It was learned last week that a previous film had been called "High Stakes," so the second title was chosen as being of equal value and also as fitting the story.

N. Y. Strand Will Show Carewe Picture

"I Am The Law," the Edwin Carewe independent special, will be shown at the Strand Theatre on Broadway, New York, next week. The picture is one of the very few in the independent market that have been selected for a showing at the Strand this season.



Dorothy Dalton and Milton Sills in a scene from "The Woman Who Walked Alone," a Paramount picture by George Melford

Shipman Acquires Interest

Closes With Riccardo Pizzi For Half Ownership In Productions By Ultra

RICCARDO PIZZI represented the 'Ultra' Producing Company of Rome and other Italian film interests in contracts recently executed in New York City under the terms of which Ernest Shipman acquires a half interest in all productions to be made by "Ultra" for a five-year period.

This includes the picture of "Sant' Ilario" recently completed in Rome under the direction of Henry Kolker with Charles Rosher behind the camera and which will be released to the American market in September.

The contract with "Ultra" specifies an average of four pictures per year all to be made by the co-operation of the American director and technicians which has proven so satisfactory in connection with "Sant' Ilario."

The second production will be F. Marion Crawford's celebrated story "The Diva's Ruby." In order to acquire a half interest in this contract it was necessary for Ernest Shipman to purchase the rights held by Luporini Brothers and a considerable amount of money was involved in the transaction.

Negotiations were also concluded for the "carrying on" of the great Italian Biblical spectacle entitled "After Six Days." Ernest Shipman, foreseeing the big success of this undertaking, has retained his interest in this attraction in conjunction with Luporini Brothers, Riccardo Pizzi and other Italian personages.

"The Curse of Drink" Sold

Weber And North Acquire Picture For Distribution Throughout America

IT was learned this week that "The Curse of Drink" produced by the Export and Import Film Co. was sold to L. Lawrence Weber and Bobbie North of 1600 Broadway, for American distribution. Export-Import will retain the foreign rights to the picture.

The feature is a romantic melodrama, but does not, however, depend entirely on melodrama for its interest. It is said to have a story that combines the picturesqueness and sentiment of the "folks back home" the comedy of the rural regions, and the romance of wealth and poverty.

Six stars of the first rank were assembled to make "The Curse of Drink." Harry Morey, Vitagraph star, who featured in "The Sea Rider," "The Gauntlet," "A Man's Home" and "Beyond the Rainbow" among others, is the father in the picture. Edmund Breese, who acts the part of the "opposition" father took leading roles in "Burn 'Em Up Barnes," "A Man's Home,' "Beyond the Rainbow," etc. George Fawcett, veteran character actor of the stage and screen, takes the role of one of the heavies.

On the feminine side Marguerite Clayton, star of "Bride 13," "Pleasure Seekers," "Inside of the Cup," "Dangerous Love," "Women Who Wait," and lately featured in "Go Get 'Em Hutch" carries the honors of the heroine. Little Miriam Battista, child-star, is the baby heroine.

Neva Gerber Picture Is Due on the Market

The fourth Neva Gerber to be released by Arrow will soon reach the market. The title of the production is "Impulse." Already backed up by the popularity of the first three pictures of the series many big bookings have been received on this winsome little star's newest effort.

"White Hell;" Aywon Buy

Picture of Northwest and Untitled Maciste Production Head Program

THAT Nathan Hirsch, President of Aywon Film Corporation, is convinced through observations, based on years of experience as producer, distributor and exchangeman, that the coming season will be the greatest and biggest in the history of the motion picture industry is evidenced by the announcement he made this week of his 1922-23 releases.

The Aywon releases for 1922-23 are led by a stupendous production starring Maciste, the international star who did such meritorious work in "Cabiria" and "The Warrior." This production, as yet untitled, is being produced in Italy by the Societa Itala.

"White Hell," the Northwest melodramatic success, starring Richard Travers, is another special slated for early Fall release on the Aywon program. This is the production that has been so highly praised by the trade press critics. It has an all-star cast of capable players. It is a Charles Bartlett Production. Bartlett will release another picture on which he is now working at the Blazed Trails, Inc., studios in Gloversville, N. Y., on the Aywon slate.

"White Hell" has been characterized by fastidious critics as one of the best Northwest productions ever turned out. Roger Ferri in the Moving Picture World, said: "'White Hell' will be welcomed by the showmen because it offers no end of exploitation possibilities. This picture bubbles over with human interest from start to finish. There is plenty of excitement. You won't regret booking 'White Hell.'"

Lillian Gale in the Motion Picture News, says:

"For followers of rapid action, realistic portrayal of stories laid in the great Northwestern country, 'White Hell' is in line for favor."

Hirsch announced also the release of a series of twelve two-reel Western pictures starring Cheeroke Gill, the Indian star. These pictures are said to be among the most novel and exciting ever released on any program. In addition to this, there will be another feature entitled "With Wings Outspread." This production was made in Cuba with an all-star cast. Those who have seen this feature characterize it as one of the best outdoor pictures ever offered on the independent market.

Hirsch will also release in 1922-23 a series of "Diamond Dot" five-reelers. In addition to these pictures, Hirsch is also negotiating with a number of well-known independent productions. These will be announced later.

"Cap'n Kid" Exploitation

New System Inaugurated By The Star Company Offers Full Cooperation

A "FOLLOW-UP" system whereby the Star Serial Corporation, Producers and distributors of "Cap'n Kidd," the serial in which Eddie Polo is starring as his first Independent, will be in complete touch with territorial buyers and through them with exhibitors playing the serial, and so give them and secure from them in return fullest co-operation and best results, is the innovation in the field that Star Serial has instituted.

The plan has been under way since before actual production work began on "Cap'n Kidd, and is now working smoothly, entailing the greatest amount of detail work with a special staff to carry it through.

Briefly, the plan calls for a checking up on every one of the fifteen episodes of "Cap'n Kidd" through every detail of their booking, the real work not being over, but just beginning when the serial is sold for a given territory.

As soon as a territory is sold a letter goes to the buyer asking that Star Serial be kept advised of every smallest detail of the handling of the serial—pre-release showings, special exploitation, and especially a list of all bookings secured.

Cartoons Dress Titles in Comedy

BELIEVING that the titles of a comedy are of almost equal importance to the action itself in getting laughs, and that good titles can make or break a comedy, Harry Cohn, producer of the popular two-reel Hall-room Boys Comedies, announces this week that the closest attention will be given not only to the content of the titles on the new 1922-23 series, but to their "dressing up" as well.

With this end in view, the titles on the new series are all to be specially illustrated with cartoons, each cartoon carefully thought out to get the greatest comedy value out of the action preceding and following the title, and out of the comedy meaning of the title itself.



Three Exhibitors Win Universal Prizes

UNIVERSAL recently distributed $950 in prizes among three exhibitors in the $7,000 prize contest for the best exploitation put over with "The Adventures of Robinson Crusoe," the Universal chapter-play adapted from Daniel DeFoe's celebrated book.

A. P. Desormeaux, manager of the Strand theatre, Madison, Wis., won first prize of $450. Al Hamilton of the Palace theatre, South Norwalk, Conn., won second prize of $300. The third prize, $200, was won by J. S. Woodhouse of the United theatre, Alhambra, Cal. Honorable mention was awarded to Hary Holland of the Bishop theatre, Bishop, Cal., Otto L. Meister, Whitehouse theatre, Milwaukee, Wis., Max Marcus of the U. S. theatre, Cleveland, O., A. T. Simmons of the Dome theatre, Akron, O., and D. L. Suddath of the Amusa theatre, Natchitoches, La.

The contest was judged by J. S. Dickerson of the Motion Picture News, James Beecroft of the Exhibitors Herald, and Charles Simpson of the Exhibitors Trade Review.

The Robinson Crusoe contest contemplates the awarding of four prizes of $50 each week during April, May, June and July. Three major prizes are awarded each month to the best three campaigns of that month.

O'Reilly's New Theatre Gives Kiddies Treat

Another picture theatre under category of a neighborhood house between Second and Third Avenues in Sixty-seventh Street has been launched. It will be known as "The Rex."

Out of a dilapidated structure Charles O'Reilly has erected a first class, safe and elegantly appointed theatre, one that even the President of the Exhibitor's League of New York State and of Theatre Owners' Chamber of Commerce may well be proud.

Opening with "The Four Horsemen of the Apocalypse," the event was preceded by a frolic for children, forming at 9 a. m. and under full sway at 10. It was called a "May Walk," and the young folk were invited to partake of ice cream and lemonade, to come dressed as any screen star they preferred to impersonate. The sixteen hundred bricks of ice cream ordered was not enough. S. O. S. was sent nearby ice cream stations before noon.

A youthful "Sheik" representing Rodolph Valentino fell off a camel in movie actor style, thereby stopping the parade temporarily. Other stars would have had no difficulty in recognizing impersonations of themselves.

Manager O'Reilly was so busy entertaining that he took only time to wave his hat to adults or shake hands hurriedly with friends offering deserved congratulations.



Charles Ray in "Alias Julius Caesar," First National

Burr Announces Many Sales

Wide Distribution Assured Carewe Independent Special "I Am the Law"

BECAUSE of the addition of the Major Film Co. of Boston and Bobby North of the Apollo Exchanges, Inc., of New York, to the list of state right buyers of the Edwin Carewe independent special, "I Am The Law," C. C. Burr, president of Affiliated Distributors, Inc., has announced the following distributors who are handling the picture in the territories already sold:

Joe Skirboll, of Associated First National Pictures, Pittsburgh, in Western Pennsylvania and West Virginia; J. F. Cubberly, of Associated First National Pictures, Minneapolis, in Minnesota, North and South Dakota; Floyd Brown of H. Leiber Co., Associated First National Pictures, Indianapolis, in Indiana; William Skirboll of Skirboll Gold Seal Productions, Cleveland, in the states of Ohio and Kentucky; M. A. Klausner, of the Mountain States Film Attractions, of Denver, through the whole northwest, including Denver and Seattle territories; Louis Hyman, of the All Star Features Co., San Francisco, in the entire states of California and Nevada; Louis Bache, of Associated First National Pictures, Washington, D. C., in the District of Columbia, Maryland and Virginia; Robert Lynch, of Metro Pictures, Philadelphia, in Eastern Pennsylvania and Southern New Jersey; William Aechtler and E. J. Farrell, of the Major Film Co., Boston, through the New England states; Bobby North of the Apollo Exchanges, Inc., 1600 Broadway, New York. The state of New York south of and including Westchester County and Northern New Jersey, including Trenton.

In the foreign market the picture is being distributed by Warner Brothers, with Gus Schlessinger, manager of the foreign department, in charge.

Burr Promises Real Comedy

"Torchy's Nut Sunday" Is Said To Be Replete With Funny Incidents

IN "Torchy's Nut Sunday," featuring Johnny Hines, C. C. Burr promises one of the best two-reel comedies released this year. Mr. Burr is making good his promise to furnish Hines with the very best that can be had in story, plot and direction, as has been evidenced in every succeeding "Torchy" made under his direction. The picturization of "Torchy's Nut Sunday" has called forth Hine's best efforts and the efforts of the capable staff supporting him, which means that this comedy will be replete with comedy elements of high quality.

One of the feature scenes presented will be that of a cyclone, which took the mechanical staff seven days to perfect and which was finally "shot" with excellent realism in Elmhurst, Long Island. In addition, an elaborate gymnasium scene containing all possible athletic paraphernalia will be presented, in which Johnny Hines as the athletic director is said to cause no end of laughs in his efforts to give his rival-in-love a thorough course in physical instruction.

Another scene that will undoubtedly cause many hilarious moments is shown in the exteriors of a sanitarium in which Torchy directs the traffic of the wheel-chair invalids according to true city cop fashion.

"One-Eighth Apache" Is Received by Arrow

FROM the home office of the Arrow Film Corporation comes an announcement to the effect that many of the new productions on which various of their units have been at work are now completed and in the vaults, having arrived from the West Coast at different times during the past week.

The most important picture to be received on what may be termed the new program was the Peter B. Kyne production, third of the series, made by Ben Wilson from Kyne's famous story, "One-eighth Apache." This is a picture which may be classified as a "Society Western." It has an all-artist cast, headed by Roy Stewart and Kathleen Kirkham.

A new Eddie Lyons comedy, "Follow Me" has also been received and will soon reach the screen.

Neal Hart Productions Are Sold Abroad

The Export & Import Film Company, Inc., announces the acquisition of all the available Neal Hart productions for the entire foreign market. The contract covering six pictures was closed with the Pinnacle Productions, Inc., of Chicago late this week.

Included in the deal are five features, namely, "Black Sheep," "King Fisher's Roost," "God's Gold," "Danger Valley" and "Hell's Oasis" and one two-reeler entitled "Go Get 'Em Gallagher!"

Houdini Appoints Leahy Sales Manager

William H. Leahy has been appointed sales manager for Houdini Picture Corp. which is producing special feature productions for the state right market. Leahy took up his new duties last week and is concentrating his efforts on the first Houdini picture, "The Man From Beyond," which was shown at the Times Square Theatre, New York, at two dollar prices.

It is this picture which has for its climax the rescue by Houdini of the girl at the brink of Niagara Falls.

Hines Has Strong Cast in "Torchy" Picture

"Torchy's Nut Sunday," with the inimitable Johnny Hines, contains probably the largest cast assembled in the production of these popular two-reelers thus far. Included in the support of Hines are Winifred du Barry as Vee Ellins, who enacts the part of Torchy's sweetheart; Mrs. Ida Pardee, Richard Thorpe, Dave Hill, and Sidney Dean.

In addition to this excellent cast of principals, a large staff of extras in the form of nurses, doctors and patients round out the ensemble of players.


IRENE CASTLE


FRANK KEENAN


FANNIE WARD

Pathé Playlets

"ACUTE SHORTAGE OF FEATURES HITS THE TRADE. SHORT RUN HOUSES SUFFER"
VARIETY

"THE shortage of feature film is becoming most acute," says Variety of April 21. "For the greater part the daily change houses are up against it in their endeavors to secure sufficient material to keep their schedules. Those houses playing double features are particularly hard hit. . . . . The Picture Exhibitor is up against one of the worst combinations of conditions that have faced him in practically his entire existence. There is insufficient regular program to keep daily change houses going."

There IS a Feature shortage. There is also a remedy. Play Pathe Short Subject Programs, built around a Three Reel Pathe Playlet, proven successes re-edited to three reels. They are business-getting programs at let-live prices.

The Second Series of Pathe Playlets

FRANK KEENAN in
"The Ruler of the Road"
"The Silver Girl"
"Todd of the Times"

BRYANT WASHBURN in
"The Ghost of the Rancho"
"Kidder & Ko."
"Twenty-One"

FANNIE WARD in
"The Cry of the Weak"
"A Japanese Nightingale"
"Our Better Selves"

IRENE CASTLE in
"The Hillcrest Mystery"

BABY MARIE OSBORNE in
"A Daughter of the West"
"The Little Diplomat"
"Cupid by Proxy"

BESSIE LOVE in
"Carolyn of the Corners"
"The Great Adventure"

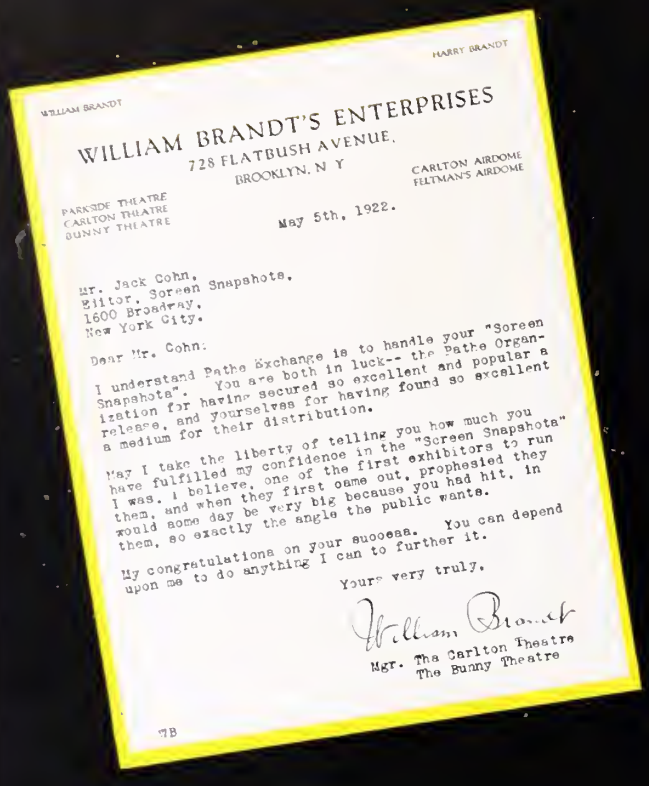

BESSIE LOVE



BABY MARIE OSBORNE


BRYANT WASHBURN

"You have hit exactly the angle the public wants" — WILLIAM BRANDT



WILLIAM BRANDT

HARRY BRANDT

WILLIAM BRANDT'S ENTERPRISES
728 FLATBUSH AVENUE,
BROOKLYN, N. Y

PARKSIDE THEATRE
CARLTON THEATRE
BUNNY THEATRE

CARLTON AIRDOME
FELTMAN'S AIRDOME

May 5th, 1922.

Mr. Jack Cohn,
Editor, Screen Snapshots,
1600 Broadway,
New York City.

Dear Mr. Cohn:

I understand Pathe Exchange is to handle your "Screen Snapshots". You are both in luck-- the Pathe Organization for having secured so excellent and popular a release, and yourselves for having found so excellent a medium for their distribution.

May I take the liberty of telling you how much you have fulfilled my confidence in the "Screen Snapshots" I was, I believe, one of the first exhibitors to run them, and when they first came out, prophesied they would some day be very big because you had hit, in them, so exactly the angle the public wants.

My congratulations on your success. You can depend upon me to do anything I can to further it.

Yours very truly,

William Brandt
Mgr. The Carlton Theatre
The Bunny Theatre

7B

SCREEN SNAPSHOTS

edited by
JACK COHN and LOUIS LEWYN

GREAT STARS AT WORK AND AT PLAY

Do you get the meaning of that?

Do you realize the pull, the attraction of a one-reel release that puts your audiences behind the scenes, so to speak?

A dozen stars instead of one; twelve times the drawing power of the average picture!

Of course you want it!

Pathé Distributors



Live News From Producers

Conducted by EDMOND F. SUPPLE

New Producing Company Headed by Caldwell

FRED CALDWELL, who is just completing "Night Life in Hollywood," the propaganda picture sponsored by Mrs. A. B. Maescher, will head a film producing company.

It will be known as the De Luxe Film Company and will produce high-class rural comedy drama features. For the present the company will produce pictures at the Hollywood Studios, Inc., but very shortly the De Luxe Film Company purposes to build a studio of its own.

Mrs. A. B. Maescher, president of the De Luxe Building Company, will be president, Bruce Caldwell secretary and treasurer, while the stories, direction, etc., will be under jurisdiction of Director Caldwell.

"The public at the present time," says Director Caldwell, "want big, clean pictures and I purpose to turn out twelve big pictures in the next year.

"Recent changes in the production and theatre field give tremendous possibilities to the independent producers. I believe that the time is not far distant when the majority of the theatres will be doing business with the independent producers, and when this happens the theatres will demand the best in picture production and the producers and theatres will co-operate."

Metro Picture Approved by Women's Clubs

Under the auspices of the "Turn to the Right Club" of Los Angeles, which has for its object an elaborate program for civic and social betterment, a special showing of the Rex Ingram production for Metro of "Turn to the Right" was recently given for the presidents of the various Women's Clubs and Women's Civic organizations.

Several of these organizations had recently passed resolutions condemning photoplays which showed tendencies toward the sordid and immoral in theme or treatment. This showing of the picturized John Golden stage hit, a play by Winchell Smith and John E. Hazzard, impressed the guests most favorably as the type of picture which can always enlist the patronage and support of women patrons.



A scenic shot of rare beauty from "The Son of the Wolf," an R-C release with Edith Roberts and Wheeler Oakman

R-C Companies At Work

Three Units Speed Up Production Under New Plan at Coast Studio

PRODUCTION at the R-C Studios in Los Angeles continues at a fast pace under the new co-operative policy recently inaugurated by P. A. Powers, new managing director of R-C Pictures.

Mr. and Mrs. Carter De Haven have started on the third of their two reel domestic comedy series, which has been temporarily titled "Their First Vacation." Mal St. Clair is directing them. Their intensive production program will assure a supply of pictures well in advance of the release dates which will be accorded them by R-C Pictures.

Robert Thornby, who was recently signed to make a series of special productions for R-C release has started work on his first picture, "Wreckage." This all-star feature will have a cast which will include Noah and Wallace Beery, Arline Pretty, Virginia Fair, Jack Hull and Jack Carlysle. "Wreckage" will be one of the few pictures in which the screen favorites Noah and Wallace Berry have appeared together.

Both Virginia Faire and Arline Pretty are well known leading ladies of the screen and have played important roles in many big productions.

The Robert Thornby unit will produce a series of six specials for R-C release of which "Wreckage" is the first. Mr. Thornby was selected as a director worthy to produce some of the big stories on which R-C controls the screen rights.

The third producing unit at work at the R-C lot is the Doris May company, which is making, under the direction of William A. Seiter, a new comedy drama titled, "Up and At 'Em." This will succeed "The Understudy" on the R-C releasing program. "The Understudy" will be issued in the latter part of June. Playing opposite the star is her husband, Wallace McDonald. Others in the cast are Otis Harlan, Arthur Hoyt and Christine Mayo.

Henabery Is Here to Reopen Studio

Joseph Henabery with his Paramount producing unit including Albert Shelby LeVino, scenario writer; Golbert Warrenton, cameraman and Richard Johnson, assistant director, has arrived from the Coast and will start work Monday, June 5, at the Long Island City studio of the Famous Players-Lasky Corporation, on the production of a Paramount picture starring Alice Brady. E. C. King has been placed temporarily in charge of the studio.

The picture in which Miss Brady will be starred is "Missing Millions," an adaptation of a story by Jack Boyle which ran serially in Red Book. It is a detective story and introduces the famous characters, Boston Blackie and Mary, so well known to readers of Boyle's stories.

Baby Peggy Completes Two Pictures

BABY PEGGY, the three-year-old star of Century Comedies, has just completed two pictures which gave her unusual opportunities to show her powers of mimicry. The first is called "Tips," and in this she is the little boy of the elevator man in a big hotel. Her father puts her to work as a bellboy and she rustles suitcases, takes the pets of the women guests out for an airing and works the vacuum cleaner with disastrous results to the shoes of the guests which are left in front of their doors to be polished and to the hotel cat which is stalking a mouse through the halls. The cast comprises Fred Spencer, Jack Henderson, Inez McDonnell, and also Pal, the bulldog, who is Brownie's understudy.

In "The Messenger Boy" a similar part has been written for Peggy. She wears a rakish uniform and carries messages from lovers and other folk with more or less mischief but always with her ever ready dimple and smile. The cast of "The Messenger Boy" is composed of Blanch Payson, Harry Asher and Inez McDonnell.

Louize Fazenda Signed by Jack White

Just before departing for Los Angeles a few days ago after a long visit to New York, Jack White, head of the organization producing Mermaid Comedies for Educational, revealed through the home office of Educational Film Exchanges, Inc., some of his preliminary plans for work on the twelve Mermaid Comedies which his company is to make in the coming year.

With Lloyd Hamilton, Louise Fazenda, famous comedy actress of the kinky curls, will be one of the bright lights.

Miss Fazenda was signed up by Mr. White shortly after his arrival in New York and she is now on the coast and will work in the first picture of the new Mermaid Comedy series.





A scene from "Rough Shod," the latest Charles Jones starring vehicle for the William Fox program

"Catherine the Great" to Be Seen Here

An American motion picture fan traveling in Europe wrote home that the three greatest pictures he has seen were "Catherine the Great," "Passion" and "Deception" and he expressed surprise that Catherine had not been seen in America.

The trouble seems to have been, that while Catherine the Great was offered to buyers in this country, and two of the largest motion picture concerts in New York were negotiating for the picture, it was discovered, two prints were here and were offered for sale by different parties which complication prevented the sale of the picture.

Now, however, this has all been cleared up and all legal rights to "Catherine the Great" established by the purchase of the United States and Canadian rights by the Monumental Film Corp.

The Monumental Film Corporation have engaged a staff of experts to title, re-edit and prepare this film for an early presentation on Broadway.

Kent Announces Changes in Paramount Staff

S. R. Kent, General Manager of Distribution, Famous Players-Lasky Corporation, announces the following appointments in the Paramount sales organization:

J. E. Fontaine, formerly Office Manager at the Pittsburgh Exchange, has been appointed Branch Manager at Cleveland, succeeding P. A. Bloch, who has been transferred to the position of Branch Manager at Philadelphia.

B. Wachansy succeeds Mr. Fontaine as Office Manager at Pittsburgh.

"Sonny" Is Commended by Critics in N. Y.

Without exception, motion picture critics of New York newspapers were lavish in their praise of "Sonny," Richard Barthelmess' latest First National attraction, the feature this week at the Strand theatre. Many of them acclaimed it as a worthy successor of "Tol'able David," the star's first production for First National, which created a sensation.

Reviewers Praise "Nero"

New York Critics Acclaim Splendid Fox Production At World Premiere

THE world premiere of "Nero," the Fox super-special production was held at the Lyric Theatre, New York City, May 22, and brought unanimous commendation from the New York critics. Seldom has a picture received such unanimous acclaim. The production was supervised by William Fox and directed by J. Gordon Edwards, an American director at the Fox studios in Rome.

Among the criticisms were the following:

N. Y. Evening World (Don Allen)—"At last a super-picture worthy of its name. Even a Griffith would have been proud had he sponsored 'Nero.' If you have never seen a motion picture, go and see 'Nero.' And, if you are the most blasé movie fan in the world and think you have seen everything they can offer you—be sure to see 'Nero.'"

N. Y. Tribune (Harriette Underhill)—"'Nero' is as great a picture as William Fox thinks it is! Can a critic say more? It holds you spellbound."

Evening Telegram.—"It was a spectacle such as has not been previously seen on the silvered mirror. It marks an abrupt but welcome turn from the problem plots to those which combine history with romance."

Evening Mail.—"It contains some of the finest photography extant, of superb definition and sharpness of detail which is particularly notable in the long shots and scenes in which remarkable cloud affects were achieved."

Globe.—"Another super-photoplay is with us—one of those dazzling spectacles that cost so much to produce and with a cast of thousands."

Sun.—"For persons interested in such things, it is probable that the 'sets' used cost more than any other film. Then, too, they were photographed by an artist. Scene after scene passes of almost breath-taking beauty."

Evening Post.—"William Fox realized the possibilities of combining the best cinematographic traits of both countries and the result is 'Nero.' No historical photodrama has even been as smoothly told as this one."

Evening Journal.—"The outstanding features of the photoplay is its lavish scenes. Thrillers pile up as 'Nero' draws to his finish."

Morning Telegraph (Suzanne Sexton)—"William Fox has attained the superlative in spectacles. And unlike any of his predecessors he has left the expense account at home. No one has heard how much 'Nero' cost. The price is self-evident. No finer interpretation of the licentious, unscrupulous tyrant can be imagined."

Herald.—"The screen seems to be convulsed. When Rome catches fire one is surprised that the film doesn't flame into spontaneous combustion. When the Christians are thrown to the lions, the picture goes 'Quo Vadis' one better."

Universal's Big Campaign

Will Nationally Advertise Jewel Pictures Now Ready in Exchanges

UNIVERSAL has decided upon a Saturday Evening Post campaign. Elaborate plans have been made to provide a campaign which will be novel as well as informative. In this respect it will not be institutional. Its main purpose is to inform readers about the big Jewel pictures that are now ready to be shown in the Exchanges. But the information wil be conveyed in the "different" way that has been associated with the Universal's way of doing things.

For more than a year, Mr. Laemmle has been planning this campaign. It was all decided upon once before, because he felt that the time had arrived when it was only right to crow about Universal pictures. Then it was thought best to wait until summer and advertise the great line-up of pictures for fall. Now, with six big Jewels on hand Mr. Laemmle is ready to shoot.

The campaign will be in the hands of the Witt K. Cochrane Agency of Chicago,which has conducted all the Universal's National advertising campaigns. Witt Cochrane is personally handling the account and P. D. Cochrane has made several trips to Chicago in the course of the development of plans for the Terra Haute Liberty Theatre, his Evansville Victory, and his Fort Wayne Orpheum.

The ads. will be one column in size and will be run in the form of personal talks by Carl Laemmle. In the course of these talks he will take occasion to "expose" a great many so called secrets of the movies and will take his readers behind the scenes at Universal City. Personal experiences as they relate to Universal stars and to the production of Fall Jewels will be used as copy.

London Representative Due for Conference

After being retained by cable to represent the Pacific Film Co., Inc., throughout the entire European territory, Harry R. Smith, head of Smith's Film Sales, Ltd., of London, England, is en route to America aboard the White Star liner "Homeric."

According to John J. Hayes, president of Pacific, Smith will at once go to Culver City, Cal., on his arrival in America. While in New York Smith will also confer with Julius Singer, eastern representative of Pacific, states Mr. Hayes' message.



Agnes Ayres in "The Ordeal," Paramount picture

"Under Two Flags" Being Edited

"Under Two Flags," the Universal-Jewel production of Ouida's celebrated novel, is approaching completion at Universal City.

In order to speed up production on the picture, and get it ready for early release, editing was started more than a week ago.

The cutting was delayed for several days by a fire in the cutting rooms. Miss Dean the star was slightly burned while helping Director Browning and the others remove cans of edited positive film, from the proximity of the fire. She was not prevented, however, from continuing work in the final scenes being made for the picture. Several cans of the edited positive were lost, thereby necessitating a duplication of much of the editing work already done.

"Under Two Flags" has several scenes which are reminiscent of "The Virgin of Stamboul." Browning took 300 people to Oxnard, Cal., and put in many days working on "desert stuff."

He was aided greatly in his work; expecting to take several weeks getting "storm" pictures by means of blowing machines and other artificial storm machines, he had the good luck to experience a real desert storm during his stay at Oxnard.

Educators' Cooperation Helps Picture

Exhibitors all over the country have been enlisting the cooperation of educators in their communities. "The Four Seasons" is one of the Urban Popular Classics, produced by Raymond L. Ditmars for the Kineto Company of America, and is being released by the W. W. Hodkinson Corporation.

In every case where exhibitors have worked with the school authorities, their matinee business has gone up tremendously.

Indiana Exhibitor Books Features in Pairs

A. F. Brentlinger, the Indiana picture theatre magnate, thinks so much of Associated Exhibitors features that he is booking them in pairs these days.

Brentlinger has just closed contracts for first runs of "Silas Marner," and "Don't Doubt Your Wife," with Leah Baird.



Victor M. Shapiro, manager of exploitation for Pathe Exchanges, Inc.

Shapiro Wins Promotion in Pathe Office

VICTOR M. SHAPIRO'S activities in the Pathe Home Office organization have been broadened by the combination, under his management, of the publicity and exploitation departments, heretofore conducted separately. It is announced that Shapiro's title while discharging his much increased duties and responsibilities will continue to be that of Exploitation Manager.

This arrangement was effected on the retirement of Randolph Lewis, long Chief of the Pathe Publicity Department, who sailed for England recently to engage in production for the stage and the screen abroad.

In the light of Shapiro's achievements as a consistent specialist in "salesmanship in print," Pathe expects this combination of departments under his management to give his proved abilities and energy the widest, most useful development.

Shapiro's background of merchandising from the writing and selling end had its start even before he graduated from the New York University in the class of 1914, as business manager of the college weekly, The New Yorker. This experience influenced him, upon graduating, to continue along the same line of business activity. He became Assistant Promotion Manager of Hearst's Magazine, and later was Promotion Manager of "Leslie's" and Judge, where he remained until a special department was created for him by the Cheltenham Advertising Agency.

Lichtman, Schulberg Join Forces

Widely Known Picture Men to Both Produce and Distribute

AN ambition of many years standing was realized when Al Lichtman and Ben Schulberg announced the formation of a new producing and distributing organization. Away back in the days when the "infant" industry was very much an infant these two men, then comparatively unknown, expressed the hope that some day they would be partners in their own company and headed for big things. The Al Lichtman Corporation and Preferred Pictures, Inc., spell the fruition of their hopes.

Mr. Lichtman is to be at the head of the distributing organization which bears his name while Mr. Schulberg will direct all matters having to do with production and the activities of Preferred Pictures, Inc. No two men in the industry are better qualified to handle these individual problems.

J. G. Bachmann, a lifelong friend of both Mr. Lichtman and Mr. Schulberg, is treasurer of both companies. Mr. Bachmann has been the partner of Mr. Schulberg in the production of the Katherine MacDonald Pictures. Prior to this association he was a Certified Public Accountant devoting most of his time to motion picture interests.

Preferred Pictures are to be produced in the Louis B. Mayer Studios and Mr. Schulberg has permanently located in Los Angeles in order to maintain his personal supervision over all production activities. Work has already been started on the first release of the new organization, "Rich Men's Wives," an original story by Frank Dazey and Agnes Christine Johnson, writers who need no introduction to the motion picture industry. This is the first of a series of Gasnier Special Box-Office Attractions which are to be filmed by the producer of "Kismet" and other great productions. It is said that the cast which has been selected, and which is soon to be announced, lives up to the time-worn and much abused description "all-star."

Some of the subsequent releases already arranged for are "Ching Ching Chinaman," by Wilbur Daniel Steele; this was the prize short story of 1917; "Are You a Failure?" written especially for the screen by Larry Evans, and also to be produced as a stage play in the near future; "A Bird in a Gilded Cage," based on the famous old song of that name, adapted by Arthur J. Lamb; "Poor Men's Wives," which is a sequel to "Rich Men's Wives" and combines in admirable proportions humor and pathos; "When a Woman Marries," a snappy, engrossing picturization of a present-day life and its manifold problems.

The Al Lichtman Corporation will not confine its activities to the product of Preferred Pictures alone but will also market productions of other producers and is in the market to distribute any pictures that will merit a place on its schedule. Further details are promised in the near future.

After weeks of consideration as to the most effective method of distribution and after a thorough canvass of the market, it was decided that the plan of establishing Al Lichtman exchanges with territorial partners should prove the most economical and desirable, both from the viewpoint of the company and the exhibitors.

The Territorial Partners are in every instance men of integrity, high standing and extensive experience, and possessed of intimate knowledge of the problems of every theatre owner in their respective districts.

"We know from many years experience," says Mr. Lichtman, "that promises do not pay rent and that without the good will of all the exhibitors, and in fact the whole industry, no enterprise can succeed. In plain unadulterated English, the success of our plan depends entirely upon our ability to deliver the goods."

Al Lichtman and Ben Schulberg have both been in the business about fifteen years. Lichtman was sales manager for the Famous Players Film Company at the time that company was organized, and later organized the Alco Company, of which Metro became its successor.

In January, 1921, he resigned intending to engage in business for himself, but instead accepted a proposition to manage the distribution of Associated Producers. He remained with that organization until he worked out an amalgamation of that company with Associated First National.

Mr. Schulberg, coming from the journalistic field, first connected with a trade paper and shortly thereafter became associated with the Rex Company, of which Edwin S. Porter (who has been termed "the father of the photoplay"), was the producing head. Schulberg wrote many of the scenarios for the Rex Company, and all of the advertising and publicity.

When the Famous Players Film Company was organized by Adolph Zukor, Edwin S. Porter and Daniel Frohman, Schulberg transferred his activities to that company, in the same capacity that he occupied with the Rex.

When Hiram Abrams was elected president of Paramount, Schulberg was appointed its General Manager, resigning in 1918 and with Mr. Abrams planned the formation of United Artists. Later he formed a company known as the Preferred Pictures Corporation, to produce the Katherine MacDonald pictures and is still the head of this successful venture.

Wm. Fox Plans for Coming Season

WILLIAM FOX sailed last week on the steamship Aquitania for a three months' stay in Europe. The trip will be a combination of pleasure and business. Shortly after his arrival in England he will sit in a series of conferences with his director, Harry Millarde, and A. S. M. Hutchinson, author of "If Winter Comes." Under Mr. Fox's supervision will be perfected details of the scenario and the filming of the photoplay made from that popular novel, the production of which will be staged by Mr. Millarde in England.

Fox will visit Italy to confer at his studios in Rome with J. Gordon Edwards, who has been in Europe more than a year producing pictures. In Rome Mr. Fox will review "The Shepherd King," which Edwards has just completed filming in Palestine and Egypt. While in Italy the producer will lay plans for further high-class productions to be made against the background of Italy, Greece and other European countries.

England, France, Belgium, Germany, Switzerland, Italy, Hungary and Austria will be visited. Fox has appointments with dramatic authors and writers throughout Europe and expects to bring back to America much new material to be produced here during the next winter. He will meet at designated points various of his European production units and arrange plans for continuation of the work, begun over a year ago, of European production made under American directorial and executive command.

Before sailing Fox announced that in addition to having leased the Apollo and Lyric theatres in New York city, where two of his pictures are now playing, he had secured the 44th Street theatre, where, beginning August 15th, he will present his special picture, "Monte Cristo," for a limited season in New York.

He also made public a list of major productions which he will release during the coming season, and stars who will appear in pictures made at his studios in New York City and at Hollywood, Cal.

In addition to the attractions now playing or announced for New York showings—"Silver Wings" at the Apollo theatre, "Nero" at the Lyric and "Monte Cristo" at the 44th Street—the Fox list includes the following big pictures or special productions:

"The Fast Mail," a screen melodrama based on Lincoln J. Carter's famous stage thriller; "A Fool There Was," which is an entirely new and modern photodrama, staged by Emmett J. Flynn, founded on Porter Emerson Browne's famous stage play and which was inspired by Kipling's poem "The Vampire"; this picture was directed by Emmet J. Flynn in California and presents a new type of screen vamp; "Lights of New York," a screen novelty directed by Charles J. Brabin; "My Friend the Devil," a dramatic work staged by Harry Millarde, "Dr. Rameau"; "A Little Child Shall Lead Then," directed by J. Searle Dawley; and "The Town That Forgot God," directed byHarry Millarde.

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New York Capitol Books "The Storm"

"The Storm," Universal's super-Jewel production of Langdon McCormick's popular stage melodrama, has been booked for presentation at the Capitol theatre, Broadway, during the week of June 18. S. A. Rothafel, manager of the Capitol, is making arrangements for an unusual presentation of "The Storm" with new music and lighting effects. The central thrill in "The Storm" is a gigantic forest fire, and it is understood that the Capitol theatre is at work which will go far to duplicate the thrills in the picture and those which made it successful as a stage melodrama.

The Capitol showing of "The Storm" will be a pre-release showing, inasmuch as Universal does not contemplate general distribution of the picture for several months. Although there may be scattered presentations of the film drama during the summer, it will not be placed on the market until late summer.

Music Great Factor in "My Wild Irish Rose"

The Columbia Phonograph Company, through its branch service division has completed plans for the energetic work it expects to do behind the forthcoming Vitagraph release, "My Wild Irish Rose." As previously announced, Witmark & Sons, the music publishers are also planning extensive work along the same line.

The plans of both companies anticipate close co-operation of their branches with those of Vitagraph, attractive window dressings, special souvenir editions of the music and records.

Disabled Soldiers Are Guests at "Penrod"

"Penrod," Marshall Neilan's picturization for First National release of the famous Booth Tarkington story, with "Freckles" Barry in the starring role, was screened last week in the Knights of Columbus National Sanatorium at Johnson City, Tenn., for the entertainment of the disabled soldiers confined in the institution.

Manager Paul E. Kriegor of the Associated First National exchange at Louisville contributed the picture without charge to the hospital.

Bromberger to Handle Feature Series

A. C. Bromberger of Atlanta, Ga., will handle the entire feature series released by the Pacific Film Co., Inc., consisting of "The Able Minded Lady," with Henry Walthall; "The Girl from Rocky Point," with Ora Carew; "The Forest King," with Reed Chapman and Lillian Hall and another feature to be produced later, for the Atlanta territory.



Scene from "Silas Marner," Associated Exhibitors

Talmadge Success Revived

Select Exchanges Receive Prints of Norma's "The Forbidden City"

SELECT exchanges have all received their prints on "The Forbidden City," the revival of an early success Norma Talmadge achieved when she was being brought to stardom by Lewis J. Selznick. The feature was created from a story by George Scarborough and was directed by Sidney A. Franklin at a time when Franklin was making his reputation.

"The Forbidden City" reaches the screen contemporaneous with "Smilin' Through," the newest feature created by Norma Talmadge with the same Sidney A. Franklin its director. This item will be of importance to showmen who play the Selznick revival, because of the advertising value of the coincidence.

Another point of interest to exhibitors concerns the presence of Thomas Meighan as leader of Miss Talmadge's support in "The Forbidden City." When Selznick was making screen stars out of the Talmadge girls Meighan was one of several leading men who have since attained stardom in their own right.

Eugene O'Brien supported Norma in several pictures at that time and Meighan is a star when his work as a leading man comes to the screen in this revival. "The Forbidden City" is one of a number of Norma Talmadge revivals Selznick has made this season, including "Scandal," "Ghosts of Yesterday," "By Right of Purchase" and two more still to be released—"The New Moon" and "Her Only Way."

Florence Vidor Picture Due

"The Real Adventure" Is Offered by Associated Exhibitors for May 28

"THE Real Adventure," Florence Vidor's second starring feature, is the current offering of Associated Exhibitors, May 28th, having been the official release date.

Since the first showing of the picture in which Florence Vidor made her debut as a star, reviewers have been in entire agreement that here is a distinctive and unique personality.

"The Real Adventure" is declared by the Associated officials to be an attraction far superior to anything in which this fascinating artiste has ever before appeared. A King Vidor production in five reels, adapted from the well known and popular novel by Henry Kitchell Webster—which means a story that is bright and whimsical, with situations that are true to life, it is said to offer Miss Vidor a rare opportunity for an effective display of her histrionic abilities.

Marriage is the real adventure, according to this author. The story concerns a bride who was not content to be a mere toy for her husband, but whose conception of the matrimonial state pictured a partnership of brains as well as of hearts.

Educational Release Is Selected by Capitol

"My Country," one of the Wilderness Tales by Robert C. Bruce released by Educational, has been selected for the special program at the Capitol theatre, New York, the week of June 4 marking the second anniversary of the Rothafel regime at the Capitol.

S. L. Rothafel, manager of presentation at the Capitol, declared "My Country" was one of the most beautiful pictures he has ever seen. He caused a symphony to be written around it which required several weeks of work by his musical staff.

Johnny Walker Now Star with R-C Forces

JOHNNY WALKER, known to thousands since his work in "Over the Hill," is the latest star to be added to the rapidly-growing R-C production forces. According to a contract signed on May 29th at the Home Office of R-C Pictures in New York, Walker will produce a series of six features at the R-C Studios in Los Angeles. The new R-C star is leaving New York for the West Coast within the next few days and production will be started in a short time.

Walker's director will be announced in a short time. The stories for the new series will be selected jointly by the R-C scenario staff and Walker himself, who is one of the few stars with a practical knowledge of exploitation and showmanship. He has been active in closing many important deals in the past few months and is as competent a business man as he is an actor.

It is the intention of R-C to provide Walker with the best stories obtainable.

Walker won immediate fame after his performance as "The Black Sheep" in "Over the Hill." Before his success in "Over the Hill" Walker was a director of note, being responsible for "Bachelor Apartments" and "The Land of Desire." He has also been a well-known stock and musical comedy favorite.

"Rags to Riches" Well Under Way

Considerable significance is attached to the Warner Brothers announcement that the forthcoming Wesley Barry picture, "Rags to Riches," a Harry Rapf production which is being produced at the Warner coast studios, will duplicate and surpass the popularity that is following in the wake of the current Barry attraction, Gus Edwards' "School Days."

Production of "Rags to Riches" is said to be well under way. Wallace Worsley, credited with directing some of the biggest attractions of the past season, is handling the megaphone for the Barry feature.

"Enoch Arden" Revival Draws Attention

A reception such as is seldom accorded any revival is reported by the New York Exchange of R-C Pictures Corporation on "The Fatal Marriage," a revival of "Enoch Arden," supervised by D. W. Griffith and starring Wallace Reid and Lillian Gish, which will be issued by R-C on June 18th.

The advance bookings include the entire Keith, Moss and Proctor's circuits.



Harry Myers Engaged by Goldwyn

Goldwyn announces that it has engaged Harry Myers, famous as the Yankee in the film version of Mark Twain's "Connecticut Yankee in King Arthur's Court," for an important comedy role in Carey Wilson's romance of the South Sea Islands, "Captain Blackbird."

This is the scenario which has been assgned to R. A. Walsh as his first production in association with Goldwyn. Two other members of the cast have been selected, George Siegmann and William V. Mong. Walsh is expected to arrive from New York this week and will at once begin work on the photoplay.

Mary Pickford Leader in Salvation Army Drive

In the biggest and most intensive campaign for funds ever conducted by the Salvation Army in Los Angeles, Mary Pickford, the queen of the screen, is taking an active part as head of the committee appointed to make a canvass of the motion picture studios in all Southern California.

Despite the fact that she is in the midst of producing and starring in an elaborate revival of "Tess of the Storm Country," for release this fall through United Artists Corporation, Miss Pickford is managing to devote a great deal of her very valuable time to this charitable work, and, to her belongs the distinction of making the first collection of the drive.

Roach Rises Rapidly in Comedy Field

Hal Roach, producer of the Harold Lloyd comedies and the single reel offerings featuring "Snub" Pollard and Paul Parrott, has come to the front with rapid strides as a producer of mirth-quakes for theatre programs. Starting in a modest way only a short time ago, Roach has risen to the foremost rank of comedy producers, with his studio products becoming more popular all the time.

When Hal Roach began, the "custard pie era" was in full swing, but now each offering is carefully worked out with a real idea and an amusing story forming the background for the situations provided for his featured player and staff of funmakers.

Vitagraph Publicity in Brooklyn Studios

Vitagraph has completed arrangements for the housing of its entire publicity organization in its great Brooklyn studios. The action is taken as a part of a general plan to more closely co-ordinate the production and distribution units.

The company feels that the change will be beneficial in taking up slack that exists with its publicity department remote from its source of supply.

The quarters selected in the Brooklyn plant are convenient to art, still and printing departments, and will put the staff in daily touch with the atmosphere of production.



Scene from "The Black Bag," starring Herbert Rawlinson. Universal production

Coast Critics All Praise "Smilin' Through"

"SMILIN' THROUGH," the Norma Talmadge-First National masterpiece, was held over for a second week at the Kinema Theatre in Los Angeles. There, as elsewhere, newspaper reviewers were lavish in praise of production. Excerpts from some of their comments follow:

Los Angeles Examiner: "To be expected to write coherently after seeing Norma Talmadge in 'Smilin' Through' is hardly reasonable and barely possible."

Los Angeles Times: "'Smilin' Through' is a feature with that rare thing—a heart appeal."

Los Angeles Herald: "A sincere, beautiful picture—one which leaves a deep and lasting impression and belongs to that type of photodrama which makes the world better."

Los Angeles Express: "This is a production that all who are interested in betterfilms should rejoice in."

Pugilists Praise Denny in "Leather Pushers"

To reassure itself as to the technical perfection (from a pugilistic standpoint) of "The Leather Pushers," the Universal-Jewel-Collier series of ringside two-reelers starring Reginald Denny, Universal has obtained criticisms from several prize-fighters of international fame, including Abe Attel, former lightweight champion of the world; Gene Tunney, former light-heavyweight champion of America, and others.

Attel, who has retired from the ring and is now engaged in the retail shoe business, was given a private showing of Universal screen version of the H. C. Witwer stories in the "U" Projection Room, 1600 Broadway, and was enthusiastic about the fidelity with which the ringside's atmosphere was retained on the screen.

Famous French Writer Joins Fairbanks

For the first time a French magazine has sent a representative to Hollywood, California, for the special purpose of writing news stories and features on the film industry as it obtains in the greatest picture-making center in the world.

Credit for this "pioneering" belongs to the Cinemagazine of Paris, and, the man they chose for the important assignment was M. Robert Florey, one of the best known writers of France.

Soon after arriving in Southern California, he met Douglas Fairbanks with whom he had become well acquainted abroad, and, as the entire time of the journalist was not required for his magazine work, he accepted an offer to do some special writing for the foreign department of the Pickford-Fairbanks publicity staff.

Sennett Starts Work on New Comedies

The Mack Sennett short comedy units, whose product is released through First National, began filming two new laugh-makers this week.

Ben Turpin and Phyllis Haver, who have played a short engagement in vaudeville, are now engaged in filming "The Frozen Trail."

Billy Bevan and Mildred June, the other comedy team, have started work on "Oh! Daddy," following the completion of "Such Is Life."

First Rock Comedies for Fall Release

The first contract that was signed by the Federated Film Exchanges of America, Inc., for the fall releases was a series of twelve Joe Rock special comedies to be released one a month starting the latter part of August.

Joe Rock was in New York last week and outlined his plans for production and they include the acquisition of two of the best comedy directors now producing on the coast, also a staff of comedy story writers who have a number of big comedy successes to their credit.

Johnny Fox's Latest Is "Short Weight"

The latest release of Johnny Fox is called "Short Weight" and is the story of a boy who looks for a job in a grocery sore. Johnny secures this job with the help of Brownie who tries valiently to cover up his young master's many mistakes.

Johnny is at present working on a black and white special called "Vanilla and Chocolate" in which he is supported by Snowball, the little colored boy who has appeared with Marshall Neilan and other well known producers.

Griffith Starts Work On New Photoplay

D. W. Griffith has begun rehearsals for his next photoplay for release through United Artists Corporation. The new production is described as a comedy drama now being outlined under the working title of "At the Grange." The story is by a Kentucky woman author, Irene Sinclair. The cast has not yet been selected.

Field Marshal French of the British Army was a guest of Mr. Griffith recently at this Orienta Point studio. Earl French was in command of the British forces at the time Mr. Griffith was taking scenes on the Western battle front for "Hearts of the World."

Versatile Artists Make Up Picture Cast

The fact that motion picture players often have careers in which they have won recognition before entering upon photoplay work is revealed by the cast of Rex Ingram's production for Metro of "The Prisoner of Zenda." Several of the leading players in this production have had other vocations in which they have been highly successful.

Alice Terry has been highly praised for her work as a painter. Walter Lachman was perhaps the most prominent American painter of the day.

Barbara La Marr, who is to be seen as Antoinette de Mauban, has three careers to her credit. As a child, she was a widely known dancer. She later appeared in vaudeville throughout the country. She gave up dancing professionaly to turn to writing, and has had several of her stories produced by Fox.

Playing opposite Miss Terry, in the dual role of Rudolf Rassendyll and the King, is Lewis Stone. His reputation as a fencer is enviable, and in theatrical circles his versatility as an athlete is recognized.

Universal Scenario Head Purchases Picture

John C. Brownell, Universal Scenario Chief, has just bought the screen rights to "The Abysmal Brute," one of Jack London's popular stories. It will be prepared for production within a few weeks, and probably will be released early in the fall.

Proper Deportment Told in "Movie Chats"

The forthcoming issue of the Official Urban Movie Chats gives a few more authoritative ideas of how to deport one's self in public. The authority is Miss Marguerite Walz and in this week's reel she takes up table manners as the topic of discussion.

The demonsation takes place at a choice cafe situated on the banks of the Hudson, the girl reporter for Movie Chats illustrating incorrect deportment at the table.

Other features in the new issue of the Movie Chats include an interview with Charles M. Schwab, sections devoted to the plate glass making industry and to fishing in the Sandy River in Oregon.

Strong Support Assured Miss Hammerstein

The requirements of Edward Montagne's story, "Under Oath," will bring Elaine Hammerstein to the screen, July 10, with Niles Welch and Mahlon Hamilton supporting her in roles of equal importance. This procedure departs from the usual routine where one man plays the lead and most of the remaining roles bring minor players into the support.

Niles Welch will play the role that would ordinarily be the lead.

Mahlon Hamilton was engaged by Myron Selznick especially to play the role that is of equal importance to the "lead" in "Under Oath" because he was particularly suited to the part.

Educational Represented at Newark Opening

Educational Pictures were well represented at the opening of the Rialto theatre in Newark under the Fabian management, which also controls the Branford and Paramount theatres in that city.

Three numbers on the program were provided by Educational. They were Kinograms, Educational's news reel; a Mermaid Comedy, "The Rainmaker," featuring Lloyd Hamilton, and "My Country," one of the Wilderness Tales by Robert C. Bruce.

"Reported Missing" Back on Broadway

On April 23 Lewis J. Selznick introduced his special feature, starring Owen Moore, in "Reported Missing" to the public at the Criterion theatre and about a month later Marcus Loew brought the comedy-drama back to Times Square for four days at his State theatre, the Loew engagement ending Sunday, May 28. The Criterion and Loew's State are just a block apart facing Times Square, New York City.

Shown publicly for the first time at the Criterion "Reported Missing" has been exhibited in practicaly every big city in the country since April 23, and in large centers where it has not been screened playing dates have been assigned to the Owen Moore special. The feature will now go the rounds of the Loew theatres in Greater New York, following its engagement at the State.



One of the thrills of Pathe's serial "The Timber Queen," in which Ruth Roland is featured

Critics Laud Lloyd Picture

"Grandma's Boy" Has Premiere In Los Angeles And Is Highly Praised

THE picture critics of the Los Angeles newspapers were unanimous in declaring the Harold Lloyd — Associated Exhibitors' comedy, "Grandma's Boy," a world-beater, following its world's premiere in the Symphony Theatre in that city, May 14th. Much more than the amount of space commonly devoted even to a super-production by a universally popular star was given the reports of this feature, but not a single reviewer had one word of adverse criticism to offer or any suggestion of a change in any detail of the production.

Exhibitors will find food for reflection in the fact that the critics, since seeing this picture, hail Harold Lloyd as a far bigger bet that ever hitherto. Coming from Los Angeles reviewers, who are constantly in the "movie" atmosphere, and are so "fed up" with films that only an offering far removed from the common run can be expected to arouse their enthusiasm, such praise is of much more than ordinary value.

In one form or another every commentator expresses, too, the conviction that this picture, which, though a comedy, tells a well-rounded story, and which, as some of them point out, causes onlookers to think as well as laugh, Lloyd has raised comedy itself to a dignity it never enjoyed in the past. Most significant of all, perhaps, is the remark of nearly every critic, after he has exhausted his store of laudatory superlatives, that "Grandma's Boy" is such a hit that it must be seen to be appreciated, and that nobody can afford to miss it.

Christie Production Hums

Directors Working on First Two of Pictures for Educational Contract

PRODUCTION is humming along at the Christie Studio while Al Christie is away in Europe. Directors William Beaudine and Scott Sidney are on the busy list, working on the first two pictures under Christie's new contract with Educational Film Exchanges, calling for twenty Christie Comedies during the next year instead of twenty-four, as in the season now drawing to an end.

Beaudine has already started a comedy which will feature Bobby Vernon in a college and prize fight story called "Pardon My Glove," which was written by W. Scott Darling. He is taking fight arena scenes every day.

In addition to Vernon there are in this picture such well known comedy actors as Vera Steadman, George Pearce, Ward Caulfield, Tommy O'Brien, Harry Burns and "Zack" Williams, a colored heavyweight who does a good bit of the "heavy lifting" in the picture.

Scott Sidney, having completed casting for "The Son of a Sheik," is starting work on this travesty, with Neal Burns and Viora Daniel playing the leading roles. "The Son of a Sheik" is said to be the fourteenth Arabian desert picture to go into production in Los Angeles this Spring, but it will be far different from any of the others, since it is a two-reel comedy and will find the funny side of romantic Sahara love.

Dorothy Devore is taking riding lessons for the first Christie Comedy in which she will appear after Christie's return early in July. George Stewart, one of the most recent additions to the Christie company, will play opposite her.

Federated Exchanges Move N. Y. Office

Federated Film Exchanges of America, Inc., have moved their New York office to 220-228 West 48th Street.

New Picture Begun for Katherine MacDonald

Katherine MacDonald, who recently was acclaimed by the New York Daily News and the Chicago Tribune as the most beautiful woman in Hollywood, has begun work on her next production, "White Shoulders," which will be released in the fall as a First National attraction.

The story of "White Shoulders" is by George Kibbe Turner and was published as a serial in the Saturday Evening Post. The screen version was written by Lois Zellner. Tom Forman, who directed the preceding MacDonald vehicle, "The Woman Conquers," was re-engaged for "White Shoulders" and also plays a role in it.

The remainder of the cast includes Bryant Washburn, Nigel Barrie, Lilian Lawrence, Charles French, James Barrows, Fred Malatesta, Lincoln Stedman and little Richard Headrick.

Pathe Claims Features Out of Ordinary

Pathe emphasizes the fact that it must be exempted from responsibility for the compaints emanating from many quarters that the feature picture output is marred by an irritating dead level of sameness in subject and in treatment.

Elmer Pearson, general manager, points out that Pathe's two most recent acquisitions in the feature category are in subject and in all their production effects "as wide apart as the poles." The productions referred to are the European success picturized from Jules Verne's novel, "Mathias Sandorf," renamed "The Isle of Zorda" for American distribution, and Robert J. Flaherty's epic of native life and adventure in the ice-bound arctic regions called, "Nanook of the North."

Big Deal Consummated on Arrow Pictures

One of the largest sales in the Independent field this season has just been consummated between the Arrow Film Corporation and the De Luxe Film Company of Philadelphia.

W. Ray Johnston, Vice-President of Arrow, and Tony Luchese and Oscar Neufeld of De Luxe went into executive session last week.

Under the terms of the contract just signed De Luxe will distribute in Eastern Pennsylvania and Southern New Jersey the following product: "The Broken Silence," a James Oliver Curwood Production; "Jacqueline," a James Oliver Curwood Production; Four Peter B. Kyne Pictures, six new Jack Hoxie Pictures, Four Neva Gerber Pictures, "The Innocent Cheat," Arrow's Big Fall special; "Chain Lightning," The Ann Little Racetrack Drama; "The Deceiver," All Star Special.



Cy, Josh, Eph and Ike All in "Old Homestead"

THE typical nomenclature of New England is embodied in the character names of Denman Thompson's classic play, "The Old Homestead," which is now being made as a Paramount picture under the direction of James Cruze.

Uncle Josh, Cy Prime, Eph Holbrook, Ike Godsall, Gabe Waters, Seth Perkins—one has only to read these names to feel the atmosphere of the down East country, with its wholesome if somewhat rigid quality. The very bulwark of the nation, the district and the people have found an abiding place in the hearts of most men and women of America and even the amalgamation of foreign blood, sectional disturbances and the like can never obliterate the memory of what the forebears of the Yankee settlers did to establish our country.

Production by Metro is Speeding Up

Quickening of the pace of motion picture production is seen in the announcement this week by Metro Pictures Corporation of a second story for conversion into a photoplay, the fiction being in this case "April Madness," by Crosby George.

Only a few days before came the news of Metro's buying "A Noise in Newboro," an Argosy-All Story serial by Edgar Franklin.

In neither case was it mentioned by the company which star it had in mind for the principal part in these stories to be screened.

Production Started on "Omar the Tentmaker"

Production work on "Omar, the Tentmaker" was begun last week at the United Studios, with Guy Batest as the star and Richard Walton Tully as the producer. The picture will be released as a First National attraction.

This will be the second production made for First National by Post and Tully. The first, "The Masquerader," based on the famous stage success, has been completed and will be released in the early fall. Post plays the dual roles of Chilcote and Loder, in which he has been seen on the stage for many seasons and in all parts of the country.

Life of Lincoln Now In Preparation

Dr. Gilbert Ellis Bailey of the University of Southern California faculty in charge of research work, will produce the life of Abraham Lincoln in length necessary, using locations in Indiana, Kentucky, Illinois, Washington, D. C., and interiors at the studio. The research work has been completed and it is expected the subject will be in production for six months. It is planned to send a road show with it when completed

Miss Kennedy Comes Back

Kenma Corporation to Star Screen Favorite in Six Super-Productions

ON May 29th, Madge Kennedy, noted stage and screen star, will face the camera in the scenes of the first of six super-productions in which she is being starred by Kenma Corporation. The new company is composed of prominent business and professional men, most of whom have not been previously connected with the motion picture industry.

Some of the best known players of the stage and screen have been engaged to support Miss Kennedy.

One of the stories purchased by Kenma which will be produced this summer is the much-discussed "Dorothy Vernon of Haddon Hall," the work of Charles Major.

The Kenma Corporation also owns the rights to several plays, including the John Golden success, "Dear Me," the work of Luther Reed and Hale Hamilton. The screen adaptation of this play has already been made by Rufus Steele, the well known magazine and scenario writer. Its title will be changed for the screen.

Madge Kennedy is known as one of Broadway's famous stars, having appeared on Broadway in long runs of "Fair and Warmer," "Twin Beds" and "Cornered." She is also a favorite throughout the country due to her stage and screen appearances in the theatres of practically every American city of any size.

Harold Bolster, investment banker, is president of the new Kenma Corporation. Its vice-president is Rufus Steele, well known as a writer. Mr. Steele has already completed the adaptation for the first Madge Kennedy special, and is now directing work on the scripts for some of the subsequent productions. George Brokaw Compton is secretary and counsel. The other directors are Francis L. Robbins, Jr., of Winthrop & Stimson; Chester B. Humphrey, vice-president of the Old Colony Trust Company of Boston; E. R. Grasselli, president of the Grasselli Chemical Company, and W. C. McTarnahan, vice-president of the Petroleum Heat and Power Company.

Pathe Releases for June 11

Bessie Love Playlet Is Added to Short Subject Feature Program

ANNOUNCEMENT comes from Pathe Exchange, Inc., that the short subject features and the one serial episode scheduled for release the week of June 11th will be fortified by the Pathe Playlet, "Carolyn of the Corners," starring Bessie Love.

The offering is a vehicle said to be typically suited to the star, and was adapted from the novel of the same name by Ruth Belmore Endicott, telling the story of a New England town and a charity child. Among those included in the cast of players are Charles Edler, Charlotte Mineau, Eunice Moore and Prince, the famous canine actor.

"The Edge of the Roof" is the title of the tenth episode of the new Pathe serial, "Go-Get-'Em Hutch," produced by George B. Seitz starring Charles Hutchison. The "stunt star" is ably assisted by Marguerite Clayton, Richard R. Neill, Joe Cuny, Cecile Bonnel, Frank Hagney and Pearl Shepard. An exciting climax to the episode is provided when Hutch is seen clinging to a grappling ladder secured to the edge of a high roof while his enemies attempt to plunge him downward to the street far below.

"Strictly Modern" is the forthcoming Hal Roach comedy featuring "Snub" Pollard. The scenes of the offering are laid at the Hotel Rundowne, which is very like its name. "Snub" Pollard is the Chambermaid Man, Marie Mosquini is the telephone operator, Mark Jones, the proprietor, and Eddie Baker is a typical New Yorker, who inspires the hotel keeper toward improving his establishment.

Grey Feature For Capitol

Hampton Production of Zane Grey Story Booked to Open Next Week

"GOLDEN Dreams," a Zane Grey picture produced by Benjamin B. Hampton and distributed by Goldwyn, is booked for New York's Capitol theatre next week. "Golden Dreams" is a romantic tale of adventure in a mythical Spanish state in America that is said to rush along with verve and a speed warranted to keep spectators on the alert until the last foot of film has been unreeled.

The picture is from a story by Zane Grey which has been expanded and built for screen purposes. It was directed under Mr. Hampton's supervision by Jean Hersholt, Gus Peterson and C. O. Rush.

The leading roles are played by Claire Adams and Carl Gantvoort who have appeared together in other Zane Grey photoplays made by this producer, notably "When Romance Rides," just released by Goldwyn. Others in the cast are Norris McKay, Mme. Rose Dione, Bertram Grassby, Frank Leigh, Frank Hayes, Babe London, Walter Perkins, and Mary Jane Irving.

"Screen Snap Shots" Are Proving Popular

"A MILLION dollars worth" of popular screen stars at work and at play and in domestic life flashed on the screens of the Broadway Rivoli and Rialto theatres last week introduced to metropolitan audiences the new series of "Screen Snap Shots" made for Pathe distribution and which are released one reel every two weeks.

These scenes included such well known people as: Wallace Reid, expert at the "traps"; Theodore Roberts indulging his love for "Jazz"; Gus Edwards making the piano "talk" while Cecil de Mille listens. Betty Compson, Colleen Moore, Thomas Meighan and Tom Forman were others pictured more intimately than they ever are in the productions which they adorn.

Laemmle Assistant Is on Vacation

E. H. Goldstein, assistant to the president of the Universal Film Manufacturing Company, has finally granted himself a vacation. It is a short one, and comprises only the period between Friday, May 26th and Thursday, June 1st.

Goldstein has not had a vacation in almost six years, two of which were spent in his present position as assistant to Mr. Laemmle. Prior to that he occupied every position in the exchange system.

Goldstein is spending his vacation at the Ambassador Hotel in Atlantic City.

"Lady Godiva" Demand Is Increasing

Since its week's run at the Central Theatre, on Broadway, New York City, the demand for bookings for the Associated Exhibitors feature, "Lady Godiva" have been greater than ever, according to the Associated officials. Notable among late bookings were those by Frank Hall for his two houses in Jersey City. "Lady Godiva" was shown at the State Theatre for three days, beginning May 22nd and at the Ritz for three days starting May 29th.

A. C. Morrison also has signed a contract for a run of this spectacle in his Majestic Theatre; Hartford, Conn., during the week of June 18th.

First of Harry Carey Specials Completed

Announcement is made this week by R-C Pictures of the completion of its first Harry Carey special production, "Combat," directed by Val. Paul. This is described by R-C as the equal of any picture which this popular star has made in his long and successful career.

Included in Carey's supporting cast are Ethel Grey Terry and Henry B. Walthall.

Jessen's Studio News by Wire

FIRST NATIONAL

J. B. Williams is here for conferences in arranging a comprehensive next vehicle for Katherine Maearly fall releasing schedule. The first subject will be Norma Talmadge's "The Eternal Flame."

Williams announces the completion of a survey of all exchanges, which shows marked improvement in all. East and middle west show greatest improvement. The northwest and southeast show conditions better, while the south and far west with the exception of California are the slowest in recovering to normalcy.

Jane Murfin and the Larry Trimble company filming "Brawn of the North," featuring Strongheart, the Belgian police dog, are back from Bridgeport in the high Sierras where exteriors were completed.

"The Lonely Road," by Charles Logue, has been purchased for the next vehicle for Katherine McDonald, who has now finished "White Shoulders." The MacDonald releases are as follows: "Domestic Relations," "Heroes and Husbands," "The Woman Conquers" and "White Shoulders."

LASKY

Cecil DeMille and the "Manslaughter" company are making exteriors at Santa Barbara.

The Wallace Reid Company, making exteriors for "The Ghost Breaker," is now in Bear Valley. From there they will go to San Luis Obispo and then to San Francisco, where trans-Atlantic liner scenes will be made.

A ship resembling those used in the seventeenth century to bring Virginia settlers from England is being built for the George Fitzmaurice production, "To Have and to Hold," co-starring Betty Compson and Bert Lytell, and will be launched at San Pedro and used at Balboa Beach.

John Robertson has been assigned to direct Mary Miles Minter, with Tom Moore in the Clyde Fitch play, "The Cowboy and the Lady." Robertson will proceed immediately upon the completion of Mary Pickford's "Tess."

Upon completion of "The Siren Call," featuring Dorothy Dalton, Irvin Willat will direct "On the High Seas," by Edward Sheldon, continuity by E. M. Ingleton. Mitchell Lewis is cast for an important part.

Gloria Swanson arrives here June 7, when Sam Woods will begin filming "The Impossible Mrs. Bellew." Paul Powell has completed "Borderland," by Beulah Marie Dix, starring Agnes Ayres.

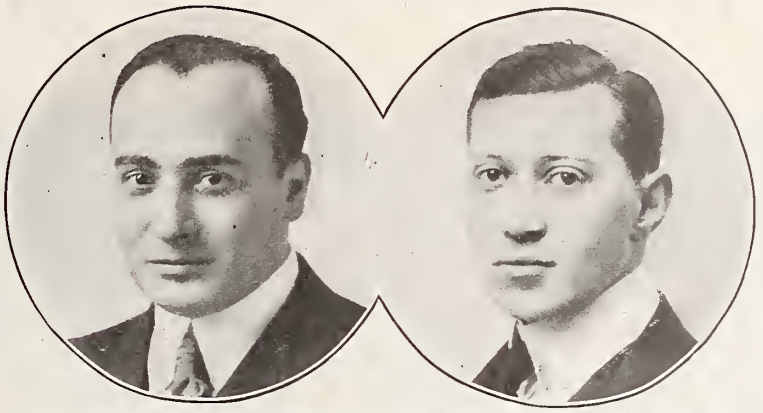
UNIVERSAL

Marie Prevost's subject, directed by Stuart Paton, originally titled "They're Off," has been re-titled "The Married Flapper."

King Bagot secured thirty thousand feet of negative at Louisville for "The Kentucky Derby," the principals of which are Reginald Denny, Lillian Rich, Gertrude Astor and Lionel Belmore.

Hobart Henley is casting for "The Flirt," by Booth Tarkington.

Gladys Walton's next vehicle will be "Melisse."



Al Lichtman (left) and B. P. Schulberg whose business affiliation is announced in this week's issue

METRO

Joseph Engle, vice-president and general manager of production, announces plans for resumption of activities at the local studios.

Viola Dana begins production June 5 for "Page Tim O'Brien," from the original by John. Moroso, continuity by J. G. Hawks, direction Harry Beaumont.

Billie Dove begins "Country Love," by Herbert Footner, continuity, Edith Kennedy; direction, Emil Chautard.

Sawyer and Lubin have renewed their contract to make a series of specials for Metro. The first will be "Quincy Adams Sawyer," continuity by Bernard McGonville, direction Clarence Badger.

Rex Ingram is now completing "Black Orchids." Among the principals of the all-star cast are Barbara La Mar, Lewis Stone, Raymond Navarre and Edward Connelley.



Barbara La Marr appearing in Metro's "The Prisoner of Zenda," a Rex Ingram production

UNITED

The largest set built at this studio constitutes the ruins of an Indian temple for the Ruth Roland serial "Riddle of the Range."

Harry Myers has been engaged by J. L. Frothingham for the lead in "Vengeance of the Deep." Lloyd Hamilton and White have returned from New York and are making preparations to resume production June 15. Hamilton is to make six two-reel special comedies during the year. White will make twelve Mermaids.

ROACH

Paul Parrott has begun work on a laundry story titled, "The Tail of a Shirt," with J. A. Howe directing and Jobyna Ralston in the lead.

Mickey Daniel has been added to the cast of "Lady Bountiful," the story being filmed by Bob McGowan with the Roach children.

R. A. Walsh has arrived to produce "Captain Blackbird" from the original south sea story by Carey Wilson.

Harry Meyers has been engaged for an important comedy part in the Walsh production. George Siegmann and William B. Mong are also in the cast.

Sydney Ainsworth died Sunday at his home in Madison, Wisconsin.

VITAGRAPH

Larry Semon is back from New York, where an amicable settlement was made concerning differences with the Vitagraph company. The settlement provides for the dismissal of all suits pending, which asked damages totalling a million and a half. Semon is to produce for the Vitagraph independently at the Vitagraph Hollywood studio. He has appointed George Noble business manager, and will begin production next week on the first comedy under the new arrangement to be titled "Golf."

Earle Williams has finished "Dickey."

William Duncan is spending some time at Gillman Hot Springs sanitarium as the result of injuries sustained in a leap from a horse during the filming of the subject titles, "Billy Smoke."

A Jimmy Aubrey comedy is now in production titled "The Prospector."

Bradley Smollen, upon completion of the continuity for the next Duncan subject, will leave for a vacation in New York.

Peggy Hamilton, fashion girl of the Los Angeles Times, is participating in society reception scenes for Alice Calhoun's subject, "The Gamin Girl."

INDEPENDENT

Metropolitan Productions have shipped "Crimson Gold" to Franklin Backer for distribution. The production is under the direction of Clifford S. Elfert, and stars James B. Warner and Edythe Sterling.

Finis Fox, scenarist, director and produeer, has been engaged by Cosmopolitan to direct "The Bishop of the Ozarks," from the original by W. M. Howard, congressman, lecturer and author. Fox is now writing the continuity.

Mabel Normand has passports and leaves for New York Wednesday, from where she sails for Europe shortly.

The next Metropolitan production is "Flaming Hearts," featuring James B. Warner, story by Frank Howard Clark, direction Clifford Elfelt is the third of the series.

"Aesop's Film Fables" to Have Anniversary

"Aesop's Film Fables," Pathe's weekly animated cartoon translation of the ancient fabulist's renown tales, now celebrates its first birthday. With the release of "The Maid and the Millionaire" on June 11th, the popular series produced by Fables Pictures, Inc., and created by Cartoonist Paul Terry, completes fifty-two weeks of screen success.

Beginning with the release of "The Goose That Laid the Golden Egg," on June 19th, 1921, the popularity of "Aesop's Film Fables" has been established, and enjoys the regular attendance appeal of the serial for the exhibitor.



MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

PITTSBURGH

Rowland & Clark's Manor theatre opened up Monday, May 15. Mayor Magee and a number of prominent notables were on hand at the opening. John Donovan of the Regent theatre will have charge of the house for the first two weeks.

Maud George is appearing in person at the Grand theatre during the second week of "Foolish Wives."

Al Weiland visited Washington and New York during convention week. Al is head of Weiland theatres and the Standard Film Exchange of Pittsburg.

The Circle Film Exchange at 212 Ferry street has taken over the Simlec Film Co., from the receivers.

B. Gafdti of the Kersey theatre, Brandy Camp, Pa., has bought the Thatorium theatre, Brockwayville, and will take charge personally.

George Wentz, who is owner and manager of the "Listen Irene" road show, has opened up his airdome in Kittaning.

The Elk Amusement Co. of Charleston, W. Va., will build a two-story fireproof building on the triangle point of Virginia, Central and Delaware streets, in the above-mentioned town. The house will have a seating capacity of 700 and will be erected at a cost of $50,000.

Work has been started for a new theatre at Sandy Ridge, which will be built at a cost of $17,000 on a plot of ground 35 x 85.

ST. LOUIS

A new theatre is under construction at Poplar Bluff, Mo., and may be ready for its grand opening about September 1. Henry Turner, a leading banker of Poplar Bluff, is behind the project.

The new Pastime theatre, Palmyra, Ill., was opened on Saturday, May 27. It will play two nights a week, Tuesdays and Saturdays. J. Beardon is owner and manager.

Radio concerts have replaced the musicians on the program of the Missouri theatre and the New Grand Central, the two leading moving picture houses of St. Louis.

Miss Du Pont, star of "Foolish Wives," was the guest of St. Louis the past week. She made a personal appearance at the theatre and the New Grand Central, the Empress theatre in conjunction with "Foolish Wives." Many affairs were arranged in her honor.

The Grand theatre, Centralia, Ill., has been closed for the season. The house was recently purchased by C. W. Hall, who also controls the Illinois theatre in that city.

R. H. Fox of Chicago will represent Kempson Pictures in this territory. He has offices in the Hodkinson exchange.

J. D. Haven now has entire control of the Imperial theatre, Forest City, Ark. Several days ago he purchased the half interest of his partner, J. Williams, who has not announced his future plans.

The Eureka Film Company has opened offices at 3405 Olive street. Barney Fegan is general manager. He formerly was president and manager of the Independent Film Company of Missouri.

Skouras Brothers opened their Lyric Skydome Sunday, May 21, with an address by Mayor Kiel and and a radio concert as the leading features of the program.

Eugene A and Harry Freund have purchased the entire city block bounded by Page, Hodiamont and Bertha avenues and the Hodiamont street car tracks and plan to improve the site with a handsome theatre on Page avenue and fifteen flats on Bertha avenue. The improvements will cost $200,000.

The Fox exchange is in new quarters at 3316 Olive street. The formal opening was held Monday, May 22. In a few weeks Universal will occupy an office building adjoining the new Fox home.

OKLAHOMA CITY

Manager Buchannan of the Fox Film Corporation is in New York city visiting the home office. Assistant Manager Smith has charge during Mr. Buchannan's absence.

Manager John Brown of the Lyric at Tulsa, Okla., visited in Oklahoma City the first of the week.

Manager Weibel of the Pollard and Gem theatres at Guthrie, Okla., visited in Oklahoma City this week hooking new pictures.

Manager Anton Slepka of Okemah, Okla., visited Film Row in Oklahoma City Friday.

Manager Horn of Hennessy, Okla., was a visitor on Film Row during the week booking new attractions.

Manager Tom Blair of Poteau, Okla., one of the best towns in eastern Oklahoma, where he conducts the Victory theatre was in Oklahoma City this week buying new pictures.

Tom Kirkland of Bewart, Okla., was in Oklahoma City the first of the week looking for a new theatre location.

Announcement has been made by the Consolidated Film & Supply Co. of the appointment of Ned Deponet of Dallas, Texas, as general manager of that company, to succeed William Oldknow, resigned to enter private business.

Phipps & Layton will build a new theatre at Childress, Texas, in the near future, with opening date set for some time in the fall.

The San Antonio Amusement Co. announces that they will erect a million dollar theatre at San Antonio, Texas, to be located on Both Houston and Travis streets. The new theatre will be strictly modern and up-to-date and will seat 3,500 people. Construction work is to be commenced in the near future.

The exchange men of Dallas, Texas, have arranged for shipments of films to be delivered by aeroplanes in the future, when high water or any other cause prevents shipments going the regular way.

The Strand theatre was opened at Wichita Falls, Texas, last Monday to pleased capacity business.

Local capitalists will build a new theatre at Texarkana, Ark., in the near future to be named the Gem and managed by C. V. Brown.

16
MOVING PICTURE THEATRES

NEWPORT, R. I.
Bijou
Opera House
Colonial
Strand

LOWELL, MASS.
Rialto

WALTHAM, MASS.
Central Square

NEWBURYPORT, MASS.
Strand
Premier

AMESBURY, MASS.
Strand
Town Hall

PORTLAND, ME.
Strand

FALL RIVER, MASS.
Nickelodeon
Rialto
Bijou
Academy of Music
Empire

FOR SALE
The Empire Circuit
NOTICE TO BIDDERS

Offers or bids are invited for the purchase of certain promissory notes, shares of stock and other securities which together are believed to constitute a controlling interest in the so-called "Empire Circuit," a common and popular name referring to the following motion picture theatres and the various corporations owning or controlling them.

Sealed proposals addressed to Cosmopolitan Trust Company, care of Henry O. Cushman, Liquidating Agent, and endorsed "Proposals for Empire Circuit," will be received by John F. Cronin, Clerk of the Supreme Judicial Court, Court House, Boston, Mass., at any time prior to 10 A. M. of the 21st day of June, 1922, and at that place and time, and not before, will be opened and read.

The right is reserved to reject any or all proposals or to accept the proposal or proposals deemed best for the Cosmopolitan Trust Company in liquidation.

The sale is by law subject to the approval of the Supreme Judicial Court of Massachusetts.

A pamphlet entitled "Notice and Terms of Sale and Form of Proposal" will be furnished on request.

HENRY O. CUSHMAN,
Liquidating Agent.

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8.—PROMPTNESS. Accustomed to serve exacting requirements.
9.—PRICES. Reasonable and competitive.
10.—GUARANTEES. Write for our unique guarantee of quality work.

Action Stills from Releases of the Week



Scenes from Richard Barthelmas' "Sonny," First National



First views of Pauline Frederick's "The Glory of Clementina"—R-C



Viola Dana in Metro's "They Like 'Em Rough"



Bert Lytell as he appears in his latest starring vehicle for Metro, "Sherlock Brown"

Reviews of the Latest Features

Conducted by LAURENCE REID

"Blind Circumstances"

(Clark-Cornelius—4800 Feet)

(Reviewed by Laurence Reid)

THIS production from a technical angle bears all the earmarks of the earlier photoplays in that its photography is atrociously bad while direction is so slipshod in manner that little details are out of harmony. The story is a hectic one which is badly constructed even though it carries a sustained interest in a few of its scenes. The locale takes in many backgrounds from the coast retreat on the Pacific ocean to some inland mountain camp. And the cutting of the picture reveals winter and summer at odds and ends as to whether the snow or the summer flowers will be dominant. No lapse of time is indicated in the titles.

The plot carries many angles and treats of a shanghaied character who cannot remember his identity. There are so many figures planted that one has a difficult time keeping track of them. You learn a brutal skipper is vengeful toward the hero who has found a haven of safety in a lonely camp. He rescues a man from the snow and later this individual is compelled to show his gratitude when the hero is stricken blind from an explosion. The story runs in topsy-turvy fashion, there being nothing definite in its action. The heroine lives in the coast town and the skipper is desirous of winning her affection. He employs a French Canadian trapper to run down her fiance, but the villain sees the light through the girl aiding his child during his absence. The finish reveals the hero recovering his eyesight through the power of faith in prayer on the part of his sweetheart.

There are several scenes which tax credulity—as for instance the blind man walking a goodly distance on hands and knees. He even crosses a log in this fashion—a log which is used to bridge a stream. The story is far-fetched and never convinces, there being too much coincidence and theatrical license to make it ring genuine. As a result the work of the cast seems stilted.

The Cast

Silent Morse.....George Chesebro
Captain Skag.....Alfred Hewston
Kelly.....Harry Arras
The Girl.....Vivian Rich
Pierre.....Frank Caffray

By J. Inman Kane. Scenario by Victor Gibson. Directed by Milburn Morante.

The Story—Treats of youth who hides himself from law because of circumstantial evidence which links him as murderer. Rescues man who later befriends him even though the latter is forced to arrest him because he is a Mountie in disguise. The hero's sweetheart is instrumental in saving his life from a villainous trapper. The youth goes blind but his sight is restored through the faith in prayer of the girl.

Classification—Melodrama dealing with youth hiding from law and his ultimate vindication. Shows plenty of incident and situations.

Production Highlights—Capable work by cast. The explosion which causes hero to lose his sight. His attempt to reach his friend.

Exploitation Angles—Perhaps you can stimulate interest in this picture by showing the way fate has in moulding lives—of how circumstances arise which alter destiny. Chesebro is fairly well known. Also Vivian Rich. Use their names.

Drawing Power—Don't boost this too highly. Know your crowd and show it when nothing else is available. Some emotional scenes will please. Best suited for small-town localities.

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"Evidence"

(Selznick Pictures—Five Reels)

(Reviewed by Charles Larkin)

WITHOUT doubt this is the best screen vehicle Elaine Hammerstein has had in a long while. The story is a good one, having a refreshingly original twist at its end. The plot gets away rather slowly, but gathers speed as it gets into the third reel and the finish is intensely interesting.

Miss Hammerstein appears as Florette, an actress, who marries into an aristocratic family. It's a role that calls for some emotional display and the star will surprise her admirers with her dramatic fireworks in several scenes in this picture. Both as actress and wife, Miss Hammerstein is appealing. She's better as the wife than as the actress.

The picture sets forth in an entertaining way the evils of circumstantial evidence and how innocent folks are often convicted by it. The plot leads up logically to a melodramatic incident in which the wife shows her husband's uncle just how this kind of evidence works out. The feminine part of the audience will delight in the gowns and gorgeous fur coats worn by the star in "Evidence." Especially in the theatre scenes does Miss Hammerstein show some scintillating styles.

A splendid cast is seen in support. It includes Niles Welch as the husband, Holmes Herbert as the uncle and Constance Bennett, all of whom do good work. These, with others interpret a story that is a slice of real life. The heroine in her fight for happiness has one's sympathy throughout.

The theatre interior scenes are well staged. The interiors of the aristocratic home are lavishly furnished and have unusual depth. The shots of a theatrical folks' party are realistic as are the views of the benefit concert given by the "400." The scenes between Miss Hammerstein and Herbert, when the latter seeks to have her name a sum for her consent to a divorce, are really gripping. "Evidence" is a good program picture and should prove a good box office attraction. You have some good exploitation opportunities here.

The Cast

Florette.....Elaine Hammerstein
Phillip Rowland.....Niles Welch
Judge Rowland.....Holmes Herbert
Jeanette.....Constance Bennett
Mrs. Bascom.....Marie Burke
Louise.....Matilda Metevier
Paul Stanley.....Ernest Hilliard

By Edward J. Montagne. Directed by George Archainbaud.

The Story—Married into an aristocratic family, Florette, an actress, soon finds her life being made unbearable by snobs who try to make her feel that she is an intruder. A former actor who has been jilted enters the plot and aided by a jealous actress seeks to ruin the girl. When this actor traps the bride in a compromising position, an uncle who has opposed his nephew's marriage comes upon the scene. He demands that the bride consent to a divorce and offers her a sum of money to go about the thing in a quiet manner. Of course, it's all a frame up. The bride calls in her acting ability and declares that if there is to be a divorce she will choose her own "co-respondent" and decides to make the uncle that party. The uncle gradually sees the folly of circumstantial evidence on which he had a few moments before been so eager to convict the girl.

Classification—A domestic and stage life drama dealing in entertaining manner with the subject of circumstantial evidence.

Production Highlights—The prime acting of Miss Hammerstein and Holmes Herbert. The scenes in the theatre. The climax of the picture in which the star and Herbert put off some real dramatic thunderbolts. The gowns worn by Miss Hammerstein. The fine direction and photography.

Exploitation Angles—Start a discussion among the lawyers of your town on the value of circumstantial evidence. Get their views in the papers. Play up the display of latest gowns worn by the star. You have a good strong story here. You can use superlatives. The picture will stand up under them.

Drawing Power—A good attraction for second class downtown first run houses. A fine feature for neighborhood theatres.

"The Eyes of the Mummy"

(Paramount—3800 Feet)

(Reviewed by Charles Larkin)

AFTER due thought and consideration, we have come to the conclusion that this one is much below par. One would think that the characters were on string-like Marionettes—being lowered into the scene and pulled around. The direction is mediocre. The story is impossible.

The fact that in the form in which it will go to exhibitors this production is only 3800 feet long shows that someone has tried to save some of it. Pola Negri is the star and Emil Jannings has an important role. That sounds good, but it is not the Pola and Emil of "Passion," and "One Arabian Night." This probably is one of the first pictures in which each appeared. And the actress stands for a lot of punishment.

Most of the action takes place in London. The efforts of the director to simulate English life is intensely amusing. It's nothing short of burlesque. When we take folks from the Rhineland and expect them to imitate folks from "Old Lunnon Town" we get into incongruous things. There is one scene supposed to represent London society life. They are playing some classical music. The heroine, an Egyptian maiden, is bored to death and rushes forth to her room. There she clasps her native garments to her breast and as if donning them would transport her back home, she comes forth radiant in very scanty attire. Her husband, seeking her, thus finds her and carries her to the drawing room when upon persuasion Pola puts on a dance. We can't understand how this dance got by our efficient censorship board.

As in former German productions dealing with English life, the sets are overcrowded. It seems they like the bizarre rather than the real stuff. One does not like to distinguish canvas hanging down in back of houses in place of real sky. This is done in some of the Egyptian scenes, which are far from convincing. The photography is similar to that of the Biograph period of Yankee film production.

The Cast

Marah, high priestess of Ug-Balak.....Pola Negri
Radu.....Emil Jannings

Edited by Randolph Bartlett and Benjamin De Casseres. UFA production presented by Hamilton Theatre corporation. Distributed by Paramount.

The Story—Tourists in Egypt are told that the mysterious shrine of Ug-Balak is a good place to stay away from. Albert Vernon, an English engineer, becomes curious when he sees one man who visited the shrine. The man is a physical wreck. Vernon, undismayed, dashes to the shrine and is met by Radu, keeper of the mysterious relic of the past. Vernon and Radu enter. There in one side of the wall is the form of a mummy. Behind the door is a room in which he finds Marah, the "high priestess of Ug-Balak." She is "The Eyes of the Mummy." She tells Vernon how she was kidnapped by Radu, held prisoner and forced to stage the "eyes" act behind the dummy. Vernon takes the girl to England.

Classification—Highly dramatic, but improbable story. Melodramatic ever and anon.

Production Highlights—The fistic battle between Vernon and Radu in the shrine. Pola's dancing for the society folk of London. Radu's attempt to slay the girl. Emil Jannings and Pola have some moments.

Exploitation Angles—Your best bet here is Pola Negri and her fame.

Drawing Power—Might go over where they like 'em wild. Not suitable for first class houses.

"Strange Idols"

(Fox—Five Reels)

(Reviewed by Laurence Reid)

AN orthodox story which has served the screen in various guises is "Strange Idols," starring Dustin Farnum. The author has shown little invention or ingenuity in fashioning this plot which has to do with the antiquated idea of an unhappy married couple who are changed through the "little child shall lead them." There is nothing of surprise in this average program feature. Nothing is shown that would keep the spectator interested through any dramatic development. This idea is an old-established favorite but it needs fresh treatment to get over with our "show me" audiences nowadays.

The star plays a wealthy Canadian lumberman whose love for the great open spaces precipitates the quarrel. The wife, a cabaret dancer, prefers the white lights of Broadway. So you have the plot in a nutshell. To make peace in the family the lumberman consents to give up the big pines, the open sky, and live in the metropolis. And the little child attends to the rest. A few years pass and for the sake of adding some dramatic conflict—a note of theatrical melodrama—the hero is compelled to return to the far North owing to a strike at the camp. During his absence the wife, unable to withstand loneliness, sails for Europe to fill an engagement with her former partner. The climax reveals the child being discovered dancing in a New York cabaret and the ultimate reconciliation.

Mr. Farnum portrays the role of the lumberman with his customary poise. He puts no great vigor into the impersonation. In fact, he is just Dustin Farnum. This actor needs better pictures than this story filled with stereotyped characters. The technical side of the picture is taken care of in an adequate manner, and it may get by with audiences who patronize anything and everything—those folks who are dyed-in-the-wool movie fans.

The Cast

Angus MacDonald ..... Dustin Farnum
Ruth Mayo ..... Doris Pawn
Ted Raymond ..... Philo McCullough
Malcolm Sinclair ..... Richard Tucker

Story and scenario by Jules Furthman. Directed by Bernard Durning. Photographed by Don Short. Produced by Fox.

The Story—Treats of marital unhappiness due to husband preferring to remain in the lonely places of the North rather than live in New York, the home of his actress wife. To keep peace he consents to return to the city. When he is forced to return to the far off places the wife runs off to Europe. Years later the lumberman discovers his child dancing in a cabaret and a reconciliation is effected.

Classification—Domestic theme treating of marital unhappiness and eventual reconciliation through the employment of the "little child shall lead them."

Production Highlights—Good atmosphere of North country. Scene when the father discovers child dancing in cabaret. The reconciliation.

Exploitation Angles—Wherever Dustin Farnum is popular this picture will be liked. It offers nothing new and any exploitation angle detailing the plot should be carefully avoided. Play up that it is a domestic story of the far off places and Broadway. Ask your patrons where they would prefer to live, near Broadway or under the open sky of the North.

Drawing Power—Will draw fairly well in neighborhood houses. Plot too antiquated for a run longer than a day.

"My Wild Irish Rose"

(Vitagraph—Seven Reels)

(Reviewed by Charles Larkin)

NO picture has ever been placed in celluloid form which is more true of the atmosphere of the Emerald Isle. One can almost smell "the ould sod" and the peat bogs. Scenically "My Wild Irish Rose," is a thing of a beauty.

The production is notable for several things. First of all it has a good story, one which holds the interest at all times. Second, it has a splendid cast, the members of which give some fine character portrayals. Third, it introduces to us Richard (Mickey) Daniels, described as "the freckeledest faced boy in the world." We predict for him a brilliant future in screendom if he is given more roles like that of Barry in "My Wild Irish Rose." Fourth, this picture lends itself admirably to fine presentation, it has been produced undoubtedly with the musical accompaniment possibilities in view. Chauncey Olcott's famous song can be used to advantage, there being one spot where a vocal soloist can be introduced furnishing a distinct novelty. Wonderful prologues can also be worked out. Fifth it is a good, clean picture, especially suitable for the entertainment of children and there is a real demand for this class of film just now.

Pat O'Malley is cast as Conn, the Shaughraun, and Edward Cecil is Robert Ffolliott. With names like that we leave it to the reader whether they do work their parts. Pauline Starke is attractive as Moya, the sweetheart of Conn, but she is not given much opportunity to display her real ability. Helen Howard as Arte O'Neale, the sweetheart of Ffolliott; Frank Clark as Father Dolan; James Farley as Corry Kinchella and Henry Hebert ae Captain Molineaux are all good.

"My Wild Irish Rose" abounds in dramatic situations. There are so many of them that space will not permit of their enumeration. The arrest of the hero, his trial, banishment to Australia, his escape from the prison ship, his return, discovery, capture and second escape from jail, a stirring battle atop a cliff, these are but a few of them.

David Smith deserves praise for the admirable manner in which he has directed the picture, while C. Graham Baker and Harry Dittmar have given the story a smooth running continuity. It's all very fine and should go over big if properly exploited. There's one thing, however, that stands out and which your patrons will talk about—that is that checker board faced youngster, "Mickey" Daniels. If you book this one play up this lad. He's a find.

The Cast

Conn, the Shaughraun ..... Pat O'Malley
Arte O'Neale ..... Helen Howard
Claire Ffolliott ..... Maude Emery
Moya ..... Pauline Starke
Robert Folliott ..... Edward Cecil
Captain Molineaux ..... Henry Hebert
Corry Kinchella ..... James Farley
Harvey Duff ..... Bobbie Mack
Father Doland ..... Frank Clark
Barry ..... Richard Daniels

Adapted from Dion Boucicault's play "The Shaughraun." Scenario by C. Graham Baker and Harry Dittmar. Directed by David Smith.

The Story—Deals with the adventures of Irish patriot who is "railroaded" to an Australian prison camp for alleged disloyal utterances against the crown. The "railroading" is arranged by the villain and an accomplice, known as "an informer," the former coveting the hero's rich estate and his pretty sweetheart. The hero, however, with the aid of his pal, Conn, who has shipped as a sailor aboard the prison ship, escapes from the vessel and makes his way back to Ireland.

Classification—Delightful tale of old Ireland with the cause of the Emerald Isle as its theme. The continued publicity given the Irish Free State in the daily press should be a great aid to putting this one over. This is a distinctly high class production in every way.

Production Highlights — The exceptionally realistic Irish atmosphere. The attractive scenic backgrounds. The fine cast, especially "Mickey" the freckled-faced "find." The thrilling escapes from ship and jail. The fights on the cliff. The excellent sub-titles, many of them being fine bits of Irish dialect. The photography and direction.

Exploitation Angles—Limitless. We would advise, however, against tie ups with Irish societies on this one as that will stamp the picture as pure propaganda. This will work harm to the pulling power of the production. The tie up on the title which is a famous song and which has been sung by McCormack for the Victor Phonograph company should be a winner. You can put over any number of window display on Irish goods. Dress a man up in Irish costume and let him lead a small pig through the streets. Turn your lobby into an Irish village. Go to it! Clean up! Now, next fall, next winter and next St. Patrick's Day—Oh, Boy!

"Sonny"

(Inspiration-First National—Six Reels)

(Reviewed by Laurence Reid)

THIS is not another "Tolable David." But it is so close to it in its power to tug at the emotions that there is no denying it will leave a definite appeal everywhere. Richard Barthelmess sees to that emphatically. This star is placed at a disadvantage since his "Tol'ble David," because everyone expects to find him in another picture as good. Consequently, comparisons are made. "Sonny," however, so far eclipses "The Seventh Day" that they should not be mentioned in the same breath.

The star enacts a dual role and this portrayal is about the only faulty touch in the story. In the first place it only happens on the screen that two people can resemble each other so strongly that their immediate relatives are unable to tell them apart. Therefore, when the rough and ready soldier returns from the war, assuming the identity of his dead buddy so as to take his place in a blind mother's heart, you can guess that much license has been taken over the marked resemblance. The star is finely directed by Henry King, who has also squeezed all the heart interest, the incident, the sentiment and pathos and romance from the plot. There is a dash of spiritism added for good measure which has to do with the ghost of the dead youth returning to set things straight and seeing to it that nothing occurs to mar the happiness of his relatives. If one can excuse the gullibility of these screen people who accept these strange resemblances even though the intruder has a different style of speech and other characteristics, then one can accept it as all truthful. The youth finally informs the old lady of his identity. And she replies, "I knew it all the time."

The picture is well balanced with its heart touches. The impressionable spectators are going to smile and become tearful alternately. The ghostly touch is well han-

dled. There is a counterplot which is more or less dragged in by the heels. It shows an old skinflint determined to marry his daughter to the colorful buddy. Barthelmess plays his role with fine sincerity, differentiating the roles in skillful manner. Margaret Seddons act the blind woman with true feeling.

The Cast

Sonny (Charles Crosby) / Joe Peters ..... Richard Barthelmess
Mrs. Crosby ..... Margaret Seddon
Florence Crosby ..... Pauline Garon
Madge Craig ..... Lucy Fox
Harper Craig ..... Herbert Grimwood
Alicia ..... Patterson Dial
Summers ..... Fred Nicholls
James ..... James Terbell
Crosby twins ..... Margaret Elizabeth Falconer / Virginia Magee

By George V. Hobart. Directed by Henry King. Produced by Inspiration Pictures, Inc. Distributed by First National.

The Story—Treats of two young soldiers who resemble one another. When one is killed in battle, the other assumes his identity and returns home so that the dead boy's mother will be spared the sorrow. However, the mother is told about the deception and accepts in kindly spirit. The youth falls in love with his comrade's sister.

Classification—Heart interest story filled with self-sacrifices and pathos.

Production Highlights—Story interest. Barthelmess' acting. Scene when he returns home to fill dead buddy's place in blind mother's heart. Good direction. Heart interest touches.

Exploitation Angles—Barthelmess is without a doubt the leading young actor in the country. His popularity will win a crowd every time. So feature his name and state emphatically that it is a powerfully entertaining picture. A prologue featuring a group of buddies singing songs would be effective.

Drawing Power—Will go big in every community. Star well known and will draw. Picture big enough for week run.

"The Men of Zanzibar"

(Fox—Five Reels)

(Reviewed by Laurence Reid)

THIS adaptation of a story by Richard Harding Davis comes to the screen as an entertaining mystery drama which releases a fair degree of suspense, plenty of atmosphere and an adequate amount of action. The scenarist and director have arranged the script so that the deouement is not reached until the conclusion. Consequently the spectator has a busy time trying to guess the solution. The locale is the East Coast of Africa and the theme revolves around the identity of a Boston bank embezzler who is supposed to be hiding in Zanzibar.

The plot is easy to follow even though you are unable to penetrate the mystery until such time as the director is ready to disclose it. The author has resorted to coincidence if one accepts the adaptation as faithful. This is noticeable in the way all the principal characters are involved in the theft. However, the plot covers up its tracks and is quite exciting. One flaw it has in its comedy angle, and Harry Clark has overshot the mark in his portrayal of an American consul. It is hard to believe that such a dignitary would lose his sense of balance so easily. The hero is played by William Russell, who enacts his part in a spirited manner. He arrives in Zanzibar wearing a beard. Comes another guest to the hotel also registering an hirsute adornment. When he shaves, both men are suspected. There is also a third party and a woman, the secretary of the consul involved in the mystery.

Of course it is discernible that both men who wear the beards are hot on each other's trail. It is also easy to understand that Russell is vindicated. However, you are so busy in following the plot complications that you have no time to anticipate how it will end. The action introduces some stirring incident and the backgrounds are appropriate. Since mystery stories get over with almost everyone, there is no reason why you shouldn't find this picture pleasing entertainment for your audience.

The Cast

Hugh Hemingway ..... William Russell
George Sheyer ..... Claude Peyton
Wilbur Harris ..... Harvey Clark
Fearing ..... Arthur Morrison
Sir George Firth ..... Michael Dark
Lady Firth ..... Lisle Leslie
Polly Adair ..... Ruth Renick

By Richard Harding Davis. Scenario by Edward J. LeSaint. Directed by Rowland V. Lee. Photographed by David Able. Produced by Fox.

The Story—Treats of the mystery developed from a Boston bank cashier who absconded with funds. Is traced to Zanzibar. Another man, the hero, is suspected of the crime. And the plot involves several characters.

Classification—Mystery melodrama, adapted from story by famous author. Plenty of action and adventure.

Production Highlights—The well sustained note of mystery which keeps one guessing throughout. The appropriate backgrounds. The work of a good cast.

Exploitation Angles—Here you have a famous author to exploit. Almost every reader of fiction is acquainted with the name of Richard Harding Davis. So play it up. Mention that mystery stories are always popular with picture audiences.

Drawing Power—Good for neighborhood houses and transient trade.

"Mrs. Dane's Confession"

Wid Gunning—5000 Feet

(Reviewed by Eugene Carlton)

IT takes no second guess to reveal that "Mrs. Dane's Confession" involves a domestic problem. But, at that, it is an interesting story told in such a manner as to capture the most hardened movie fan. The mystery element, the plight of a woman who has been driven by a scoundrel to committing a crime, a faithful husband—all combine to make a production that should attract an audience that is 90 per cent women, not counting the husbands who pass out the shekels at the box office.

As might be erroneously supposed, the "confession" phase of the production does involve the usual violation of the moral code, but that of committing murder—murder by a grief stricken woman of a man who slew her father, scoffed at her and admitted that he married her for money only. All this happened after the woman had married a true lover and believed her former husband, who has deserted her, dead.

Of course, no judge would allow a woman to be convicted under such circumstances, but before she happily is restored to her faithful husband again, there are many incidents which create action among the "handkerchief brigade" and play heavily upon the sentiment of the stronger species of fans. "Murder mystery" hardly would classify the picture. It is much above the average production of that type. The cast, although small, is well balanced and the work of Lucy Doraine deserves commendation.

The Cast

Mrs. Dane ..... Lucy Doraine
William Farleigh ..... Alphonse Fryland
John Robey ..... Otto Tressler
Harry Dane ..... Harry de Loon
Jimmy Fox ..... Kurt Lessen

Produced by Sascha Productions. Directed by Michael Kertesz.

The Story—Unscrupulous young man plots to marry girl for fortune. Father, opposed to marriage, is murdered. The marriage takes place, soon after which the husband spends all his wife's money and deserts her, saying he will commit suicide. The widow then weds a former admirer, a true lover, but the first husband returns and demands money. She meets him and learns he killed her father. Husband No. 2 enters the scene and casts aside his wife, who shoots the man who betrayed her. After all is cleared away, she happily returns to her second husband.

Classification—A domestic tragedy drama containing mystery and suspense that carries a strong appeal and contains an abundance of human interest.

Production Highlights—Scene where husband No. 2 enters the room and finds wife with husband No. 1; the murder and the reconciliation of the wife with faithful husband No. 2.

Exploitation Angles—A special women's matinee, well advertised, or catch lines in newspaper copy, "Did you hear what they're all saying about Mrs. Dane?" "When is sinning pardonable?" should aid in bringing them out.

Drawing Power—Strictly a picture for the downtown house, not necessarily the first runs, but a theatre in the shopping districts easily accessible for women. Should be liberally advertised in store windows if possible.

"THEY LIKE 'EM ROUGH"

(Metro—Six Reels)

Reviewed by Lillian Gale

IF this Metro offering is an example of how to cash in on a comedy title, by substantiating it with live comedy, "They Like 'Em Rough" wins. Granting that it is a bit rough and tumble, it is refreshingly divorced from the "slap-stick" variety and stands to prove that laughable situations are as possible surrounded by beautiful exteriors, developed to a fine point, as the embarrassing situations long identified with parlor and bedroom farce.

While there is scarcely a serious moment, one is not looking for a sermon if attracted by the main title, although there is a moral for head-strong, disagreeable and spoiled young ladies who believe hearts of men were meant for playthings.

Miss Dana gives a consistently good performance, most delightful in her comedy moments and such a satisfactory production proves that even with an able director and clever star, a good cast is worth the money and effort.

This picture is unique in that it tells a very interesting, if light story, takes firm grip with the beginning and holds on to the end. Miss Dana first appears as a very young girl, and thoroughly acquaints her audience with the disposition of a spoiled and over indulged child. Then following a time lapse of seven years, we find her grown up, her long curls disappeared with her teens, and a thoroughly modern, bobbed haired debutante instead, but with disposition unchanged.

But in the end she is willing to forego all so-called attractions of the past, such as breaking men's hearts, leaving them at the altar, etc., recognizing in her sweetheart of years before, a regular he-man, under his rough lumberjack apparel and heavy beard. This picture will appeal to a mixed audience and ought to gratify anyone seeking screen entertainment as diversion.

Cast

Katherine ..... Viola Dana
Richard Wells, Jr. ..... William E. Lawrence
Richard Wells, Sr. ..... Hardee Kirkland
Mrs. Wells ..... Myrtle Richel
Waddie ..... Colin Kenny
Grogan ..... Steve Murphy
Kelly ..... Walter Rodger
La Grande ..... Burton Law
Pete ..... W. Bradley Ward
Dr. Curtis ..... Knute Erickson
Mrs. Curtis ..... Elsa Lorime

By Rex Taylor. Directed by Harry Beaumont. Photographed by John Arnold.

The Story—Katherine Trowbridge, a living example of "spare the rod and spoil the child" begins early in life to make her importance felt by the opposite sex who seek her favor. He admirer, since early kindergarten days, is sent away to school, and later interests himself in his father's lumber lands, far removed from the society in which he was brought up. While h

has only heard from Katherine seven times, ad interim, his love has not grown cold, so it is with some shock he receives word from his mother regarding her approaching marriage. Determined to stop it, if he can, he arrives just in time to fall prey to one of Katherine's temperamental decisions, which leaves a groom waiting at the altar, and society shocked. Katherine arrived at her decision not to marry "Waddy," at the same time that she made up her mind to marry the first man she met who would have her. It happened to be Richard Wells, the old sweetheart, but Katherine didn't know that, nor would she have believed such a gentle little boy could have developed into a cave man of the most exaggerated type. How she finds this out, deposited in his cabin in the timber lands, following incidents which bring her to a knowledge of her unselfish devotion for him, is the story which before it comes to a happy ending involves realistic fights, thrilling adventure and novel love interest, saturated in comedy.

Classification—Hardly rural comedy, yet the greater part of the picture takes place in the heart of timber-lands, while the principal characters are astray from society atmosphere.

Production Highlights—Scenes laid in the lumber camps, the interrupted wedding, fight scenes and Miss Dana's acting leading up to climax.

Exploitation Angles—It will do well to mention Harry Beaudine, who directed the picture and has turned out several worthy examples heretofore. Play up the name of the star, mention a superior cast and guarantee some of the most pleasing photography yet offered.

Drawing Power—The star has a following. Base your campaign on that and describe Miss Dana in a new departure as being a most entertaining comedienne. You can point out that this gets away from ordinary farce, is a sort of out-of-doors frolic and is cleverly devised to recommend good humor.

"Sherlock Brown"

Metro—Six Reels

(Reviewed by Lillian Gale)

HERE'S a crackerjack. If you are looking for inoffensive, clean but thoroughly laughable farce, don't miss this, one of the best pictures of its kind ever offered. Yes, it is a detective story, but not one which shrouds the plot in mystery. You know what is going to happen, but wait in expectant suspense for the fun to break.

This is the kind of picture that would not have a chance if carelessly slapped together. It is the smoothness of continuity, and skillful editing that has brought the humor to the surface, with clever sub-titles photographed on some of the best art titles ever.

Bert Lytell gives the usual finished performance, and even goes himself one better in the role of the "boob clerk" who wants to be a detective and thinks he is. Regardless of the fact that the success of this picture hinges upon comedy situations, it has required an A-1 cast, since one unconvincing player could have smashed the serious characterizations the entire ensemble have delivered. Needless to say, that a picture worthy of such favorable comment has been expertly directed, and while the story did not call for any novel photographic effects, competent photographers have been right on the job.

The Cast

William Brown ..... Bert Lytell
Barbara Musgrave ..... Ora Carew
Hilda ..... Sylvia Breamer
J. J. Wallace ..... Dewitt Jennings
Frank Morton ..... Theodore Von Eltz
Chief Bard ..... Wilton Taylor
General Bostwick ..... Hardee Kirkland
Henry Stark ..... George Barnum
Kato ..... George Kuwa

By Bayard Veiller. Adapted by Lenore Coffee. Photographed by Arthur Martinelli. Produced by Metro.

The Story—Begins with showing a dozen men in an important conference in Washington. One closes the meeting by divulging the fact that an explosive has been discovered which will place America in a position to enforce peace at any time clouds of war may threaten. It appears, however, that the man who invented the way in which to use the explosive died, leaving only one copy of the formula, entrusted to an American officer due to arrive at the conference any moment. One of the men, supposedly very rich from war gains, rises and announces he must leave for New York on the midnight train. When the lieutenant is found, a few moments later, the envelope containing the formula is missing, his life in the balance, having been severely injured. Then, William Brown, a clerk who wishes he were a detective, receives a badge from a detective bureau in Ohio for which he has sent $25. He decides his training is ended, and resolves to get into action. Just at that time he is passing the home of the rich man and sees a book come through a window following a shattered glass. He steps in to return the book, and there is a case, one that through his inexperience and laughable mistakes he hounds to the end, wins the reward offered and the hand of a girl won by his daring bravery and unassuming manner.

Classification—Satirical comedy-melodrama. Burlesqued detective story, locale New York and Washington, laughable farce played in serious manner.

Production Highlights—Laughable situations come thick and fast. Mr. Lytell's ease in the role of an amateur detective, the predicaments he gets in and how he gets out can be described as "highlights."

Exploitation Angles—Play up the main title "Sherlock Brown," getting attention from the "Sherlock" identity, indicating a detective story and describe Bert Lytell as a would-be Sherlock Holmes, whose name is Brown. Go the limit in recommending Mr. Lytell at his best.

Drawing Power—In addition to the star, there is a well-known cast of players to mention, but offered as unadulterated comedy, devised to entertain and make people laugh is what you may depend upon as being able to deliver.

"Don't Blame Your Children"

(Wid Gunning—5000 Feet)

(Reviewed by Eugene Carlton)

WRONG again. It's not one of those highly touted moral plays where the seventh daughter of the seventh son is caught smoking a cigarette in the attic. There is a pillar of a church who plays an important part in the cast, but he's a "hard boiled" customer and makes no pretense of being a member of the Pleasant Valley Sewing Circle or the Anti-Grape Juice League. It's a good story, well acted and well directed; one that will please an audience. There's just one weak spot. Any close observer will ask the same question. Where is the connection between the title and the story? There are many channels through which the two could be linked, but in view of the fact that the children in no way duplicated the shortcomings of the stern but somewhat unscrupulous father, another title could advantageously be linked with the production.

But that has nothing to do with the fact the picture rightfully should be classed among good drawing cards. For exploitation purposes the title no doubt aids it greatly. A father learns a great lesson and his daughter marries the man she loves. Nothing astonishing about these facts, but the inevitable husband of the daughter happens to be a captain of one of the father's ships, a ship that the father knows is a near wreck, and to make things more interesting a younger son stows himself away on board the ship. There's a rival lover, one who holds damaging knowledge against the father, but he doesn't get very far, as the ones who are feared to have perished at sea return just in time to effect an appreciable climax.

The Cast

Edward Ross ..... Alec Fraser
James Danvers ..... Norman McKinnell
Joan Danvers ..... Malvina Longfellow
Mrs. Danvers ..... Frances Ivor
The younger daughter ..... Mollie Adair
Jimmy, the son ..... John Reid

Produced and directed by George Ridgewell. Photography by Walter Blakely and A. H. Moses, Jr.

The Story—Daughter of ship owner, who is pillar in church, is engaged to captain on father's ship. Father rules family with stern hand. Ship needs repairs badly, but father forces captain to make voyage. Rival for daughter's hand, knowing inside dealings of father, gains his consent to marry daughter, but is rejected. Daughter tells father she has married the captain. A note, saying younger son had stowed himself on board ship, is found. Father is prostrate, but young son and captain happily return to those that love them and tell of terrible experience.

Classification—Melodramatic drama involving love story and carrying a good sound moral.

Production Highlights—The timely and unexpected return of young son and daughter's husband; the tense moments during the absence of them; exterior scenes of lawn party and entertainment.

Exploitation Angles—Make a special appeal to parents through advertising space, using the form of an open letter, or something similar. Offer special parents' and children's matinees.

Drawing Power—Will draw well in the first run houses or the more select neighborhood or small town theatres, but is a bad bet for a house catering to patrons who like the "thriller" type with "mile-a-minute" action.

"The Glory of Clementina"

(R-C Pictures—5700 Feet)

(Reviewed by Lillian Gale)

AN entertaining, well directed picture, delivered by a competent cast of worth while players. There is a story. It is well told. The kind of support to which Pauline Frederick is entitled has been employed, resulting in evidence of substantial investment and turning out a production of distinction. Adaptation of a widely read story has been adequately moulded into the kind of screen material needed to encourage picture followers. It should be added, also, that the photography is excellent in places, above the average throughout.

There is a light drama regarding a maiden lady by the name of Clementina, who, when robbed of romance in her early youth, has devoted her life to perfecting the art of painting portraits. Her success has not compensated for her loneliness, and gradually she has withdrawn from social diversion, surrounding herself with the shell of terse manner and blunt speech. Those who know her well love her for the fineness of character recognized as concealed beneath the assumed personality.

Young folk with whom she is in close contact awake her interest in romance in time to recognize that her feminine affections are only lying dormant. The best that could happen finally comes her way through her devotion to a motherless child, daughter of the lost sweetheart of her youth. Then an old friend, whose portrait she is employed to paint, prompts her desire to appear again in becoming clothes and take general interest



in life, resulting in union of two lonely beings to the good of all concerned.

The Cast

Clementina Wing	Pauline Frederick
Quixtus	Edward Martindel
Huckaby	George Cowl
Billiter	Lincoln Plummer
Tommy Burgrave	Edward Hearn
Etta Concannon	Jean Calhoun
Vandemeer	Wilson Hummel
Lena Fontaine	Louise Dresser
Little Sheila	Helen Stone
Sheila's maid	Lydia Yeamans Titus
Lady Louisa Malling	Truly Shattuck

By William J. Locke. Adapted by E. Richard Schayer. Directed by Emile Chautard, Produced by R-C Pictures.

The Story—Clementina Wing, successful artist, painted portraits of wealthy patrons, among them a girl whose father had bargained for her marriage. A young landscape painter and friend of Clementina's discovered the model as one he would have for a wife. Next subject for Clementina's brush was an old friend Uncle of aforesaid young man, a widower five years. During the assignment, Clementina suffers a decline in health and goes to the seaside, Tommy accompanying her. Fate brings the girl of his dreams into the scene and old acquaintances of Clementina's. They make her feel her unattractiveness and when matters have developed into a state where her old friend is about to be "vamped" by the woman who was responsible for Clementina's unhappiness, she decides to save him by making herself more attractive than the woman. And it results in "The Glory of Clementina," with years of regret in the discard and happiness in the offing.

Classification—Society drama. Involves successful feminine artist, a rich man, romance of a young couple and final recognition of affection between the more mature couple.

Production Highlights—Whenever Miss Frederick is called upon to dominate a scene, her delivery may be called a highlight, so splendid is her interpretation of a difficult role. A scene in the drawing room of a rich man, about to be tricked into an engagement to an unworthy woman, when interrupted by Clementina appearing in the glory for which she was noted in her youth.

Exploitation Angles—Offer Pauline Frederick in a role where her ability to act offsets any artificial attraction, since up until the last she appears as careless, aging and unattractive. Recommend, however, that in the end Miss Frederick appears in gowns most becoming her style and beauty. The director is one of prominence and the cast worthy of exploiting.

Drawing Power—Will please thoroughly where Pauline Frederick is a favorite as an actress who is not obliged to depend upon beautiful clothes to command her audience. A little above the ordinary class of people. Will find welcome among readers and those interested in artistic endeavors.

Reviews of coming pictures will be found in

The News

FIRST

Constructive and Fair to Producer and Exhibitor

"Toonerville Blues"

(Educational—Two Reels)

THAT comedy can be accentuated by subtitles is plainly illustrated in the two reel "Toonerville," which tells a little story of human interest, along with laughable situations.

The town bad man tries to secure control of property used as a ball park. He fails, and during the ball game, one of the funniest incidents in the footage, the hero discovers oil by rescuing the ball, which was batted into the field, but landed in a puddle.

This is one that burlesques natural situations with considerable finesse and will hold its own as the comedy offering on any program.

—*LILLIAN GALE.*

Standard Revue

(R-C Pictures—One Reel)

A NEW departure in showing stage and screen stars in their homes, at work, or enacting some novelty for the purpose of offering the public a glimpse of famous personages that they are not privileged to see otherwise.

This reel begins with showing one of New York's new and most novel theatre, equipped with a rising and leveling platform so that the audience may see as well as hear the musicians.

Follow views of different stars which give one an idea of their individual personalities. Very entertaining.—*LILLIAN GALE.*

"Such Is Life in Monte Carlo"

(R-C Pictures—One Reel)

ONE of a series known as Hy Mayer's Travelaughs. Laughs while you travel over interesting places via camera route, is the idea. And it works out entertainingly. This one includes many interesting views of places near and about Monte Carlo, as well as the Casino itself and something of the "going on" of which everybody is informed. It has a trick finish that is unique and is very good material for any program. It might fit especially well with a picture with a French locale.

—*LILLIAN GALE.*

"A False Alarm"

(Hammons-Educational—Two Reels)

COMEDY built on old theme of newly rich man desiring to step into society by marrying his daughter to member of foreign royalty. Daughter, in love with fireman, stages false alarm fire in order to bring sweetheart to her rescue. All ends well, when it is discovered Baron only a make believe. Full of action, supported by the clever children dog, monkey and cat which always play important parts in Campbell comedies. Will appeal to children, especially. Funny enough for grown ups.

—*LILLIAN GALE.*

"Torchy Steps Out"

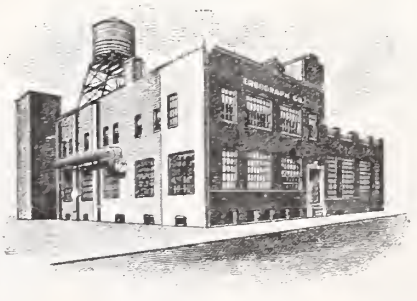
(Burr-Educational—Two Reels)

THIS is one of the Torchys that is equipped with action in place of the low comedy, while it has both, but there is greater comedy element than some of the Torchy series forerunners.

Torchy is requested by his boss in the office to break in a pair of shoes. Torchy goes for a walk and gets stuck in cement. He goes to a shoe store and works as a clerk long enough to earn duplicate pair. But on way back gets into comical predicament by hiding in moving van in which are stored all the requisites of home, including a parrot. Several good types employed to accentuate comedy situations.

—*LILLIAN GALE.*

LUDWIG G.B. ERB,
PRESIDENT



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NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - - - TECHNICAL EDITOR

Precautions Necessary to Safeguard Against Fire Hazards

Average Cost $11,000; Owner Suffers Loss Though Covered by Insurance

THE following description is taken from a report issued by the National Fire Protection Association on the Rialto Theatre fire, New Haven, Conn.

"The building was an old wooden structure, formerly a church, but in recent years taken over as a moving picture theatre. There had been no change in the construction of the building when occupied for this purpose. It consisted of a basement and one high story, 60 ft. x 100 ft., with joisted floor and roof, supported by heavy wood trusses. The balcony was of frame construction supported by wooden posts. The building formed one single fire area, as the stage was not cut off, even by an asbestos curtain. The heating boiler was in the low basement directly under the open joist orchestra floor and not cut off. Window openings were protected on one side only. The tin-clad shutters on these windows failed under the intense heat of the fire. The building was unsprinklered and the only inside protection was a few chemical extinguishers. It is believed that one of these used by a stage hand at the first sign of fire failed to operate.

"The above combination was certainly sufficient in itself to cause trouble, but the last straw came on the evening of Sunday, November 27, 1921. To provide atmosphere for an oriental production, the stage was draped with flimsy inflammable gauze and burning incense provided. The theatre was packed to the doors and several hundred persons were waiting outside in the lobby for a second performance. At a few minutes past seven the incense and draperies came in contact and in an incredibly short time the flames had gained rapid headway, spreading out over the heads of the audience. Panic and a jam at the exits ensued. There were exits on three sides of the building. Everyone, however, rushed to the rear. One of the balcony fire escapes passed a window on the first floor and when flames broke out of this window no one could pass down. Two people were found dead on a fire escape and two more died before they reached the hospital. Three died later from burns and injuries inflicted by the mob. Hundreds of others received burns and bruises.



A view of the ruins of the Rialto theatre, New Haven, Conn., after the disastrous fire

"The building was completely destroyed in about two hours. The fire spread to a three-story brick building adjoining. This was also badly gutted, but a fire wall prevented further spreading of the fire.

Conclusions.

"This fire is a striking example of criminal negligence. That such a firetrap should be permitted is a discredit to the city of New Haven. It is remarkable that there was not greater loss of life. That a fire will occur under such conditions of construction and protection is almost inevitable. As usual, city officials are investigating the matter and inspecting conditions in other local theatres as to provisions made for safeguarding and preventing fires. It is always so—after the fire."

When conditions such as are described above are permitted by theatre owners and city authorities it is not surprising that such terrible disasters occur. When a motion picture theatre burns the owner is bound to face loss and inconvenience, even if amply covered by insurance. His is also a grave moral and legal responsibility for the safety of his patrons against fire and panic.

That the fire loss in theatres is substantial is illustrated by statistics recently published on theatre fires for the year 1919. The total for the year was $1,331,616, and there is no doubt that a large part of this loss was due to partial or complete destruction of moving picture theatres. It is also safe to assume that the majority of these fires were due to carelessness. The fire hazards of motion picture theatres have been thoroughly investigated and are well recognized. Compliance with the rules and safeguards established by state and city authorities and fire protection and insurance organizations will make for reasonable safety against fire.

An examination of fifty fires in motion picture theatres which have occurred during the past five years gives the following data: Twenty were due to inflammable film, twelve were due to smoking, nine were of incendiary origin, four were due to the heating system, three involved electric wiring and two were due to rubbish. This is probably an average distribution of fire causes, although the number due to incendiarism may be unduly high. Fires due to exposure, or, in other words, fires originating in neighboring premises, were not included. It is interesting to note that the average loss incurred in these fires amounted to $11,000, a high figure. With the exception of the incendiary fires all of these were probably preventable.

Inflammable Film.

The most important source of trouble is obviously the film. Careless projectionists, substandard projectors or poorly constructed projection rooms are a constant menace to the motion picture theatre. Much depends on the projectionist. The question is not merely one of skill but of higher qualities of character. Smoking in the projection room at all—to say nothing

(*Continued on following page*)



The Central theatre, Newark, N. J., which has recently been completed and is considered one of the finest examples of neighborhood theatres. The Auditorium has a seating capacity of 1,500 *and is known as the Stadium Type. The house is richly decorated in blue and gold and has a large dome with indirect lighting*

(*Continued from preceding page*)

of extremes of foolhardiness, like he who turns the crank of the machine with one hand, rewinds a film with the other, and cheerfully puffs a cigarette meanwhile—is an offence the gravity of which is increased in proportion to the skill and intelligence of the projectionist. However rigid requirements may be in regard to the proper protection of the machine and its equipment, many accidents resulting in fires and panics may occur if competent projectionists are not employed. The patrons of the theatre know little or nothing of the dangers that are involved and must rely on the competence and good judgment of the projectionist for their safety. A projectionist should have a knowledge of electricity sufficient not only to enable him to operate his machine intelligently, but also to make necessary repairs in case of emergency.

Much could be said about the various types of projecting equipment. Only approved machines bearing the label of the Underwriters' Laboratories should be used. The standard requirements for professional machines for use only in fireproof booths are given in the National Electrical Code recommended by the National Fire Protection Association.

These requirements read as follows:

1. Arc Lamps.—Arc lamps must be constructed entirely of metal of a thickness not less than No. 24 U. S. Sheet Metal gage, except where use of approved insulating material is necessary, and incandescent lamps must be suitably enclosed. Outlets for motion picture projectors must be wired with wire not smaller than No. 4 B. & S. gage.

2. Rheostats. — Rheostats, transforming devices or any substitute therefor, must be of types expressly designed and approved for the purpose. Their installation and location must be subject to approval as parts of the moving picture machines.

3. Top and Bottom Reels.—Must be enclosed in steel boxes or magazines, each with an opening of approved construction at bottom or top, so arranged as not to permit entrance of flame to magazine. No solder is to be used in the construction of these magazines. The front side of each magazine must consist of a door swinging horizontally, and be provided with a substantial latch.

4. Automatic Shutter.—Must be provided and must be so constructed as to shield the film from the beam of light whenever the film is not running at operating speed. Shutter must be permanently attached to the gate frame.

5. Extra Films.—Must be kept in individual metal boxes equipped with tight-fitting covers.

6. Machine Operation.—Must be of an approved type. If driven by a motor, must be of a type expressly designed and approved for such operation, and when so approved, motor driven machines, when in charge of a skilled projectionist, may be authorized under special permission in writing given in advance.

(*Continued on page* 3174)

From Sunrise to "Lights Out"



COOK THEATRE
OKMULGEE, OKLA.
SMITH, REA, LOVITT & SENTER, Architects
Cream glazed Terra Cotta

EVERY day in the year, from sunrise to "lights out," the handsome front of the Cook Theatre is on the job—a permanent, never-ceasing advertisement. To every passer-by—resident or transient—it delivers its message: "In a theatre as good-looking as this you can be sure of high class entertainment. Come in."

Cream glazed Terra Cotta is the material that gives this theatre its distinctive appearance—gives it an exterior that is a profitable advertisement. The whole expanse of the street front, including the decorative detail which adds so much to the charm and beauty of this building, is carried out in this facile facing material.

And in the lobby is found pleasing ornamentation in polychrome Terra Cotta—artistic color touches which add much to the beauty of the entrance. Unlimited in color as well as form, Terra Cotta finds one of its most effective uses in the theatre lobby.

Terra Cotta is uniquely adapted to motion picture theatres. In no other facing material can equal artistic effects and ornamentation be realized at such moderate cost. And its upkeep expense is practically negligible. Whenever your theatre front becomes soiled, it can be easily washed down with soap and water to look like new. In addition Terra Cotta is fire-resistant to the utmost, and weatherproof.

If you are planning a new theatre building write and tell us about it. We can furnish you with information which may save you time and money when you decide to build. Address **National Terra Cotta Society,** 19 West 44th Street, New York, N. Y.

TERRA COTTA

Permanent *Beautiful* *Profitable*

Tisdale Industrial Film Corp. Opens Branches in Large Cities

There is no branch of the industry which is kourishing more strongly and gathering more momentum daily with the rapid improvement of conditions in general than the constant development of "Business Film" according to F. M. Tisdale, President of the Tisdale Industrial Film Corporation of Chicago.

He further states that the industry field has advanced by leaps and bounds and the constant development of the "Business Film" is taxing the resources of this corporation which is claimed to be the largest industrial organization of its kind. This new boon has necessitated the establishment of new branches in many of the important centers.

The newest of these is the Pittsburgh branch opened in the "smoky city." The new offices locatedat 339 Fifth Avenue occupy the entire suite and are fully equipped, giving assurance of the particular brand of service which has made the Tisdale concern the leader in this field. The new branch is under the management of E. J. Baumer, long identified with the organization.

The entire new fleet of camera cars has been placed in operation in this sector. Three new high powered trucks have been fully equipped with the latest model of cameras and also with batteries of Pancroma twin arc lights with miles of cables to insure immediate action any place at any time. This equipment also has special lights, lenses, etc., to meet all thedifficult and exacting suggestions as they may arise. Each camera car is manned by a crew of directors, cameramen and assistants and each man of this division has beenselected only after a long and careful schooling which has qualified him as an expert in his line.

In the past ten years the Tisdale Company hasdeveloped the civic exploitation film to its present state of perfection which makes of it not only the strongest possible instrument for municipal advertising but provides a box office attraction for the exhibitor that has seldom failed to get the money. Representative theatres throughout the country are using Tisdale productions and the largest cities in the land have been filmed and exploited by the Tisdale plan with complete satisfaction. The latter fact is verified by the hundreds of letters received by the company from city officials and theatre managers throughout the country.

Among the leading theatres using the Tisdale service in the newly developed Pittsburgh field are the Olympic, Altoona, Pa., the Lyric, McKeesport, Pa., the Cambria, Johnstown, Pa., the Globe, Washington, Pa., the Jackson, York, Pa., the Liberty, Cumberland, Md., and the Palace, Hagerstown, Md.

Of interest to note, is the production recently filmed of Washington, Pa., which was first run at the Globe Theatre there and later rebooked as the main attraction of the premier of the new Capitol. This is perhaps the first time an industrial film has been accorded such prominence in the leading cities thoroughout the country.

According to Mr. Tisdale, other branches in the key centers will be established as rapidly as efficient organizations can be schooled and the home office at Chicago is working at full speed to this end.

Great Game, Says Kurrle

Robert E. Kurrle, after seven years at the camera, still thinks it is the greatest game in the world. He finds more genuine pleasure in shooting a scene than John D. gets out of a game of golf or Chauncey Depew out of an after-dinner speech.

He owes his adoption into the picture business to Director Edwin Carewe. Kurrle was a racing driver of skill and considerable fame when he met Carewe in San Francisco and piloted him about the surrounding country in search of locations for the picture Carewe was then making. Noticing his keen interest in picture-making, the director told him that he could get him located in a studio if he ever decided to give up the racing game.

Six months later Kurrle wired Carewe, then in New York, that he was on his way East and had cast his lot in favor of motion pictures. He started as assistant cameraman, and in less than a year was promoted to cameraman.

He has been chief of photography for practically every picture Edwin Carewe has made since. Among this number are the Louis B Mayer-First National attractions, "Playings o Destiny," "The Invisible Fear," "Her Mad Ba gain" and "The Question of Honor," starrin Anita Stewart.

Mr. Kurrle is a deep student of his professio and knows both the camera and laborator work thoroughly. He is a member of th American Society of Cinematographers, an like all good cameramen must, he feels tha photography is one great essential to goo picture making.



Robert E. Kurrle, seven years a camera man still thinks its the best game on earth

A New Theatre for Welland, Ontario

Under a picture and vaudeville policy, th Lambert has been opened in Welland, Ontario The house called for an expenditure of $250,00 and seats 1,500.—TAYLOR.

The Motion Picture News Serves the Exhibitor



Entrance and lobby of Central theatre, Newark, N. J. Note the striking design of the display frames and ticket booth. The lobby is 120 ft. long and has plain decorations. The display cases were installed by the Libman Spanjer Corp.

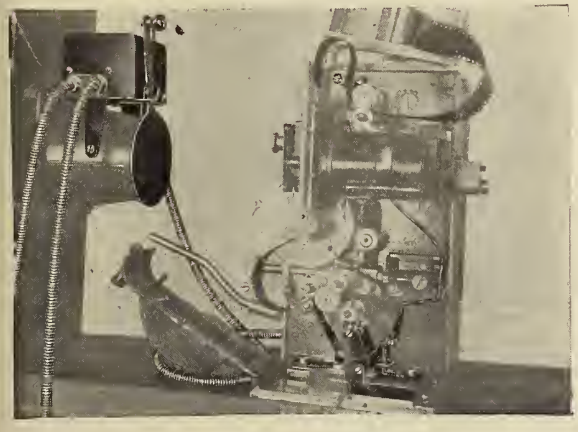
The Flash on the Screen
Odor of Burning Film
Operator Badly Burned

It happened in five seconds

House Crowded
Panic, Rush for Exit
Then the "EXTRA" tells the story

"Protectall"

And It Cannot Happen Again



Above shows "Protectall" in detail, as applied to Simplex.

Equipment for Powers, Motiograph and other principal makes differ only in form of contact attachments.

Easily installed and does not in any way change the machine to which it is applied.



Automatic Dowser intercepts light beam and switch stops motor when contact is made by any of the attachments in the projector.

Upper Loop Attachment makes contact when the loop above the aperture is lost, due to torn out sprocket holes or any other reason that would cause film to stop.

Lower Loop Lever makes contact when loop below aperture is lost, allowing film to stop.

Roller falls and makes contact when film breaks or runs out.

Governor Attachment makes contact when belt breaks, slips or is thrown off. When motor stops or driving mechanism drops below safe speed.

ACT NOW

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Mail at once full particulars and detailed description.

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Address .....

National Anti-Misframe League Forum

Properties of the Component Elements for Projection

Continuation of Motion Picture Projection with Mazda Lamps

by H. H. Madgsick and C. E. Egler, National Lamp Works of G. E. Co.

The Mirrored Reflector

The mirrored-glass spherical reflector, Fig. 10, is placed behind the lamp so that the filament is at the center of curvature. It turns back about 80 to 85 per cent. of the light striking it. The greater part of this light is brought to a focus in the plane of the filament as an inverted and reversed image of the filament. The mirror is moved just sufficiently to one side to permit the image of the filament to dovetail with the segments of the filament itself, as is shown in Fig. 11. With the mirror adjusted in this way, most of the reflected light flux travels to the condenser in directions that permit the condensing lens to refract it with the beam from the filament itself.



Fig. 10 — Mirrored Glass Spherical Reflector for Use with 900-Watt Mazda Lamps. Diameter, 5¼ inches; outside radius of curvature, 3⅜ inches.

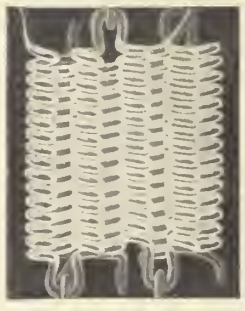


Fig. 11—The Reflected Image of Filament Segments Intermeshed with the Coils.

Two important advantages result: (1) the screen illumination is increased from 65 to 75 per cent, and (2) the source becomes in effect a solid luminous rectangle, and evenness of screen illumination is thereby obtained.

In order that a maximum percentage of the light may be utilized, the plane angle subtended by the mirror should be from 15 to 20 per cent. greater than that subtended by the condenser. The diameter required to intercept this angle is relatively small if the mirror is placed close to the lamp, but the mirror is then subjected to considerable heating from the lamp with consequent danger of rapid deterioration. With mirrors of less curvature and correspondingly increased diameter, not only is the surface farther from the hot lamp, but there is greater area provided for dissipating the radiant heat which it absorbs.

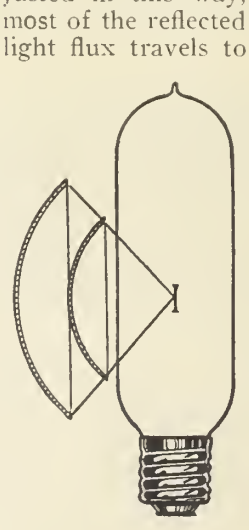


Fig. 12—Mirror Size—To intercept the same amount of light flux the diameter of the mirror must increase proportionately with the radius of curvature.

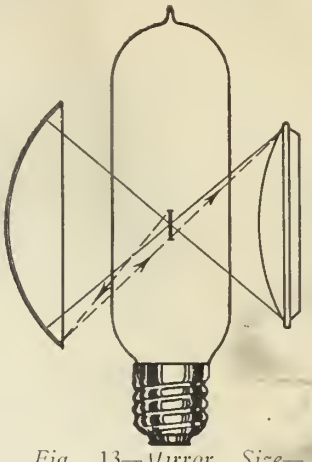


Fig. 13—Mirror Size—The condenser will redirect light from a reflector which intercepts a larger angle of light than does the condenser.

We would be glad to discuss any of the above explanation that is not entirely clear to the readers.—Editor.

Dear Sir:

I see by the N. A. M. L. Forum that the buttons are ready. Here is my quarter and do the button up so it won't get lost as it means so much to me that I don't want to have it go amiss.

The worst evil I have to contend with is that of punch marks and I sincerely wish that something might be done whereby this evil might be done away with.

I have been trying to get the other projectionist to join the League but he doesn't seem interested. A little later on perhaps I shall send in some pictures of our projection room.

Yours for better projection,

W Charles Wade,
40 State St., Canton, N. Y.

Gentlemen:

Attached please find my application for membership in the N. A. M. L.

I wish to express my opinion that I feel that this league is just what is needed and trust that all members remember their pledge.

Attached you will find stamps to cover button, also mail me a supply of labels. Thanking you I am, Sincerely.

H. Pease,
Centennial Theatre,
Lowell, Wis.

Dear Editor:

I have been a member for some time but have never written since I joined. Have just been sitting back and readin the good things that the other boys hav been writing.

I like the looks of the diagram tha Brother Hunter sent in but I should thin it would be a little difficult to drill th holes through. Why not make that ex tension shutter shaft in one solid piece That is the way I did it and it works bette than the shaft that comes on the projecors especially the Powers 6B.

I am sending you a sample of what found at the end of six reels, each reel ha just such work did to it. I think it is dirty shame. Guess that some punc mark kings will never wake up unless th same thing happens to them that did t me a year or so ago. I was fined $5 fo just such a trick. This happened to me b the Southern Enterprise Co. Oh, yes, almost forgot, I want one of the new but tons. You will find the 25c. enclosed Please send it as soon as possible an don't forget to send some labels.

Very truly yours,
C. A. Pritchett, No. 1662,
Majestic Theatre,
Cherokee, Okla.

Dear Editor:

Enclosed find my membership blan also price of N. A. M. L. button. I alway read the News but turn first to the Forum But from some cause or other I didn' understand all I wanted to about th League so I wrote for information.

As for punching holes, making ba patches, misframes, etc., in films, I am no quitting. I always try to put every fil I get into first class condition as I realiz it will be shown again. But some fellow think that they are the last ones to show picture. I sure have received some ba ones that made me wonder who showe it before it came to me.

Not so long ago I got a film from th Pathe Exchange and honest I worked fou hours trying to get all the misframes ou of two reels. There were three or fou for every two feet at the worst and littl better at the best. But I can honestly sa that every film I use leaves in first clas condition minus the misframes and an other bad places.

Some time I will send in my idea of signal for a change over.

Here's hoping that every fellow sees th need of co-operation with the moving pic ture industry and points the league.

Truly,
E. H. McGee,
Palestine Theatre,
Belton, S. C.

Dear Editor:

I have rather neglected to write to you fo quite some time so will now give you a brie description.

We are located in the post gymnasium, building that will nicely seat about 3,000 marines

(Continued on page 3172)

Theatre Chairs by American Seating Co. 14 E. Jackson Blvd. Chicago

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N. A. M. L. FORUM

(*Continued from page* 3170)

the building being approximately 200 feet in length and 115 feet in width.

We are equipped with two Simplex machines, one with regular type lamp house and one with type S lamp house. The machines are equipped with the Behlen Signal which most any good operator would not try to get along without. It certainly solves the problem of warning for perfect change overs. We are now using a Mercury Arc Rectifier to change from A.C. to D.C. but our only trouble is that we cannot light the second lamp before time for change over because when lighting the second lamp, it steals the light from the first. Therefore our change overs are not yet perfect because when first lighting the carbons, they do not give a good light until they are heated up, but anyone in the audience, who knows nothing about operating, never notices the change overs, even though they look bad to the operator, but in the very near future we are going to overcome this defect, and in fact a lot of other defects by installing a motor generator which will give us 120 amperes, D.C. at the arc.

We now have a throw of only 71 feet with 30 amperes D.C. at the arc, but in the very near future we will have a throw of approximately 200 feet with 120 amperes.

Our present screen is 13 feet by 11 feet but will install a larger one as soon as the new booth is finished.

The entire camp is going on a hike the 19th of June to Gettysburg, Pa., and we are taking a motion-picture outfit with us and show pictures every night. On a hike we use a Powers 6A machine. We will have a motor generator to furnish the current.

Another thing I wish to say is that I received my N. A. M. L. labels yesterday and I was glad I had one to put on the feature can. I have always been wanting to obtain all the ways possible to report the condition of films to the Exchange other than by telephone for I sure had a bad mess of films yesterday.

I would like to suggest that some of the inspectors and inspectresses at the various exchanges have an opportunity of joining the N. A. M. L. I also have another suggestion to offer that I think would help the inspectors and inspectresses and that is for every operator to pound out a few misframe slips on a typewriter and tack them in a convenient place in the booth, say between the machines to drop into the reel when a misframe appears, as it seems that a lot of inspectors and inspectresses do not know what an ordinary piece of paper in the reel means.

Here very few misframes are left in the film when sent back to the exchange. In fact, no misframes at all for we run two shows a night a while running the first show we mark the misframes with the little misframe slip and while rewinding the films for the second show we cut out the misframes.

Hoping this letter will be of some interest and benefit to my brother readers, I will close and will write an account of our new booth and equipment when completed.

Very truly yours,
PRIVATE THOMAS H. CRAVEN.
Assistant Projectionist,
Office of Post Chaplain,
Quantico, Va.

Dear Editor:

Please find enclosed stamps for my membership button. Have been keeping up with the League for some time and I think it is doing a lot of good. I do wish the projectionists would quit punching the films. The way I get my signals for change over is to write it down. I take the last title on the end of the film and the last scene. And after the film gets down in the hub I light the other arc and watch for my cue. I think it is the best way and eliminates the punch holes and tape.

Yours for better projection,
D. F. GLANCY, No. 1709,
Colonial Theatre,
Jasper, Ala.

DEAR SIR:

Please rush along a bundle of N. A. M. L. labels. I have been out of these. I will give the Forum a general description of my equipment soon as I have not read anything from Alabama lately in the Forum. Wishing the N. A. M. L. great success,

W. M. HALL, No. 869,
Box 493,
Lanett, Ala.

GENTLEMEN:

Enclosed find my application for membership in the N. A. M. L. and 25c for a membership button. Am sure glad to become a member of the league. I wish you would send me some blanks too as this is a second run theatre and often we get bad film full of punch holes and misframes. I am one projectionist that can say I do not have such a thing as a punch in my booth. I think if more would do the same it would make better films.

Here's for better projection.

Respectfully,
JAMES E. HAGERDON,
Box 134,
Coleridge, Wash.

DEAR EDITOR:

It has been some time since the boys have heard of the M. P. M. O. Union 330 of this city, so will report progress and enclose newly elected officers besides being 8 years old under this charter. President, S. Hobson; Vice Pres., H. Palmer; Financial Secy., W. Kessinger; Treas., H. L. Paisley; Resident Secretary, L. Friedman; Corresponding Secretary, H. L. Woods; Business Agents, H. L. Woods and Wm. McKeever.

Best wishes to the NEWS. I remain,

Very truly yours,
LEON FRIEDMAN, Press Agent,
M. P. M. O. No. 330,
Fort Worth, Texas.

GENTLEMEN:

Am sending you a new member who would like to join our League. Also fifty cents for two new buttons. I think the League is doing good work, because I don't get so much bad film as I used to.

In regards of changing the name I think it would be a good idea as I read about some time ago.

Truly yours,
JOHN KOESTNER, JR., No. 1555,
Garretson Place,
Stapleton, S. I., N. Y.

DEAR EDITOR:

Please find my application for membership. I have been assistant projectionist for the Leesburg Public Schools for one half year and chief projectionist for two years, so you see I'm just getting started.

Will you please send information regarding badges, stickers, slides, etc.? I will want to "tell the world" that I am a member of the league (if I am accepted).

Yours for better projection,
HARRY A. MILNER,
Leesburg, Ohio.

Get a Membership Button

NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

AS a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection-room, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

New members, send in twenty-five cents for membership button

Blank for New League Members

Member's Name.....

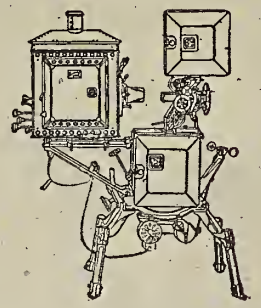
Home Address.....

Theatre.....

Name and Address of Theatre Manager.....

.....

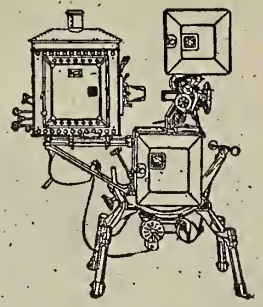
NATIONAL ANTI-MISFRAME LEAGUE
N A M L



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A. F. WILLIAMS

166 W. Adams Street Chicago

Fire Hazards

(*Continued from page* 3166)

7. Machine Enclosure.—Machine must be placed in an enclosure or house made of suitable fireproof material; must be properly lighted and large enough for projectionist to walk freely on either side of or back of machine.

Ventilation for permanent projection rooms must be provided by means of a vent pipe having a cross section of not less than 78 square inches; said pipe leading to the outside of the building or to a special non-combustible vent flue. All parts of vent pipe to be at least one inch from any combustible material or separated therefrom by means of approved non-combustible heat insulating material not less than one-half inch in thickness. A fan capable of exhausting fifty cubic feet of air per minute shall be installed and arranged in such a way that gas and smoke passing through the vent flue shall not come in contact with the motor. The motor must be connected to the emergency service and must not be controlled from the booth.

All openings into this booth must be arranged so as to be entirely closed by doors or shutters constructed of the same or equally good fire-resisting material as the booth itself. Doors or covers must be arranged so as to be held normally closed by spring hinges or equivalent devices.

8. Reels Containing Films Under Examination or in Process of Rewinding.—Must be enclosed in magazines or approved metal boxes similar to those required for films in operation, and not more than two feet of film shall be exposed in booth.

Rewinding of films must be done in the projection room if feasible, and if not, in a separate fireproof compartment provided for the purpose.

9. Motor Generator Sets.—When motor-generator sets are installed within the projection room, the commutator end or ends of the machine must be suitably protected against mechanical injury by wire screen or other suitable means.

The projection room should be not less than 6 x 8 feet in size and 7 feet high. The frame of the booth should be of angle iron, properly braced to secure rigidity and securely riveted or bolted at the joints. The floor and sides should be sheathed with fire-resistive material. Sheet iron of not less than No. 20 U. S. Metal gage or ¼-inch hard asbestos board or 2 inches of solid metal lath and Portland cement plaster would be suitable. The film should be the only combustible matter whatsoever allowed in the booth.

General Construction and Arrangement.

From a fire prevention standpoint the exterior walls of a motion picture theatre should be of masonry or of structural steel and masonry. Concrete with stucco ornamentation also provides a satisfactory fire-resistive construction. Concrete or other incombustible material should be used for the floor surface. There should be no combustible doors or trim in the auditorium. Interior walls and partitions should be of fire-resistive material throughout.

The number of exits depends, of course, on the capacity of the theatre. In every case, however, there should be at least two exits leading from the main floor into open streets or avenues through each of the side walls. The general details of arrangement are as a rule prescribed by state and city building laws and do not need further mention here.

The panic hazard should be kept in mind at all times and spacing of seats and exits should be arranged accordingly.

Heating and Lighting.

If heating is by steam, the boilers should be located outside of the building in a fire-resistive room. The boilers should never be under or in the theatre. Radiators should be placed in recesses in the walls so as not to obstruct aisles. If a blower system is used for heating or ventilating purposes, it is desirable to provide a device to stop the blower automatically in case of fire.

Electric lights only should be used. It is highly desirable to install two separate and distinct services, if current from two street mains is available. All wiring should conform to the rules as laid down in the National Electrical Code. Practically all lighting fires are due to defective wiring.

Housekeeping.

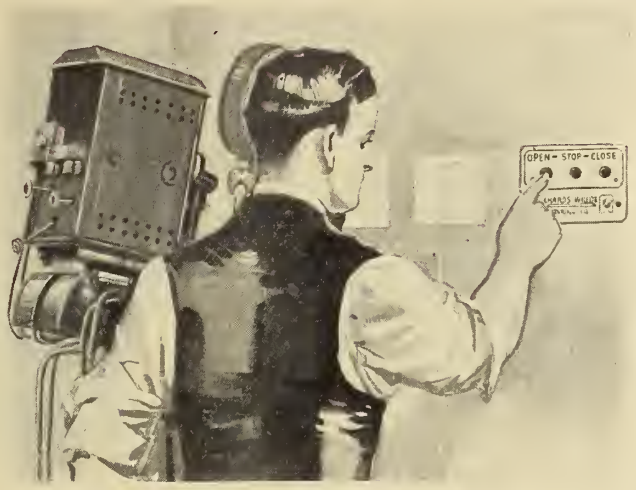
Good housekeeping is essential to the safety of a motion picture theatre. No rubbish should be allowed to accumulate. Smoking should be absolutely prohibited. It seems hardly necessary to mention these obvious precautions, but fires occur frequently from untidy conditions.

It is important that all employees of the theatre be instructed in the proper action to take in case of fire. They should know the location of the nearest fire alarm box and how to handle fire extinguishers and hose. Instructions should also be given them as to the best methods of dismissing audiences in case of fire, so that the theatre may be emptied quickly and in an orderly manner.

These in brief form are the main sources of fire hazard. The theatre owner should appraise his property and see how it stacks up from the standpoint of fire safety. To check up and eliminate unnecessary hazards is small trouble compared to the effects of a fire. City inspectors, insurance inspectors, and fire department inspectors are available and can give excellent advice.

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Ferney Reports Better Business

Traveling representative, E. J. Ferney, of the Enterprise Optical Manufacturing Company, is visiting the important towns in Oklahoma at this time and reports the projector business in this district very much improved.

Among the latest Motiograph De Luxe orders he took was one from the Dreamland Theatre, Miskogee, Okla., where two Motiograph De Luxe projectors, including the enclosed mechanism Automatic shutter device, mechanism pilot light and beltless motor drive will be installed.

The Dreamland also purchased, with this equipment, the new de luxe arc lamp with arc striker and arc control.

Gem Theatre Opens

The Gem Theatre, 16 South Sixth Street, once one of the city's leading picture houses but which was dark for several years, was reopened Saturday, January 21, and will be operated as a popular priced house under the management of John L. Sweeny. A. H. Major and his son, A. H. Major, Jr., spent $15,000 to put the Gem in shape. Robertson-Cole's "Possession," a Harold Lloyd and a Jeff Pollard comedy, completed the opening programme. The admission price has been fixed at ten cents top.

"I have traveled all over the country and am convinced that the 10 cent theatres are the ones that pay," Sweeny said in explaining his decision to operate as a popular priced house. —*Barrett.*

Orpheum Completely Remodeled

J. F. MacDonald has reopened the Orpheum theatre, Niagara Falls, N. Y., and continues running the house under a picture policy. The theatre has been thoroughly improved through redecoration and various alterations, new equipment having been installed throughout the entire house.—TAYLOR.

Niagara Falls Soon to Have New Theatre

Niagara Falls is scheduled for the opening of a new theatre shortly, the new Amendola theatre being built by Frank Amendola, prominent tobacco merchant.—TAYLOR.



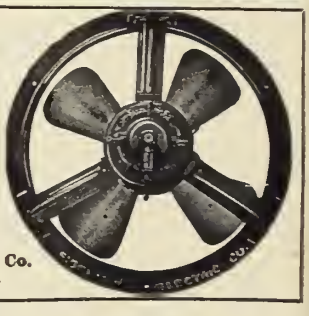
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Co-operation of Architects and Engineers Needed for Proper Illumination

APPARENTLY the need for specialized engineering to secure the proper illumination which will bring forth most effectively the beauty and originality of architectural design is coming to common recognition. Efforts along these lines are of especial interest to the motion picture theatre owner in that the theatre of today lays great stress on the general structural design and detail. The following is an interesting editorial that appeared in the *Electrical World:*

"Many building interiors and exteriors which might have been architecturally beautiful have been spoiled either because an architect who was not an illuminating engineer tried to design the lighting or because the requirements of the illuminating engineer were not taken into consideration in laying out the architectural scheme. Such unfortunate situations could be prevented if architects and illuminating engineers would come to a mutual understanding that they have a common purpose and that neither one can produce effective results without full co-operation from the beginning. Attempts have been made by the Illuminating Engineering Society through its reciprocal relations committee to bring about such co-operation, but in general these efforts have been futile. Sometimes where individuals have attempted the solution the architect has believed that the engineer was trying to tell him how he should design the structure; at other times the engineer has felt that the architect was specifying things beyond his sphere of knowledge. No doubt both sides have often been at fault in the past, but that should not prevent their putting petty jealousies aside and attacking the problem anew. Both are experts in their respective fields and each should respect the other's knowledge. Co-operation can be expected only where the engineer looks to the architect for advice regarding the application of illumination fundamentals in an artistic way, and the architect must tell the engineer what effects he wishes to accomplish and then, if necessary, must so modify his design that illuminating equipment may be selected and laid out with the least possible hindrance.

"It is hoped that any further attempts of the Illuminating Engineering Society to bring about co-operation between architects and engineers will meet with more success. However, the results to be desired will be gained only if engineers prove to architects that the efforts are being made for mutual benefit."

Crown Supplies Moves to Larger Quarters

Larger quarters have been taken by the Crown Motion Picture Supplies of New York. The company formerly located at 150 West 46th Street, recently moved to 138 West 46th Street, just a few doors from their previous location. In addition to handling new and used equipment of all makes, they specialize in repairing motion picture equipment. The repair department is said to have been enlarged and equipment now in use for making repairs is of the latest type.

Hannibal, Mo., Has New Theatre

The handsome new Orpheum Theatre, Hannibal, Mo., opened on Saturday, January 28. It is operated by the Price Theatre, Inc., and is located on Fifth street, the heart of the downtown district. The Orpheum was designed by Barnett, Haynes & Barnett, architects, St. Louis, and cost upwards of $160,000. It has accommodations for 1,600 in its parquet and balcony. Price Theatre, Inc., also controls the Star and Broadway Star Theatres in Hannibal. J. B. Price is president of the company. C. E. Lilly will manage the Orpheum. He formerly had charge of the Star.—*BARRETT.*

Leases Property for Twenty Years

The Mitchel H. Mark Realty Company, of New York, has just leased property in Troy for twenty years, on which a Strand theatre, costing $400,000, and seating 2,000 persons, will be erected at once. The contract for building the house has been let to Shapiro and Son of New York, who are now building the Strand house in Schenectady. The new Troy house will be quite similar to the Albany Strand, although more elaborate. It will have a marble lobby 110 feet in length.—*GRANT.*

Theatre to Re-Open

The Princess Theatre, Athens, Texas, which has been closed for some time, has been purchased by J. W. Caldwell of this city, and after having it remodeled will resume operations.

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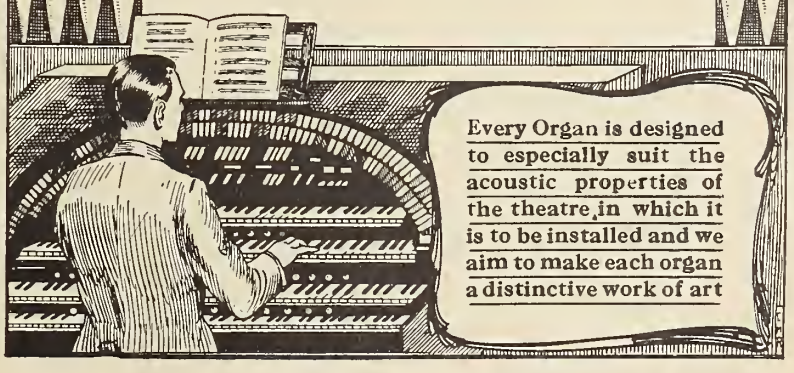


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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed By	Length	Reviewed
Any Night	Special Cast	East Coast Prod.-S.R.	5 reels	Mar. 18
Belle of Alaska	Special Cast	Amer. Releasing	5 reels	Apr. 29
Blaze Away	Big Boy Williams	Herbst-Lorenzo-S. R.	5 reels	Apr. 1
Bluebeard, Jr.	Special Cast	Amer. Releasing	5 reels	May 20
Bobbed Hair	Wanda Hawley	Paramount	5 reels	Apr. 1
Boy Crazy	Doris May	R-C Pictures	5 reels	Mar. 11
Come On Over	Colleen Moore	Goldwyn	5 reels	Mar. 25
Cradle Buster, The	Glenn Hunter	Amer. Releasing	6 reels	May 20
Cub Reporter, The	Richard Talmadge	Goldstone-S. R.	5 reels	
Dangerous Little Demon, A	Marie Prevost	Universal	5 reels	Mar. 18
Daring Danger	Special Cast	Amer. Releasing	5 reels	
Don't Doubt Your Wife	Leah Baird	Assoc. Exhib.	5 reels	Mar. 25
Elope If You Must	Eileen Percy	Fox	5 reels	April 1
Extra, Extra	Walker-Murphy	Fox	5 reels	Mar. 21
Fire Bride, The		Wid Gunning	5 reels	April 1
Fool's Paradise	Special Cast	Paramount	8 reels	Jan. 21
Forever	Special Cast	Paramount	7 reels	Oct. 29
Glass Houses	Viola Dana	Metro	5 reels	Feb. 25
Heart Specialist, The	Mary Miles Minter	Paramount	5 reels	April 1
Her Husband's Trade-mark	Gloria Swanson	Paramount	5 reels	Mar. 4
I Can Explain	Gareth Hughes	Metro	5 reels	Feb. 25
Innocent Cheat, The	Special Cast	Arrow-S. R.	5 reels	
Insinuation		Rus. Clark Syn.-S. R.	5 reels	
Iron to Gold	Dustin Farnum	Fox	5 reels	Mar. 25
Island Wives	Corinne Griffith	Vitagraph	5 reels	Apr. 1
Isle of Zorda	Special Cast	Pathe		Mar. 25
Jan of the Big Snows	Special Cast	Amer. Releasing	5 reels	
Lady Godiva	Special Cast	Assoc. Exhib.	6 reels	Mar. 25
Love's Masquerade	Conway Tearle	Selznick	5 reels	Apr. 22
Lying Truth	Special Cast	Amer. Releasing	5 reels	Apr. 29
Man Who Smiled, The	Special Cast	First National	5 reels	
Miss Paul Revere	Special Cast	Rus. Clark Syn.-S. R.		
Mistress of the World	Special Cast	Paramount	20 reels	Mar. 18
Night Riders, The	Special Cast	Second Nat.-S. R.		Apr. 29
Pardon My Nerve	Chas. (Buck) Jones	Fox	5 reels	Mar. 4
Ragged Heiress	Shirley Mason	Fox	5 reels	Mar. 25
Rangeland	Neal Hart	Wm. Steiner-S. R.	5 reels	Mar. 25
Rounding Up of the Law	Big Boy Williams	Aywon-S. R.	5 reels	
Stage Romance, A	William Farnum	Fox	7 reels	Feb. 25
Tangled Trails	Neal Hart	Wm. Steiner-S. R.	5 reels	
Tracked to Earth	Frank Mayo	Universal	5 reels	Feb. 25
Travelin' On	William S. Hart	Paramount	5 reels	Mar. 4
Vermillion Pencil, The	Sessue Hayakawa	R-C	5 reels	Mar. 18
Wild Honey	Priscilla Dean	Universal		Mar. 11
Wise Kid, The	Gladys Walton	Universal	5 reels	Mar. 4
Woman, Wake Up	Florence Vidor	Assoc. Exhib.	6 reels	Mar. 4
World's Champion, The	Wallace Reid	Paramount	5 reels	Mar. 11
Yankee Doodle, Jr.	Special Cast	Burnside-S. R.	5 reels	Mar. 25

APRIL

Feature	Star	Distributed By	Length	Reviewed
Alias Phil Kennedy	Special Cast	Wid Gunning	5 reels	
Angel of Crooked Street, The	Alice Calhoun	Vitagraph	5 reels	Apr. 29
Arabian Love	John Gilbert	Fox	5 reels	Apr. 15
Bear Cat, The	Hoot Gibson	Universal	5 reels	Apr. 8
Blonde Vampire, The	Jacia Mooers	Wid Gunning	5 reels	
Bootleggers, The	Special Cast	Wid Gunning	5 reels	Apr. 15
Border Scouts	Bert Hall	State Rights	5 reels	Apr. 22
Bought and Paid For	Special Cast	Paramount		Mar. 25
Channing of the North-west	Eugene O'Brien	Selznick	5 reels	May 6
Cradle, The	Ethel Clayton	Paramount	5 reels	Apr. 1
Crimson Challenge, The	Dorothy Dalton		5 reels	Apr. 22
Destiny's Isle	Special Cast	Amer. Releasing	6 reels	
Deuce of Spades	Charles Ray	First National	6 reels	May 13
Devil's Pawn, The	Pola Negri	Paramount	5 reels	May 20
Face Between, The	Bert Lytell	Metro	6 reels	Mar. 25
Fascination	Mae Murray	Metro	6 reels	Apr. 29
Fair Lady	Special Cast	United Artists		
False Fronts	Special Cast	Amer. Releasing	6 reels	Mar. 11
Find the Woman	Special Cast	Paramount	6 reels	Apr. 29
First Woman, The	Mildred Harris	R-C	5 reels	Apr. 29
Free Air	Special Cast	Hodkinson	5 reels	Apr. 15
Gas, Oil, Water	Charles Ray	First National	5 reels	Apr. 15
Good Provider, The	Special Cast	Paramount		Apr. 22
Greater Duty, The	Special Cast	East Coast Prod.-S.R.	5 reels	
Green Temptation, The	Betty Compson	Paramount		Apr. 1
Gypsy Passion	Special Cast	Vitagraph	6 reels	Apr. 8
Heart of a Texan, The	Neal Hart	Wm. Steiner-S. R.	5 reels	
Hidden Woman, The	Special Cast	Amer. Releasing	5 reels	
Impulse	Neva Gerber	Arrow-S. R.	5 reels	
In Self Defense	Special Cast	G. H. Hamilton-S. R.	6 reels	May 13
Is Matrimony a Failure?	Special Cast	Paramount	5 reels	Apr. 22
Kisses	Alice Lake	Metro	6 reels	Mar. 25
Lariat Thrower, The		W. M. Smith-S. R.	5 reels	
Lonesome Corners	Special Cast	Assoc. Exhib.	5 reels	
Love Slave, The	Lucy Lorraine	Russell Clark-S. R.	6 reels	
Lure of Gold	Neal Hart	Wm. Steiner-S. R.	5 reels	
Madness of Love, The	Special Cast	Wid Gunning	5 reels	
Man From Downing Street, The	Earle Williams	Vitagraph	5 reels	Apr. 15
Man Under Cover, The	Herbert Rawlinson	Universal	5 reels	Apr. 15
Man's Law and God's	Special Cast	Amer. Releasing	5 reels	
Masquerader, The	Guy Bates Post	First National	6 reels	
My Old Kentucky Home	Special Cast	Amer. Releasing	6 reels	May 6
Pasteboard Crown, A	Special Cast	Asso. Exhib.	6 reels	May 27
Pillagers, The	Special Cast	Amer. Releasing	5 reels	
Queen of the Turf	Special Cast	R-C	5 reels	May 20
Reckless Youth	E. Hammerstein	Selznick	5 reels	Apr. 15
Sheik's Wife, The	Special Cast	Vitagraph		Mar. 18
Silent Vow, The	Wm. Duncan	Vitagraph	5 reels	Apr. 15
Sisters	Special Cast	Amer. Releasing	7 reels	Apr. 15
Sleepwalker, The	Constance Binney	Paramount	5 reels	Apr. 15
So This Is Arizona	Special Cast	W. M. Smith-S. R.	5 reels	
Soul of a Woman	Jane Novak	Assoc. Photoplays	5 reels	
Spanish Jade, The	Special Cast	Paramount	6 reels	May 13
Sunshine Harbor	Margaret Beecher	Assoc. Exhib.	6 reels	
Table Top Ranch	Neal Hart	Wm. Steiner-S. R.	5 reels	
Three Buckaroos, The	Special Cast	Amer. Releasing	5 reels	
Through a Glass Window	May McAvoy	Paramount	5 reels	Apr. 15
Too Much Business	Special Cast	Vitagraph	5 reels	Apr. 15
Trail's End		W. M. Smith	5 reels	
Truthful Liar, The	Wanda Hawley	Paramount	5 reels	Apr. 29
Two Orphans	Foreign Cast	Russell Clark-S. R.	6 reels	
Up and Doing	Tom Mix	Fox	5 reels	Apr. 8
West of the Pecos	Neal Hart	Wm. Steiner-S. R.	5 reels	
When Knights Were Bold	Special Cast	G. H. Hamilton-S. R.	5 reels	
Why Not Marry?	Margery Wilson	Nat. Exchanges-S. R.		
Woman He Married, The	Anita Stewart	First National	6 reels	
Woman's Side, The	Kath'rine M'D'nald	First National	5 reels	Apr. 29
Woman's Woman	Special Cast	Rus. Clark Syn.-S. R.	5 reels	
Wonderful Wife, A	Miss DuPont	Universal	5 reels	Apr. 29
Worldly Madonna, The	C. Kimball Young	Equity—S. R.		May 13
Your Best Friend	Vera Gordon	Warner Bros.—S. R.	5 reels	Apr. 15

MAY

Feature	Star	Distributed By	Length	Reviewed
Angel Citizens	Franklyn Farnum	W. M. Smith Prod.	5 reels	
Bachelor Daddy, The	Thomas Meighan	Paramount	5 reels	May 6
Back to Yellow Jacket	Special Cast	Arrow-S. R.	5 reels	
Beauty Shop, The	Raymond Hitchcock	Paramount	6 reels	May 20
Beauty's Worth	Marion Davies	Paramount	6 reels	Apr. 8
Beyond the Rocks	Gloria Swanson	Paramount	6 reels	May 13
Brenda's Heritage	Special Cast	Second National	5 reels	
Dollar Devils	Special Cast	Wid Gunning	5 reels	
Don't Write Letters	Gareth Hughes	Metro	6 reels	May 13
Evidence	E. Hammerstein	Selznick	5 reels	
Fighting Streak, The	Tom Mix	Fox	5 reels	May 13
Fools First	Special Cast	First National	5 reels	May 27
Gay and Devilish	Doris May	R-C Pictures	6 reels	May 27
Glory of Clementine, The	Pauline Frederick	R-C	5 reels	
Grandma's Boy	Harold Lloyd	Assoc. Exhib.	5 reels	
Gray Dawn, The	Special Cast	Hodkinson	6 reels	May 6
Great Alone, The	Monroe Salisbury	Amer. Releasing	5 reels	
Hate	Alice Lake	Metro	6 reels	May 13
Head Over Heels	Mabel Normand	Goldwyn	5 reels	May 13
His Wife's Husband	Betty Blythe	Amer. Releasing	5 reels	May 20
Infidel, The	K. MacDonald	First National	6 reels	Apr. 22
Kissed	Marie Prevost	Universal	5 reels	
Light in the Dark, The	Hope Hampton	First National	6 reels	
Locked Out	Alice Calhoun	Vitagraph	5 reels	
Man From Beyond, The	Houdini	Houdini Pictures Corp.—S. R.	5 reels	Apr. 15
Man From Hell's River	Irving Cummings	Irving Lesser-S. R.	5 reels	Apr. 15
Man From Home, The	Special Cast	Paramount	6 reels	May 13
Man Who Married His Own Wife, The	Frank Mayo	Universal	5 reels	May 6
Man Worth While, The	Romaine Fielding	R. Clark Syn.—S. R.	6 reels	
Me and My Gal	Special Cast	Amer. Releasing	5 reels	
Men of Zanzibar	Wm. Russell	Fox	5 reels	
Missing Husbands	Special Cast	Metro	5 reels	May 27
Mohican's Daughter, The	Special Cast	Amer. Releasing	5 reels	
Money to Burn	William Russell	Fox	5 reels	Apr. 22
My Wild Irish Rose	Special Cast	Vitagraph	6 reels	
No Trespassing	Irene Castle	Hodkinson	6 reels	Apr. 29
North of the Rio Grande	Holt-Daniels	Paramount	6 reels	May 27
Orphan of the Ghetto	Special Cast	Arista-S. R.	5 reels	
Ordeal, The	Agnes Ayres	Paramount	6 reels	May 13
Prisoner of Zenda, The	Special Cast	Metro	8 reels	May 6
Real Adventure, The	Florence Vidor	Assoc. Exhib.	6 reels	
Reported Missing	Owen Moore	Selznick	6 reels	Apr. 22
Ridin' Wild	Roy Stewart	Irving Lesser-S. R.	5 reels	May 13
Rose of the Sea	Anita Stewart	First National	5 reels	
Second Hand Rose	Gladys Walton	Universal	5 reels	May 13
Seeing's Believing	Viola Dana	Metro	6 reels	Apr. 8
Shackles of Gold	Wm. Farnum	Fox	7 reels	May 20
Sheik of Araby, The	J. B. Warner	R-C (Reissue)	5 reels	
Silas Marner	Special Cast	Assoc. Exhib.	6 reels	June 3
Step On It	Hoot Gibson	Universal	5 reels	
Strange Idols	Dustin Farnum	Fox	5 reels	
Tracks	Special Cast	Assoc. Exhib.	5 reels	
Trail of Hate, The	Big Boy Williams	Lorenzo-S. R.	5 reels	
Very Truly Yours	Shirley Mason	Fox	5 reels	May 20
Watch His Step	Richard Talmadge	Goldstone-S. R.	5 reels	May 13
Western Speed	Chas. Jones	Fox	5 reels	May 13
When Romance Rides	Special Cast	Goldwyn	5 reels	
White Masks	Franklyn Farnum	W. M. Smith Prod.	6 reels	
Wife Trap	Mia May	Paramount	6 reels	May 13
Without Fear	Pearl White	Fox	6 reels	Apr. 29
Yellow Men and Gold	Special Cast	Goldwyn	6 reels	Apr. 8
Yellow Stain, The	John Gilbert	Fox	5 reels	

JUNE

Feature	Star	Distributed By	Length	Reviewed
Across the Continent	Wallace Reid	Paramount	6 reels	May 6
Afraid to Fight	Frank Mayo	Universal	5 reels	
Always the Woman	Betty Compson	Goldwyn	5 reels	
Barb-Wire	Jack Hoxie	Sunset-S. R.	5 reels	
Black Bag, The	Herbert Rawlinson	Universal	5 reels	
Blue Blood	Alice Calhoun	Vitagraph	6 reels	
Bring Him In	Special Cast	Chas. Miller Prod.	5 reels	
Broken Shadows	Special Cast	Second National-S. R.	5 reels	
Cloudburst	Bombadier Billy Wells	Lee-Bradford-S. R.	5 reels	
Daddy's Love	Special Cast	Roy H. Klumb Prod.	5 reels	
Don't Blame Your Children	Special Cast	Wid Gunning	5 reels	
Don't Weaken	Irene Castle	Hodkinson	7 reels	
Eternal Flame, The	Norma Talmadge	First National	6 reels	
Eyes of the Mummy	Pola Negri	Paramount	5 reels	
Fatal Marriage, The	Reid-Gish	R-C (Reissue)	5 reels	
Five-Dollar Baby, The	Viola Dane	Metro	6 reels	
Forget Me Not	Gareth Hughes	Burston-S. R.	5 reels	
Golden Dreams	Special Cast	Goldwyn	6 reels	
Her Man	Special Cast	First National	6 reels	
Her Night of Nights	Marie Prevost	Universal	5 reels	
Hurricane's Gal	Dorothy Phillips	First National	6 reels	
I Am the Law	Special Cast	Affil. Dist.-S. R.	7 reels	May 27
Isle of Doubt	Wyndham Standing	Prod. Security-S. R.	5 reels	
John Smith	Eugene O'Brien	Selznick	5 reels	
Lost and Found	Jackie Coogan	First National	5 reels	
Love Nest, The	Special Cast	Wid Gunning	5 reels	
Monte Cristo	Special Cast	Fox	10 reels	Apr. 8
Mr. Barnes of New York	Tom Moore	Goldwyn	5 reels	Apr. 29
Mr. Pim Passes By	Special Cast	Sec. National-S. R.	6 reels	
Mrs. Dane's Confession	Special Cast	Wid Gunning	6 reels	
One-Eighth Apache	Roy Stewart	Arrow-S. R.	5 reels	
Our Leading Citizen	Thomas Meighan	Paramount	6 reels	
Over the Border	Betty Compson	Paramount	6 reels	
Price of Youth, The	Neva Gerber	Arrow-S. R.	5 reels	
Primitive Lover, The	C. Talmadge	First National	6 reels	
Queen of the Moulin Rouge, The	Special Cast	Pyramid	6 reels	
Serving Two Masters	Josephine Earle	Lee-Bradford-S. R.	5 reels	
Sherlock Brown	Bert Lytell	Metro	6 reels	
Skin Deep	Special Cast	First National	6 reels	
Son of the Wolf	Special Cast	R-C	5 reels	
Smudge	Charles Ray	First National	6 reels	
They Like 'Em Rough	Viola Dana	Metro	6 reels	
Trap, The	Lon Chaney	Universal	6 reels	May 13
Trouble	Jackie Coogan	Sol Lesser	6 reels	
Virgin's Sacrifice, A	Corinne Griffith	Vitagraph	6 reels	May 13
Way of a Man, The	Josephine Earle	Lee-Bradford-S. R.	5 reels	
White Faith	Hope Hampton	First National	5 reels	
White Hell	Special Cast	Bartlett Prod.-S. R.	5 reels	
Wolf's Fang, The	Wilfred Lytell	Producers Security	5 reels	
Woman Breed, The	Pauline Frederick	R.-C. Pictures	6 reels	
Woman Conquers, The	Kath'rine M'D'nald	First National	5 reels	
Woman Who Walked Alone, The	Dorothy Dalton	Paramount	5 reels	

Comedy Releases

Feature	Star	Distributed By	Length	Reviewed
Anvil Chorus, The	Snub Pollard	Pathe	1 reel	Apr. 15
Any Old Port		Educational	2 reels	
Back Yard, The	Jimmy Aubrey	Vitagraph	2 reels	
Barnstormer, The		Fox	2 reels	
Blacksmith, The	Buster Keaton	First National	2 reels	
Broker, The	Lupino Lane	Fox	3 reels	
Circus Clowns	Baby Peggy	Universal	2 reels	Feb. 11
Cold Feet		Educational	2 reels	Apr. 22
Coming and Going	Vernon Dent	Folly-Pacific	1 reel	
Danger		Educational	2 reels	Apr. 29
Cops	Buster Keaton	First National	2 reels	
Dark Horse, A		Universal	2 reels	
Days of Old	Snub Pollard	Pathe	1 reel	
Don't Be Foolish		C. B. C.-S. R.	2 reels	
Easy to Cop		Universal	1 reel	
El Toro		Fox	2 reels	
Fair Enough		Educational	2 reels	Apr. 22
Fat and Sassy	Vernon Dent	Folly-Pacific	1 reel	
For Love of Money		First National	2 reels	
Full of Pep	Snub Pollard	Pathe	1 reel	Apr. 22
Gay Deceiver, The		Universal	1 reel	
Gee Whiskers	Neely Edwards	Universal	1 reel	Apr. 13
Get the Hook	Vernon Dent	Folly-Pacific	1 reel	
Golf Insect, A		Universal	1 reel	
Gymnasium Gym	Billy Bevan	First National	2 reels	
Hands Up	Geo. Ovey	Folly-Pacific	1 reel	
Hard Luck	Buster Keaton	Metro	2 reels	
Hennessy of the Mounted	Geo. Ovey	Folly-Pacific	1 reel	
Holding His Own	Geo. Ovey	Folly-Pacific	1 reel	
Hot Dog	Clyde Cook	Fox	2 reels	
Hot Off the Press	Snub Pollard	Pathe	1 reel	Apr. 1
Hound of Tankerville	Otis Harlan	Educational		
In at the Finish	Vernon Dent	Folly-Pacific	1 reel	
Ladies Man, A	Bull Montana		3 reels	
Late Here, The	Geo. Ovey	Folly-Pacific	1 reel	
Little Miss Mischief	Baby Peggy	Pathe	2 reels	
Little Rascal, The		Universal	2 reels	
Mile a Minute Mary	Dorothy Devore	Educational	2 reels	
Movie Mix-Up, A	Roy Atwell	Universal	1 reel	
Mummy's Nightmare	Geo. Ovey	Folly-Pacific	1 reel	
My Wife's Relations	Buster Keaton	First National	2 reels	
Mysterious Stranger	Jimmy Aubrey	Vitagraph	2 reels	
Nobody Home	Geo. Ovey	Folly-Pacific	1 reel	
No Brains	Harry Sweet	Universal	2 reels	Apr. 29
New or Never	Vernon Dent	Folly-Pacific	1 reel	
Off His Beat		Universal	2 reels	
On Patrol		First National	2 reels	
On the Jump	Vernon Dent	Folly-Pacific	1 reel	
One Horse Town	Harry Sweet	Universal	2 reels	Apr. 1
One Stormy Knight	Dorothy Devore	Educational		Feb. 4
Our Gang	Snub Pollard	Pathe	1 reel	
Pay Day	Charles Chaplin	First National	2 reels	Apr. 13
Poor Boy	Lloyd Hamilton	Educational	2 reels	
Rag Doll, A		Educational	2 reels	
Rainmaker, The	Lloyd Hamilton	Educational	2 reels	
Shaky Family Tree, A		Universal	1 reel	
Sheik, The		Fox	2 reels	
Sic 'Em Brownie		Universal	2 reels	
Sleeping Sickness	Vernon Dent	Folly-Pacific	1 reel	
Sleepyhead, The	Harry Sweet	Universal	2 reels	
Special Delivery	Al St. John	Fox	2 reels	
Spooks		Educational	2 reels	
Stage Struck	Snub Pollard	Pathe	1 reel	Feb. 11
Stand Pat	Paul Parrott	Pathe	1 reel	
Straight from the Farm	Al St. John	Fox	2 reels	
Straphanger, The	Lee Moran	Universal	2 reels	
Studio Rube, The	Al St. John	Fox	2 reels	
Such Is Life	Billy Bevan	First National	2 reels	
They're Off	Vernon Dent	Folly-Pacific	1 reel	
Three Weeks Off		Universal	2 reels	
Tis the Bull		Educational	2 reels	
Torchy and Orange Blossoms	Johnny Hines	Educational	2 reels	
Torchy's Ghost	Johnny Hines	Educational	2 reels	
Trouble Hunter, The	Jimmy Aubrey	Vitagraph	2 reels	
'Twas Ever Thus	Viola Daniel	Educational	2 reels	Mar. 11
Two of a Kind	Harry Sweet	Universal	2 reels	
Upper and Lower	Lee Moran	Universal	2 reels	Apr. 15
Watch Your Wallet	Eddie Boland	Universal	1 reel	
Well I'll Be	Larry Semon	Vitagraph	2 reels	
Wise Duck, The	Fox		2 reels	

Short Subjects

Feature Title and Star	Distributed By	Length	Reviewed
Adventures of Sherlock Holmes (Drama)	Alexander-S. R.	15 episodes	
Adventures of Robinson Crusoe (Serial)	Universal	18 episodes	Apr. 1
Algeria, The Ancient (Scenic)	Prizma	1 reel	
An Arctic Hike on the Great Aletsch Glacier (Scenic)	Truart		
Ballad of Fisher's Boarding House (Drama)	Pathe	1 reel	Apr. 15
Beyond the Trail (Wes. Drama), Tom Sanchi	Pathe	2 reels	
Borneo Venice, A (Scenic)	Truart		
Cap'n Kidd (Serial), Eddie Polo		15 episodes	
Crowning King Blizzard (Scenic)	Educational	1 reel	
Death Trap, The (West. Dr.), Tom Santschi	Pathe	2 reels	
Emerald Isle, The (Scenic)	Kineto Review	1 reel	
Expose of Sawing a Lady in Half (Novelty)	Clarion-S. R.	1½ reels	
Felix Saves the Day (Cartoon)	Winkler-S. R.	1 reel	Feb. 11
Getaway, The (Drama), Neal Hart	Universal	2 reels	
Go Get 'Em Hutch (Serial)	Pathe	15 epis'des	Apr. 15
Good Things of Life (Novelty)	Wid Gunning	1 reel	
Grit (West. Drama), Shorty Hamilton	McGovern & Eyler	2 reels	
Guilty Cause, A (Drama), Tom Santschi	Universal	2 reels	
Holy City, The (Scenic)	Kineto Review	1 reel	
Hunting the Sea Wolf (Educational)	Kineto Review	1 reel	
Island of Surprise (Scenic)	Truart		
It Is the Law (Drama), Tom Santschi	Universal	2 reels	
Japan, the Garden of the East (Scenic)	Kineto	1 reel	Apr. 29
Juggernauts of the Jungle (Educational)		1 reel	
Jungle Belles of Borneo (Novelty)	Truart		
Jungle Goddess, The (Serial)	Exp. & Imp.-S. R.	15 episodes	Feb 4
Lochinvar of the Line (Drama), Edgar Jones	Pathe	2 reels	
Lorraine of the Timberlands (West. Dr.), Tom Santchi	Pathe	2 reels	Oct. 8
Magic Gems (Study)	Prisma	1 reel	
Man in a Million, The (Drama)	Seeling-S. R.	3 reels	Mar. 25
Matching Wits (Drama), Art Acord	Universal	2 reels	
Musselfish Shell, The (Novelty)		1 reel	
My Country (Scenic)	Educational	1 reel	Apr. 29
Night Attack, The (Drama)	Universal	2 reels	Feb. 18
Official Movie Chats of M. P. T. O. of A.	Educational		Feb. 11
Old Moose Trails (Scenic)	Educational	1 reel	
Opossum, The (Novelty)	Pathe	2 reels	Apr. 22
Pageantry in India (Scenic)	Kineto		
Panama (Scenic)	Kineto Review	1 reel	
Pelican Island (Scenic)	Truart		
Perilous Ascent of the Zinal-Rothorn (Scenic)	Truart		
Pony Boy (Drama), Shorty Hamilton	McGovern & Egler	2 reels	
Pyrenees and Wooden Legs (Scenic)	Educational	1 reel	
Quaint Denizens of the Zoo (Novelty)	Kineto Review	1 reel	Mar. 25
Quaint Holland (Scenic)	Universal	2 reels	
Raid, The (Drama), Neal Hart	Universal	2 reels	
Ride 'em Cowboy (Drama), Shirty Hamilton	McGovern & Egler	2 reels	
Robinson Crusoe Hours	Wid Gunning	1 reel	
Ropin' Fool, A (Will Rogers, W. Dr.)		2 reels	Nov. 25
Seeing the Unseen (Novelty)	Prisma	1 reel	
Seven League Booters (Scenic)	Educational	1 reel	
Sky Ranger, The (Serial)	Pathe	15 episodes	
Squarin' It (Drama), Neal Hart	Universal	2 reels	
Stamboul (Scenic)	Paramount	1 reel	
Striking Tires, The (Novelty)	Bosworth, De Freves & Felton	1 reel	
Such is Life in Volendam (Scenic Cartoon)	R-C	1 reel	Apr. 29
Such is Life in London's West End (Cartoon)	R-C	1 reel	Apr. 29
Sunbeams (Study)	Prisma	1 reel	
Sweet Heart (Western Drama), Billy West	Joan Film	2 reels	
Terror Trail (Serial), Eileen Sedgwick	Universal	18 episodes	
Too Much Overhead (Educational)	Educational	1 reel	
Trail of the Wolf, The (Drama), Percy Pembroke	Universal	2 reels	Apr. 1
Treacherous Rival, A (Drama), La Plante-Pembroke	Universal	2 reels	
United States Naval Efficiency	Kineto	1 reel	
Vengeance Is Mine (Drama), Irene Castle	Pathe	3 reels	
Verdict, The (Drama), Eddie Polo	Universal	2 reels	
Village Life in Switzerland (Scenic)	Kineto Review	1 reel	
Wanderlust (Scenic)	Educational	1 reel	
Wedding Feast, Among Borneo Dayaks, A (Novelty)	Truart		
White Eagle (Serial)	Pathe	15 episodes	

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Mayflower Photoplay Prod.
Laughographs

Di Lorenzo, Inc.
(Distributed on State Rights)
Big Boy Williams Series
Frederick Herbst Productions

Educational Film Exchanges
Campbell Comedies
Christie Comedies
Gayety Comedies
Mermaid Comedies
Punch Comedies
Toonerville Comedies
Torchy Comedies
Vanity Comedies
Selig-Rork Short Reel Dramas
Robert C. Bruce Scenics
Lyman H. Howe Novelties
Chester Outings
Ollendorff's Sketchographs
Kinograms News Weekly
Cinal Films-Slow Speed

Equity Pictures
(Distributed on State Rights)
Clara Kimball Young Series

Export & Import
(Distributed on State Rights)
Selig Serial, 15 episodes

Famous Players-Lasky Corp.
Agnes Ayres Series
Constance Binney Series
Alice Brady Series
Ethel Clayton Series
Betty Compson Series
Bebe Daniels Series
Marion Davies Series
Ethel Ferguson Series
William S. Hart Series
Wanda Hawley Series
Jack Holt Series
May McAvoy Series
Thos. Meighan Series
Mary Miles Minter Series
Wallace Reid Series
Gloria Swanson Series
Rodolph Valentino Series
Cosmopolitan Productions
James Cruze Productions
Cecil B. DeMille Productions
William deMille Productions
George Fitzmaurice Productions
Jesse Lasky Productions
Ernest Lubitsch Productions
George Melford Productions
Fred Niblo Productions
John S. Robertson Productions
Penryhn Stanlaws Productions
UFA Productions *(Mia May)*
Irvin Willat Productions
Sam Wood Productions

Federated Film Exchanges
(Distributed on State Rights)
Chester Comedies, 2 reels
Hallroom Boys Comedies, 2 reels
Joe Rock Comedies, 1 reel
Screen Snapshots

Fidelity Pictures Corp.
(Distributed on State Rights)
Features
12 Witner Comedies

First National Exchanges
Richard Barthelmess Series
Jackie Coogan Series
Katherine MacDonald Series
Anita Stewart Series
Constance Talmadge Series
Norma Talmadge Series
H. O. David Productions
Emerson-Loos Productions
Hope Hampton Productions
Thos. Ince Productions
Inspiration Picture Productions
Ernest Lubitsch Productions
Marshall Neilan Productions
Charles Ray Productions
Selig-Rork Productions
Mack Sennett Productions
John M. Stahl Productions
Trimble-Murfin Productions
King Vidor Productions
Charles Chaplin Comedies
Buster Keaton Comedies, 2 reels
Ben Turpin Comedies, 2 reels

Fox Film Corporation
Dustin Farnum Series
William Farnum Series
John Gilbert Series
Charles Jones Series
Shirley Mason Series
Tom Mix Series
William Russell Series
Pearl White Series
Twentieth-Century Series
Clyde Cook Comedies
Lupino Lane Comedies
Al St. John Comedies
Sunshine Comedies
Mutt & Jeff Cartoons
Fox News Reels

Geographic Film Corp.
(Distributed on State Rights)

Paul Gerson Pictures,
(Distributed on State Rights)
Plum Center Comedies

Goldwyn Pictures Corp.
Betty Compson Series
Tom Moore Series
Mabel Normand Series
Benj. B. Hampton Productions
Allen Holubar Productions
Rupert Hughes Productions
Marshall Neilan Productions
Maurice Tourneur Productions
George Clark Productions
R. A. Walsh Productions
Irvin V. Willat Productions

Graphic Film Corp.
(Distributed on State Rights)
Vivian Martin Series

Wid Gunning, Inc.
Alder and Unander Productions
B. & C. Productions
E. J. & D. Carroll Productions
Al Gilbert Productions
Herz-Sascha Productions
Long Beach Motion Picture Prod.
Wray Physioc Productions
Rocks Productions
Victor Schertzinger Productions
Tuttle & Waller Prod.

W. W. Hodkinson Corp.
Hugo Ballin Productions
Benj. B. Hampton Productions
Edwin L. Hollywood Productions
T. Hayes Hunter Productions
Ward Lascelle Productions
Ernest Shipman Productions
Triart Productions
Irvin V. Willat Productions
Great Authors Series
Kineto Reviews
Official Urban Movie Chats

Houdini Pictures Corp.
(Distributed on State Rights)
Houdini Series

Lee-Bradford Corp.
(Distributed on State Rights)
Josephine Earle Series
U. S. Moving Pictures Prod.
Squirrell Comedies

Metro Pictures Corp.
Viola Dana Series
Alice Lake Series
Bert Lytell Series
Mae Murray Series
Rex Ingram Productions
S. & L. Productions
Metro Classics

Pacific Film Company
(Distributed on State Rights)
Ora Carew Series
Chapman-Hall Vehicle
Henry B. Walthall Series
Folly Comedies, 1 reel

Pathe Exchanges, Inc.
Associated Exhibitors Prod.
Noble Johnson Productions
Louis Nalpas Productions
Playgoers Pictures Productions
Producers Pictures Productions
Revillon Freres Productions
George B. Seitz Productions
Charles Hutchinson Serials
Aesop's Fables
Gaylord Lloyd Comedies
Harold Lloyd Comedies
Paul Parrott Comedies
Snub Pollard Comedies
Harold Lloyd Re-issues
Rolin Comedies
Pathe Playlets
Pathe News
Pathe Review
Screen Snapshots
Topics of the Day

Producers Security Corp.
(Distributed on State Rights)
Irving Cummings Series
Cissy Fitzgerald Series

R-C Pictures Corp.
Pauline Frederick Series
Mildred Harris Series
Doris May Series
Sessue Hayakawa Series
William Christy Cabanne Prod.
Hunt Stromberg Productions
Hy Mayer Travelaughs
Starland Revue

Russell Productions
(Distributed on State Rights)
Frank Braidwood Series
Lester Cuneo Series
Neal Hart Series
Helen Gibson Series
Al Jennings Series
Fritzi Ridgway Series
Capitol Film Productions

Sanford Productions
(Distributed on State Rights)
Pete Morrison Series

Second National Pictures Corp.
(Distributed on State Rights)
Peggy Hyland Series
Madge Titheradge Series

Selznick Pictures
Elaine Hammerstein Series
Owen Moore Series
Eugene O'Brien Series
Conway Tearle Series
Ralph Ince Productions
Select Productions
Wm. J. Flynn Series
Selznick News Reels

Ernest Shipman
(Distributed on State Rights)
Sault Ste. Marie Films Ltd.

W. M. Smith Productions Co.
(Distributed on State Rights)
Franklyn Farnum Series
Shorty Hamilton Series
Hart & O'Day Series

Star Serial Corp.
(Distributed on State Rights)
Eddie Polo Serials

Sunset Productions
(Distributed on State Rights)
Jack Hoxie Westerns

Universal Film Mfg. Co.
Art Acord Series
Harry Carey Series
Lon Chaney Series
Priscilla Dean Series
Erich Von Stroheim Prod.
Century Comedies, 2 reels
Jewel Comedies, 2 reels
Neely Edwards Comedies
Star Comedies, 1 reel
Tom Santschi Westerns
Universal Westerns
Special Attractions
Universal Jewels
Leather Pusher Series
International News
New Screen Magazine
Serials

United Artists Corp.
Douglas Fairbanks Series
Mary Pickford Series
Rex Beach Productions
Whitman Bennett Productions
Distinctive Productions
D. W. Griffith Productions

Vitagraph, Inc.
Alice Calhoun Series
Corinne Griffith Series
Jean Paige Series
Earle Williams Series
Louis Mercanton Productions
Jesse Robbins Productions
Jimmy Aubrey Comedies
Larry Semon Comedies
Serials

Warner Brothers
(Distributed on State Rights)
Harry Rapf Productions
Monty Banks Comedies, 2 reels

THE WILLIAMS PRINTING COMPANY, NEW YORK

For truthful reproductive quality use

EASTMAN POSITIVE FILM

You can't play real music on an instrument with two strings—neither can you reproduce the full quality of your negative with only highlights and shadows. You need the full range of Eastman Positive Film halftones that carry quality through to the screen.

Eastman Film, both regular and tinted base is identifiable throughout its entire length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent film margin.

EASTMAN KODAK COMPANY
Rochester, N.Y.



Rothacker-Aller Laboratories, Inc.
Hollywood, California



Richard Barthelmess
in
"Sonny"

Charles H. Duell, President
Of Inspiration Pictures, Inc.,
Presents Richard Barthelmess
In "*Sonny,*" a screen version of
The play by George V. Hobart.

Adaptation by Frances Marion
And Henry King; editing by
Duncan Mansfield; art director,
Charles Osborne Seessel; Henry
Cronjager at the camera.

Barthelmess, an unusual story,
Capable supporting cast,
Henry King direction—and,
First National Exploitation;
And—***Rothacker Prints.***

Rothacker

FILM MFG. CO. CHICAGO. U.S.A.
TRADE MARK REG.



There are reasons—
Come and see them.

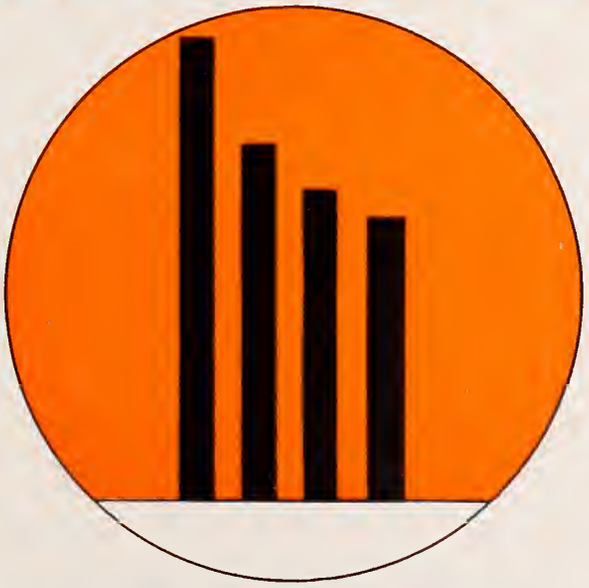
Founded 1910
by
Watterson R. Rothacker

JUNE 17, 1922

Motion Picture News

Reg. U S. Patent Office

Dominates the Field



OVERSHADOWING SUPREMACY!

Thus far in 1922 and by almost exactly the same margin in 1921, 1920 and 1919 Motion Picture News has carried more advertising, *more business news for the reader*—than any other trade paper.

Four years of striking supremacy and still going strong!

VOL. XXV No. 26 *Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879* PRICE 20 CENTS

Published Weekly—$3.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago

A Free Service
For Live Wire Exhibitors



¶ You may now abandon your little mailing leaflets ¶ This corporation offers you, for your exclusive use in your town, a high class fan magazine published with your name on the cover and edited with your program and house talks ¶ The service is free ¶ Our circulation return is derived from special local advertising out of which we are willing to let you make the profit only if you so desire ¶ Write and ask us to tell you all about it

¶ We have an especially interesting proposition to make to the executive heads of chain theatres

THE MACON PUBLISHING CORPORATION
345 MADISON AVENUE : : NEW YORK



WALLACE REID



BETTY COMPSON



GEORGE FITZMAURICE



CECIL B. DeMILLE
LEATRICE JOY
THOMAS MEIGHAN



AGNES AYRES



WALTER HIERS



RODOLPH VALENTINO



LOIS WILSON

Come in — it's Paramount WEEK

BANNER



INSERT CARD

ONE SHEET



The Biggest of All!

FIFTH Annual Paramount Week will be the biggest week you ever heard of.

There will be—

More Free Newspaper Advertising
More Free Magazine Advertising
More Free Accessories

This year *every* exhibitor who books the week will share in the free newspaper advertising. Not one will be left out.

There will be *four* double spreads in the *Saturday Evening Post*, leading up to Paramount Week. The fourth will appear immediately before the week, and will direct its two and a half million readers to look out for your theatre.

The accessories, shown on this page, are all free, and are the finest in quality we have ever issued. In quantity there will be sufficient to take care of every exhibitor's needs.

The thousands of exhibitors who have profited by the four preceding Paramount Weeks know that there is no better way to start the new season.

No such advertising campaign has ever been conducted before.

The exhibitor who doesn't get his share is missing the biggest opportunity for building business ever offered in history.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President



TWO COLUMN NEWSPAPER CUT



ONE SHEET



ONE COLUMN NEWSPAPER CUT

ONE INCH NEWSPAPER CUT





SLIDE



2 COLOR 4 PAGE HERALD, REDUCED REG. SIZE 10½ X 5½



A Paramount Picture

JESSE L. LASKY
PRESENTS

WALLACE REID

IN

"THE DICTATOR"

SUPPORTED BY

LILA LEE



HERE'S the first of the Famous Forty-one. A great story of love and adventure by Richard Harding Davis. With Reid in the most dashing, rollicking role of his life.

Lila Lee, Theodore Kosloff, and others are in the cast. James Cruze, who made "Is Matrimony a Failure?" directed. Scenario by Walter Woods.

A great line of paper and accessories is ready.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

This is the 4-col. press ad. Mats at exchanges.



EILLE NORWOOD *as* SHERLOCK HOLMES



A Scene from "The Dying Detective"



A Scene from "The Devil's Foot"

THE ADVENTURES OF SHERLOCK HOLMES

A Real Box-Office Tonic for Every Exhibitor

THE first two of this remarkable series of pictures, "The Devil's Foot" and "The Dying Detective," are released.

Others in the series will be released right through the summer months—the months when exhibitors need the very best the producer knows how to offer, in order to hold up the box-office receipts.

This is the kind of *real* service that Educational gives.

In addition Educational is increasing the box-office value of these pictures by putting out an unprecedented number of exploitation helps. Available for your use in helping to pack your theatre are 16 distinct and powerful aids:

1. National advertising to 24,000,000 readers through such publications as The Saturday Evening Post and The Ladies' Home Journal.
2. 37 stories, "The Adventures of Sherlock Holmes," are being syndicated through newspapers having a circulation of almost 13,000,000.
3. Sir Arthur Conan Doyle's visit to America has developed a tremendous volume of publicity for the creator of Sherlock Holmes.
4. Announcement one-sheets for entire series.
5. Unique press sheets chock-full of information for exhibitors. Strong on results.
6. Sherlock Holmes detective badge for distribution to boys everywhere. Exhibitors can afford to distribute them generously because the price is low.
7. Cut-out Sherlock Holmes disguise. Boys will "eat this up" and advertise your theatre in doing it.
8. Snipes—60 to a package, for use on barns, fences, etc., in your neighborhood.
9. Vest-pocket edition of two Sherlock Holmes stories at a very low price, with the inside covers and outside back cover blank for exhibitors' advertising.
10. Press sheets carry part of film story written so you can offer prizes to school children for best completion of story.

11. A chance to tie up with booksellers. Get them to put in window display of Conan Doyle books, giving a place to the announcements of The Adventures of Sherlock Holmes in your theatre.
12. The publishers of Sherlock Holmes—Geo. H. Doran Co., Grosset & Dunlap, and A. L. Burt Company, are placing wide-spread stocks of "Sherlock Holmes" with dealers.
13. Exhibitors can offer prizes to high school pupils for best compositions on Sherlock Holmes, prizes to consist of Sherlock Holmes books. Get the teachers to act as judges. Parents will become interested in pictures at your theatre.
14. Multi-colored slides.
15. 4-color one- and three-sheet posters for each release.
16. Duo-tint lobby cards, 11 x 14; 8 cards to set.

GET aboard this opportunity to fill your theatre this summer. Don't forget that men and women, boys and girls, are all interested in stories of adventure and especially in The Adventures of Sherlock Holmes.

It will cost you only eight or ten dollars to exploit the entire series for your theatre. Less than a dollar a picture. Write our branches for their simple, inexpensive and effective exploitation aids.

REMEMBER: Advertisements in

THE SATURDAY EVENING POST

and

THE LADIES' HOME JOURNAL

will tell 24 Millions of People that Progressive Exhibitors everywhere who are striving to give the greatest value for the box-office admission will present

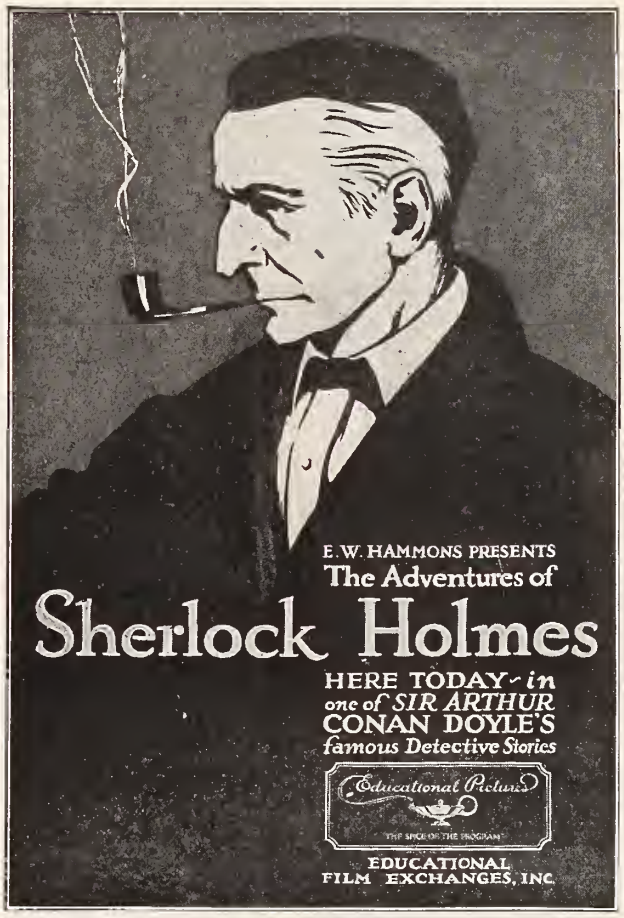
THE ADVENTURES OF SHERLOCK HOLMES

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons, President



FOUR-COLOR
Announcement One-Sheet

WAIT FOR GOLDWYN'S ANNOUNCEMENT! IT WILL BE READY SOON!

20 *Big* Pictures -



MARSHALL NEILAN

will make all his pictures for Goldwyn, with powerful stories and on a scale surpassing his best previous effort.



ALLEN HOLUBAR

is now filming the $10,000 prize winning story, "Broken Chains," his first work for Goldwyn.



R. A. WALSH

has begun production on "Captain Blackbird," his first big picture at the Culver City Studios.

No program pictures— but all Smashing Specials,

DOLLARS AND CENTS ATTRACTIONS

Each of these twenty pictures is being produced as carefully as if it were intended to be the one *big* picture of the industry. No expense is spared in making it.

GOLDWYN

will not include in this twenty any picture that is not a *powerful, towering* special. These will be BIG PICTURES — *remember that!*

20 Big Pictures - not a

WAIT FOR GOLDWYN'S ANNOUNCEMENT! IT WILL BE READY SOON!

AS FOR SELLING:

when Goldwyn offers you the 20 BIG PICTURES

You will see each picture before you are asked to BOOK IT!

BECAUSE WE WILL NOT PRODUCE A SINGLE ORDINARY PICTURE YOU WILL NOT BE OBLIGED TO SIGN UP for a great many films that are not strong in order to get the BIG ONE you really want.

In addition to the individual merit of the 20, each will have an actual tangible Box-Office asset!

GOLDWYN

Offers you not only Great Names — but pictures Bigger than those which made these names Great—*remember that!*

little One in the 20



RUPERT HUGHES

will personally direct his fiction masterpieces, all of which have now been made available for Goldwyn.



MAURICE TOURNEUR

has already started work on Hall Caine's world-famous novel and play, "The Christian," his first production for Goldwyn.



E. MASON HOPPER

who has completed a wonderful picturization of Anzia Yezierska's "Hungry Hearts," soon will start on another heart interest story, rich in human sympathy and appeal.

DON'T READ THIS IF YOU
TO HELP YOUR



This Ad Is Intended for the Exhibitor Who Appreciates an Opportunity to Boost His Summer Business

WE CAN HELP YOU

We have something that will not only help you get business during the hot spell, but will make lasting friends for your theatre.

WE HAVE SOMETHING THAT WILL CROWD YOUR THEATRE

It is an admitted fact that women control the family purse strings, and if you want to get the men folks coming to your theatre, do it through the women.

If you can get the women coming to your theatre, don't worry about the men folks. They will follow along, too.

Now, here is our plan—a plan that will pack your theatre with women as never before.

Pick out a day that you would like to boost—matinee or evening or both—and announce that every woman attending that day will receive absolutely free an invisible

MOVIE STAR HAIR NET

These hair nets come in very attractive envelopes and are packed in boxes very plainly marked with the color of the hair nets. Colors come assorted. On the bottom is an inscription reading: "Compliments of" (Your theatre name appears here).

REMEMBER ~ EVERY NET GUARANTEED PERFECT

DON'T NEED ANYTHING SUMMER BUSINESS!

YOU WILL TURN THEM AWAY

On the day that you give away MOVIE STAR HAIR NETS, prepare for hold-outs such as you never had before. You had better dust off the S. R. O. sign, and have extra policemen around to handle the crowds; you will need it because they will come from far and wide.

There were many millions of hair nets sold last year, and nearly every woman wears them. There are very few women that will be able to resist the appeal of attending a theatre that will give them free a MOVIE STAR HAIR NET.

PROVE IT TO YOURSELF

If you have the least doubt about this being a success, ask the next women you meet if she will attend a theatre that will give away absolutely free an invisible MOVIE STAR HAIR NET.

Her answer will make you jump for the nearest telegraph office, instead of waiting to send in your order through the mail, and, believe us, you will have to jump quick because your competitor is not going to let a life-saving opportunity of this sort go by.

FREE ADVERTISING ACCESSORIES

We will furnish you absolutely free the following advertising accessories:

Slides, 1 and 2 column advertising cuts
and 2 One-Sheets

This advertising does not carry our name or trade mark in any shape or form.

COST A MINIMUM

You can get one thousand MOVIE STAR HAIR NETS for less than it would cost you for 400 One-Sheets at your film exchange.

$45.00 Per 1000 $25.00 Per 500

This is not a one time stunt because hair nets do not last very long, and can be repeated time and time again with equal success.

DO NOT DELAY

Prove yourself an up-to-date show man by grasping an opportunity when it presents itself. This is one opportunity you are bound to cash in on. Don't hesitate, but send in your order today.

MOVIE STAR HAIR NET CO., Not Inc.,
630 S. Wabash Ave., Chicago, Ill.

Please send me immediately.....
MOVIE STAR HAIR NETS.
Enclosed find deposit of $10.00.
Please send balance C. O. D.....
Theatre .....
City..... State.....

REFERENCES: First National Bank of Chicago



Mrs. A. B. Maescher, President
De Luxe Building Company
Sponsor for
"NIGHT LIFE IN HOLLYWOOD"

Mrs. A. B. Maescher

presents

A Fred Caldwell Production

Attention, first run theatres,
exchange men, and foreign buyers

Now ready for release

"Night Life in Hollywood"

THE PICTURE OF THE HOUR

A rare combination of rural comedy and drama combined with all inspiring situations, teeming with suspense.

A powerful, human interest story that will make you laugh and cry.

Tense acting, real to life.

A picture you will go to see twice, one you can take your mother, your sister, your sweetheart to.

One that will live in your mind and heart.

Applications now being considered
for territorial rights

Address:
Mrs. A. B. Maescher
Hollywood Studios
Hollywood, Calif.



Fred Caldwell
Author and Director

"Torchy's Ghost"

Sam Zierler Writes



POST CARD

FOR ADDRESS

"Mr. C. Burr
Commonwealth
729 Seventh Ave
N.Y. City
N.Y."

OR CORRESPONDENCE

I want to congratulate you on the Johnny Hines comedy I just saw in the "Chicago" the one he does so much ice skating, it is very well produced and very funny. Best regards to you and Bernie
B. Zierler

BALABAN & KATZ

CHICAGO



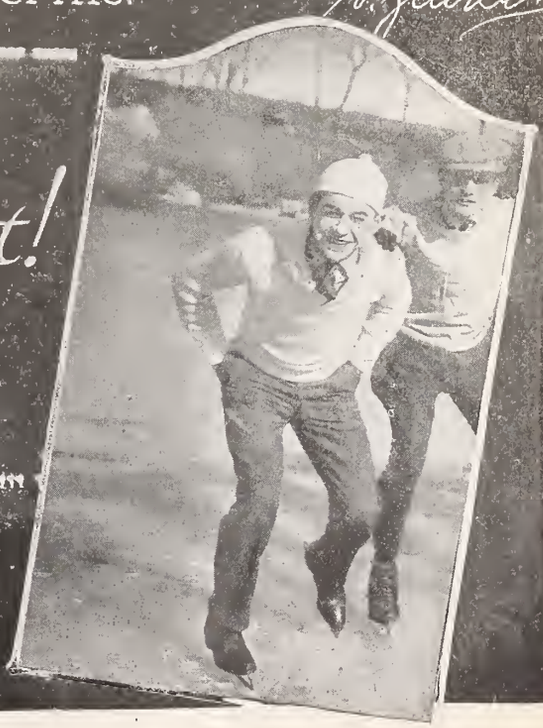
One of the leading independent exchange men of New York *en route* to the coast — where he is producing the new Clara Kimball Young features writes: "I want to congratulate you on the Johnny Hines comedy I just saw in the 'Chicago' - the one he does so much ice skating, it is very well produced and very funny. Best regards to you and Bernie."

B. Zierler

RUDOLPH VALENTINO AND A TORCHY COMEDY RIOT

The new

Johnny Hines *laugh riot!*

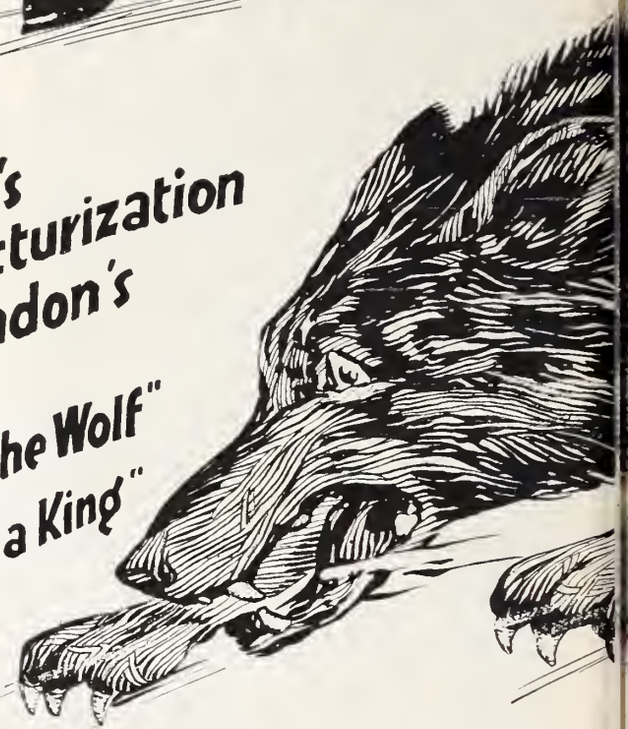


A TORCHY COMEDY

MASTODON FILMS INC.
C-C-BURR, PRES.
133-135-137 WEST 44TH ST.
NEW YORK CITY, NEW YORK.

GIVE 'EM THRIL
WITH THIS BOMBSI

Norman Dawn's
Slashing Picturization
of Jack London's
"Two Stories
and "The Son of the Wolf"
"The Wife of a King"





JACK LONDON'S

Greatest Picture of
the Frozen North

"The SON



Millions are eager to see Jack London stories

Millions of Jack London fans assure you a ready-made audience for this stupendous drama of the frozen snows—Millions eat up every line London has ever written—

Millions flock to see their favorite's stories on the screen—And these eager millons are at your beck and call if you GO AFTER THEM WITH THIS BIG DRAMA of life beyond the last frontiers of civilization—

Cash in NOW on the tremendous popularity of London—Cash in NOW with snow pictures for a summer clean-up!

All the sure-fire elements that make a great, big sizzling show—Racing dog teams, lonely trails, wilderness-maddened men—vast snows—night life in Yukon dance halls—thundering avalanche—the keen, tingling breath of the open spaces—

Brave men, daring women, adventurers, Northern Indians all loving, fighting, hating, crying, scheming, working, plunging onward through a red-blooded drama by a man who fought in the thick of life's battle—

Cool 'em off with this one Mr. Showman and you'll make boosters of them all!

Book NOW thru your nearest R-C Exchange

of the WOLF

with EDITH ROBERTS

CARL LAEMMLE

The Year's Great

SEPTEMBER RELEASE:

AN ALL-STAR CAST
featuring
House Peters
in

"The STORM"

from Geo. Broadhurst's production of Langdon McCormick's Broadway sensation. Cast includes Matt Moore, Virginia Valli and Josef Swickard. Directed by REGINALD BARKER

UNIVERSAL-JEWEL

OCTOBER RELEASE:

House Peters
and
AN ALL-STAR CAST
in

"HUMAN HEARTS"

DEDICATED TO THE MOTHERS OF THE WORLD

Hal Reid's famous stage play made into a superb drama by King Baggot. Cast includes Edith Hallor, Russell Simpson, George Hackathorne, Mary Philbin, Gertrude Claire and others.

UNIVERSAL—JEWEL

UNIVE

WILL PRESENT
est Offerings!

COMING RELEASES:

Priscilla
Dean
as **The Daughter of the Regiment**
in a magnificent picturization of Ouida's world-famous novel with a superb cast headed by Jas. Kirkwood.
Directed by Tod Browning
"UNDER TWO FLAGS"
UNIVERSAL JEWEL

Brilliant Cast
including Helen Jerome Eddy, Eileen Percy, Edward Hearn, Lydia Knott Geo. Nichols and many others
in
"THE FLIRT"
from Booth Tarkington's famous novel. Directed by Hobart Henley
UNIVERSAL-JEWEL

Reginald Denny
and an
ALL-STAR CAST
in
"The KENTUCKY DERBY"
made from Chas. Dazey's "The Suburban" one of the greatest successes in the history of the theatre. Directed by King Baggot. Cast includes Lillian Rich, Emmett King, Lionel Belmore, Walter McGrail *and others.*
UNIVERSAL-JEWEL

Priscilla
Dean
the most dynamic personality on the screen in a great version of Frances Hodgson Burnett's "That Lass O'Lowrie's" called
"The FLAME of LIFE"
Directed by Hobart Henley
UNIVERSAL-JEWEL

Von Stroheim's
COMING MASTERPIECE
"MERRY GO-ROUND"
UNIVERSAL-JEWEL

RSAL



"Sea Shore Shapes"—Century-Universal

Type of production.....2 reel co

Little Miss Mischief (Universal), with Kids

"Brownie's Little Venus"—Century-Universal

Type of production.....2 reel animal comedy

Brownie is certainly one of the cleverest animals in pictures. He takes his cues in a very natural manner. Baby Peggy plays opposite the dog and shares the honors of the production. The comedy opens with Brownie pulling the strings

besides. The baby is

J. W. Boatwright, Radio theatre, Ozark, Mo.—Neighborhood patronage.

Universal

.....2 reel comedy

this a fine comedy. Get gh. The dog is good—he han that, he is funny.

Chums

re so few short subjects distributed exactly the same high entertainment both children and grown-ups that "Chums" should be recorded as an event. It is o-reel Century Comedy, featuring Baby y and Brownie, the wonder dog, and pro- some of the most delightful humor that een seen in this sort of production in some

y—Universal

....2 reel animal comedy

filled with amusing kid rownie, the intelligent dog, dds a few new stunts to his he dog is assisted by two at- rgan and Alberta Vaughn.

Brownie's Baby Doll (Universal), with cial cast.—Here is a two-reel comedy t is getting to be immense. They real ones and much better than many which fancy prices are asked. The is the best ever seen and the stories peal to all classes. The kids eat 'em —Ben. L. Morris, Temple theatre, laire, O.—Neighborhood patronage.

"—Century-Universal

.....2 reel comedy

At the end she escapes and returns home. "Little Miss Mischief" is an amusing comedy full of kid stuff a

CH QUICK PEGGY"—(Cen- released by Universal. Two women are going to like ny Peggy apepars first as a d her miniature overalls and t will be a signal for instant eggy

"Hold Your

.....2 reel comedy

and trick p tography receive the credit Hanging on the edge of the et and falling into the lion's reeler.

Table Steaks

(Century Comedy—Universal—Two Reels)

"Table Steaks" is filled with first rate h derived from an array of pleasing gags builds easily and surely with a sustained The dog and the spectator might b and be done with it with such a backgro

"Stealin'

ype of production

"High Life"—Century-Universal

Type production.....

.....2 reel Comedy

Harry Sweet scores a hit Century comedy built arou high in th air with the ir original co dy effects have been produced in thi of double exposure. The comedy contains som

laughs in this new a trick flyer and orkers. Some spl did

medies (Universal) (two comedies please our patrons ood clean comedies.—Trio,

vers), a Century comedy. e g od comedy; all dogs; son thing delightfully dif- ture it as such.—Fred S. e theatre, Hamilton, O.—

Com

ON ACCOUNT comedy and manages to p ers, if you want 'em all, try this o the dog Browni tendance; fair. atre, Thompson, Iowa.

Patronage; rural. At- E. Corr, Princess The-

Muddy Bride"—

Type o production.....

and is take to her m r's cute scenes follow, in which he and finds herself a little gr m. The refuses to marry them. This two reeler with plenty of kid stuff is sure to please your w en patrons.

"DOGS"—(released by Cen The latest Century Com- Broadway is Brownie's "So- gs." It contains action and humor.

Comedy—Two Reels)

reel of this Century comedy, eased as snappy a line of rural as has been flashed on the screen in c. And when it comes to the country e Moran can portray the part with humorous burlesque.

"HOR (Century Comedy, relea —Harry Sweet in the something w of any

"My Dog Pal," Uni sal

Brownie, styled "the wonder dog" a clever canine, and does some creditable work in t o reeler.

The Talk of the Trade!

Century Comedies

ONE A WEEK

RELEASED THRU UNIVERSAL

FIFTY TWO A YEAR

Let Eleven Bags of Gold Tell You Something –

$1,000 in every bag!

At the Strand Theatre, New York, with a hot May in contrast to a cool September, "Orphans of the Storm" went over the first week's record of "Way Down East" by $11,226.

The second week, still hotter, and also rainy, "Orphans of the Storm" outdrew "Way Down East" by $5,074.92.

Remember those months! May against September!!

Now read what Joseph Plunkett writes:

MARK STRAND
A NATIONAL INSTITUTION
BROADWAY at 47th ST.
NEW YORK CITY

MOE MARK, PRESIDENT & GEN'L MG'R.

OFFICE OF THE MANAGING DIRECTOR,

May 15th, 1922.

United Artists Corporation,
729 Seventh Avenue,
New York City.

Dear Sirs:-

I feel I should write you regarding the remarkable business done at the Strand by D.W.Griffith's "Orphans of the Storm"

It was necessary to have the police reserves on hand at all times to handle the great crowds.

Our audiences certainly enjoyed the picture and showed it by heartily applauding it at the end of every performance.

It is a hundred percent picture from every angle.

Yours very truly,

Joseph Plunkett
MANAGING DIRECTOR.

JLP:F

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MARY PICKFORD
CHARLIE CHAPLIN
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D. W. GRIFFITH
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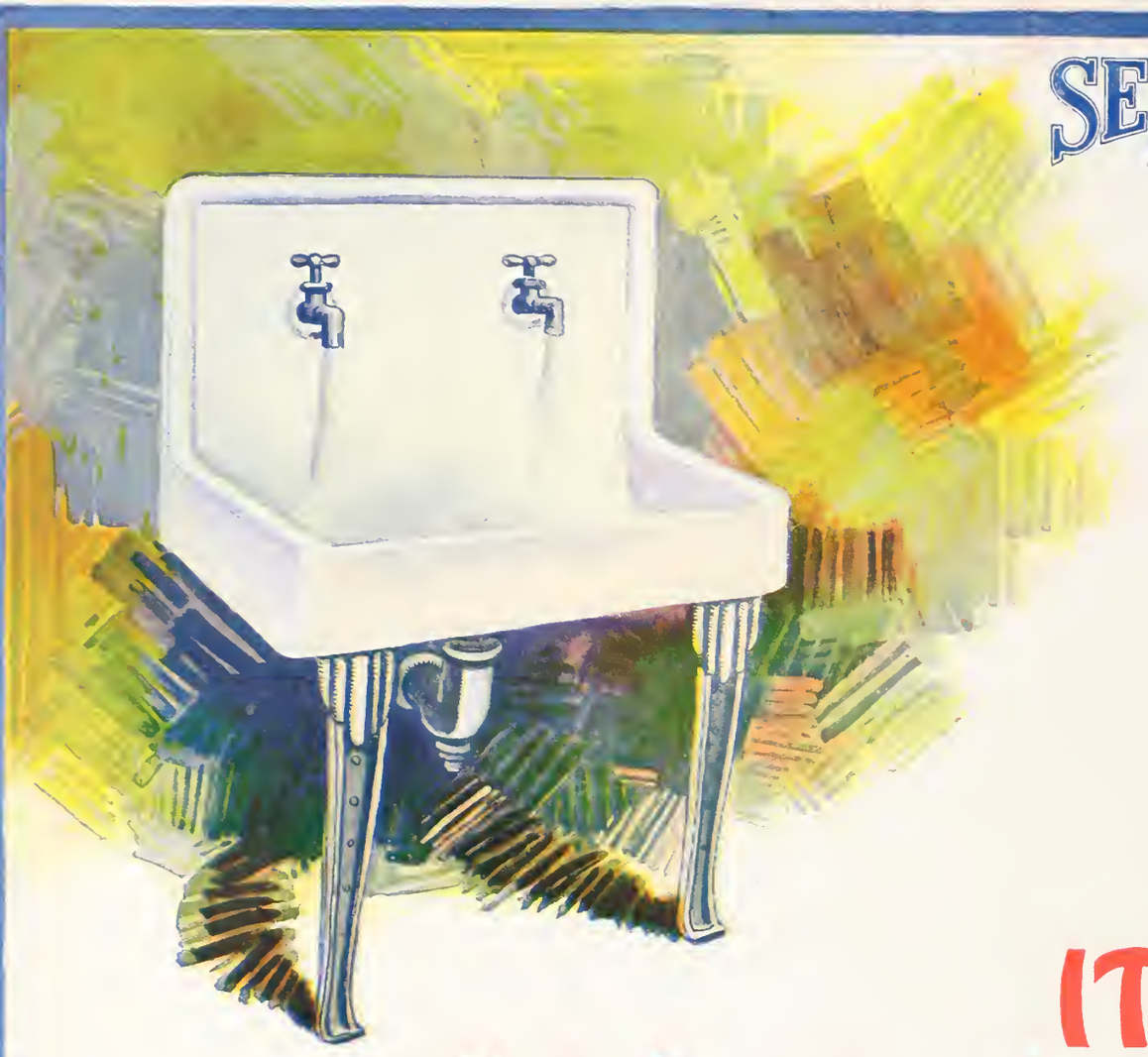
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ROMANCE
SUSPENSE
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IT HAS EVERYTHING IN IT BUT THE KITCHEN SINK

LEWIS J. SELZNICK'S
Wonder Production
"REPORTED MISSING"
STARRING
Owen Moore
Directed by Henry Lehrman
Distributed by SELECT

THEY ALL AWAIT

R-C's GREATEST SUPER-SPECIAL FOR THE 1922 SEASON

"IN THE NAME OF THE LAW"

Marcus Loew, Harry Crandall, Samuel Rothapel, Joe Plunkett, Moe Mark, Sidney Lust, Tom Moore, John Kunsky, Phil Gleichman, Louis Blumenthal, C.E.Whitehurst, Mike Shea, Nate Robbins, Louis Schine, Hugo Reisenfeld, Frank Hall, Turner and Dahken, Jake Wells, Balaban and Katz, Jos Stearn, S.A.Lynch, Asoher Bros, Lubliner and Trintz, S.Z.Poli, United Booking Offices, Max Spiegel, F.F.Proctor, B.S.Moss, S.Barret McCormick, J.Metz, Feiber and Shea, Jules Mastbaum, Rowland and Clark, J.P.Harris MM.Gold, Col.Fred Levy, Eddie Zorn, S.Fabian, John Richley, Jr, Skouras Bros, B.Harris Sol Lesser, Sid Grauman, Jensen von Herberg, Sig Samuels, Ben Apple, O.H.Stacy Tony Sudekum, Marvin Wise, Rosenberg Bros, Clemmer and James, L.Drinkwine, Swanson and McKee, F.B.Walton, K.LBurke, A.H.Blank, F.H.Metzgerm G.W.Cuff, L.Rosenthal, Coleman, Harry, Haring, Haring and Blumenthal, Nusbaum Bros, Phillips and Fisher, J.T.Collins, J.Weiss, H.Burns, L.B.Anderson, A.J.Corn, J.M.Allerton, J.V.Chest, J.Barret, Gardner Bros, H.Lazarus, S.Sucknow, Jellenk and Alberts, John Walker, Chas. Marshall, J.L.Romaine, L.B.Tefft, R.Fitzgibbons, W.F.Kennedy, P.Lever Winniw, Wm.Smalley, Northup and Gordon, J.J.Jervis and Co, Sam Gordon, Geo.Lappo, S.Sheer, Telford and Maynard, D M.Rector, H.Gainsboro, W.Van Alstyne, J.M.Moran, J.Kaplan, M.E.Silberstein, G.C.Lansing, L.Buettner, F.R.Miller, A.H.Griffithm J.Willard, H.Gainsboro, Saxton and Richard, R.H.Grant, Chas A.Mcoarthy, C.H.Dope, C.C.Gildersleeve, J.M.Beck, D.R.Letson, Ben Young, P.H.Grant, Letson and Linton, Seamon, J.H.Bikora, Clark and Sanford, C.N.Odell, J.Banker, A.Grant Palmer, Geo.Cohen, J.Ungerfeldt, O.S.Hathaway, H.Richter, J.A.Maelane, G.P.Kenyon, Wm.Shirley, S.Silverman, H.Wirtenberg, Ray Shaul, Arthur Richardson, Elliot and Flewellin, W.D.Eccleston, Wm.Smalley, S.Wilson W.F.Christy, Armstrong Brooks, N. Powers, F. Elliott, G.C.Lansing, W.F.Kennedy, C. W. Phelps, F. R. Miller, George Lappo, Wm. Brandt, W. A. Knowlton, R.H.Walker, J. Kaplan, W. D.Eccleston, B. F. Keith, C.H. Moyer, R. H. Grant, Chas.A.McCarthy, A. A. Elliott, J. Thomson, Ben Young, J.J.Alterman, Wm. Fox, C.H.Dope, J.A.Colin, J.C.Jager, C.C.Gildersleeve, A.J.Molean, J.M.Bock, D.R.Letson, O.N.O'Dell, A.Kohn, Cornwell & McAllister, Geo. Roberts, F. A. Bennett, K. T. Mitchell, L.Rosenthal, F.F.Proctor, W.C.Russell, S.Alperin, F.M.Taylor, L. F. Hanmore, Geo. Cohen, J. Banker, F. W. Little, J. Sutherland, S. Taparoo, F. F. Proctor, C. V. Dery, Allen Bros. & Peyser, Collins & Cornwall, Chas. Reilly, F. C. Lane, J.A.McLane, J. Goldberg, G. P. Kenyon, Cronk & Tupper, J. Kenny, Ray Shaul, J. W. Davis, J. Leyland, I. Goldsmith, Wm. Benton, J. M. Gillies, C. A. Huffman, D.E.Seymour, H. Glen, Jr., T. Jelenk, C. V. Fish, J. Walker, G. W. Camp, Janet Moon, A.Stone, B. Mathews, H. Wirtenberg, Arthur Richardson, Mrs. A. Milligan, J. Divore, N. Niles, Elliott & Flewellin, S. Bleyer, Wm. Smalley, A. M. Barton, F.A.Miller, J. Laird, Ben Apple, Ray Cole, Armstrong & Miller, B. F. Keith, Battaglia Bros. Harry Hall, H. E. Jordan, G. S. Engel, G. W. Dickinson, I. B. Tetrault, J.Christy, F.F.Proctor, James McLean, S. Gould, J. Whittman, S. Rothapfel, H. Riesenfeld, S. Cohen, L. Savini, Graub & Knobel, B. K. Bimberg, Zellar Bros., Ward & Glynn, H. Berman, J.H.Pepper, J. Kenny, Mayer & Brock, Rosen Bros., B. S. Moss, S.Sonin, Rosen Bros., B. C. Barloff, Chas. Schwartz, M. Becker, H. Goldman, Ed. Spiegel, E. J. Smith. Jensen von Herberg, Wm. Cutts, Rosenberg Bros., John Danz, D. Geddes, William Ely, Gus Metzger, John Woodhouse, E. J. Potter, J. C. Parker, L. A. Fearing, Peter David, Walter McNeigh, L. A. Drinkwine, R. R. Pratsch, George Sauriol, S.Dank, A.H.McDonaldn H. Turner, D. C. Scott, C. W. Eckhart, I. H. Waters, A. H. Hilton, O. W. Whittington, H. G. Trull, Clyde Seitz, Sam Mendelson. W. Rice, W. H. Crary, D. F. Flory, E. W. Parker, H. Treitz, O. Phelps, A. S. Kolstad, Alva Smith, W. H. Catherman, Nelson & Heimkle, L. Barlow, Woods & Miller, Peterson Bros., V. Cartwright, E. T. Schuler, R. Kuhn, Woods & Edwards, Leach & McDonald, Fred Park, C. Vaughn, High McCreadie, W. F. Smith, Miss Verne Ross, H. Hansen, C.V.Kempt, Lavin & Lock, Nolan Helton, Mrs. M. Morse, L. H. Sutton, G. C. Moore, H. R. King, F. Lushinger, F. A. Olson, Leone Mazzant, W. F. Kienitz, D. A. Johnson, C. Maddox, E. Schaffer, R. S. Triller, F. Esterly G. D. Howard, S. Filbrick, F. Collins, R. F. Paterson, E. B. Blair, E. B. Ellemand, E. Derbest, H. Honey, A. G. Miller, R. W. Steen, Geo. Risk, J. J. Booth, Geo. Hake, A. H. Blank, F. B. Flint. R.C.Ford, Hoffman Bros, E. Wurtz, A. H. Blank, Roy Codner, Joe. Eyden, J. E. Fry, R.C.Haynes, M. L. Fineman, Foret Bros. Wm. Weisbrod, Geo. Herman, Becker Bros., Chas Segal, Stanley Co. S. Hyman, Tessler & Nemez, H. Martin, S. Blum, W. Zorn, J. Ridgway, M. Levinson, S. Blatt, R. Sannarelli, C. N. Burkhardt, M. Spiers, A. Steifel, C.Ray.

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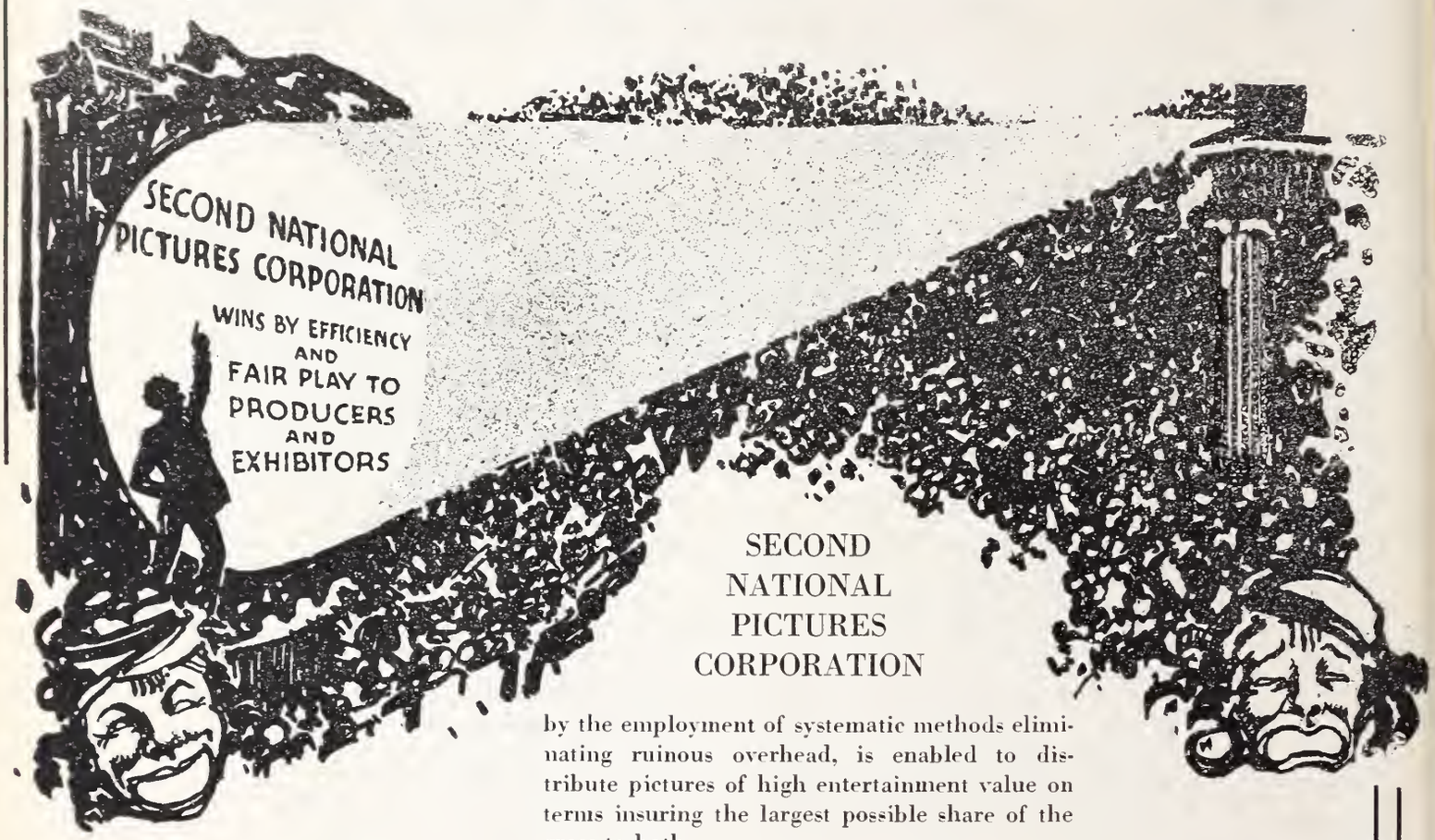
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SHADOWS

are being rescued from the formlessness and confusion which has prevailed through centuries, and even in the modern use of shadows on a silver screen to produce what we call "motion pictures" or "movies," until now



SECOND
NATIONAL
PICTURES
CORPORATION

by the employment of systematic methods eliminating ruinous overhead, is enabled to distribute pictures of high entertainment value on terms insuring the largest possible share of the gross to both

PRODUCERS AND EXHIBITORS

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WHY

"THE NIGHT RIDERS," thrilling Northwestern from the popular novel by Ridgewell Cullum; "HER STORY," tense human interest photoplay featuring Madge Titheradge, speaking stage star of "The Butterfly on the Wheel"; "BROKEN SHADOWS," Irish love story adapted from the book by Charles Garvice, and "DAVID AND JONATHAN," picturization of E. Temple Thurston's famous novel of love and adventure afloat and ashore, are being booked and filling motion picture theatres throughout the country.

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140 West 42nd Street New York City



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Coming!!
Coming!!!

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WHO NEVER MADE A FAILURE

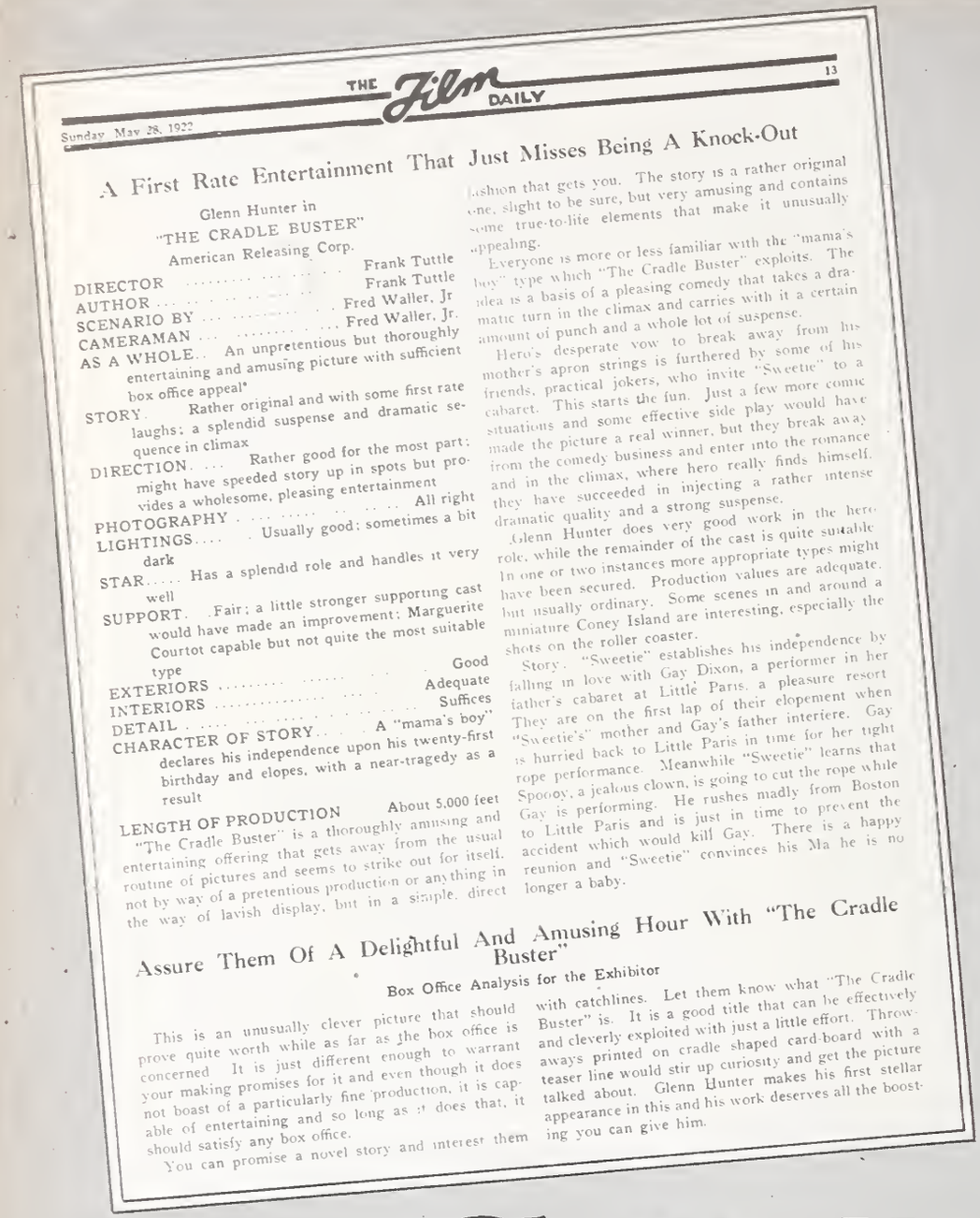
Tom Mix

AND HIS CLEVER HORSE TONY
in

FOR BIG STAKES

and it is one of the best Tom Mix ever made.

GOOD NEWS FOR EXHIBITORS!
Tom Mix Again!
Directed by LYNN REYNOLDS



THE Film DAILY 13

Sunday, May 28, 1922

A First Rate Entertainment That Just Misses Being A Knock-Out

Glenn Hunter in
"THE CRADLE BUSTER"
American Releasing Corp.

DIRECTOR ..... Frank Tuttle
AUTHOR ..... Frank Tuttle
SCENARIO BY ..... Fred Waller, Jr
CAMERAMAN ..... Fred Waller, Jr.
AS A WHOLE.. An unpretentious but thoroughly entertaining and amusing picture with sufficient box office appeal
STORY. Rather original and with some first rate laughs; a splendid suspense and dramatic sequence in climax
DIRECTION. ... Rather good for the most part; might have speeded story up in spots but provides a wholesome, pleasing entertainment
PHOTOGRAPHY ..... All right
LIGHTINGS.... Usually good; sometimes a bit dark
STAR..... Has a splendid role and handles it very well
SUPPORT. Fair; a little stronger supporting cast would have made an improvement; Marguerite Courtot capable but not quite the most suitable type
EXTERIORS ..... Good
INTERIORS ..... Adequate
DETAIL ..... Suffices
CHARACTER OF STORY.. A "mama's boy" declares his independence upon his twenty-first birthday and elopes, with a near-tragedy as a result
LENGTH OF PRODUCTION About 5,000 feet

"The Cradle Buster" is a thoroughly amusing and entertaining offering that gets away from the usual routine of pictures and seems to strike out for itself, not by way of a pretentious production or anything in the way of lavish display, but in a simple, direct fashion that gets you. The story is a rather original one, slight to be sure, but very amusing and contains some true-to-life elements that make it unusually appealing.

Everyone is more or less familiar with the "mama's boy" type which "The Cradle Buster" exploits. The idea is a basis of a pleasing comedy that takes a dramatic turn in the climax and carries with it a certain amount of punch and a whole lot of suspense.

Hero's desperate vow to break away from his mother's apron strings is furthered by some of his friends, practical jokers, who invite "Sweetie" to a cabaret. This starts the fun. Just a few more comic situations and some effective side play would have made the picture a real winner, but they break away from the comedy business and enter into the romance and in the climax, where hero really finds himself, they have succeeded in injecting a rather intense dramatic quality and a strong suspense.

Glenn Hunter does very good work in the hero role, while the remainder of the cast is quite suitable In one or two instances more appropriate types might have been secured. Production values are adequate but usually ordinary. Some scenes in and around a miniature Coney Island are interesting, especially the shots on the roller coaster.

Story. "Sweetie" establishes his independence by falling in love with Gay Dixon, a performer in her father's cabaret at Little Paris, a pleasure resort They are on the first lap of their elopement when "Sweetie's" mother and Gay's father interfere. Gay is hurried back to Little Paris in time for her tight rope performance. Meanwhile "Sweetie" learns that Spooey, a jealous clown, is going to cut the rope while Gay is performing. He rushes madly from Boston to Little Paris and is just in time to prevent the accident which would kill Gay. There is a happy reunion and "Sweetie" convinces his Ma he is no longer a baby.

Assure Them Of A Delightful And Amusing Hour With "The Cradle Buster"

Box Office Analysis for the Exhibitor

This is an unusually clever picture that should prove quite worth while as far as the box office is concerned. It is just different enough to warrant your making promises for it and even though it does not boast of a particularly fine production, it is capable of entertaining and so long as it does that, it should satisfy any box office.

You can promise a novel story and interest them with catchlines. Let them know what "The Cradle Buster" is. It is a good title that can be effectively and cleverly exploited with just a little effort. Throw-aways printed on cradle shaped card-board with a teaser line would stir up curiosity and get the picture talked about. Glenn Hunter makes his first stellar appearance in this and his work deserves all the boosting you can give him.

This remarkably strong and enthusiastic review gives a fair appraisal of the picture that we have said since March in our preliminary announcements is the best comedy drama made in this industry since Agnes Johnson's "23½ Hours Leave."

"The Cradle Buster" is the only comedy-drama with the exception of certain Charlie Chaplin comedies that has ever had a two weeks' first run in one theatre on Broadway, New York.

Frank Tuttle *and* Fred Waller Jr. *Present*

Glenn Hunter
in
THE CRADLE BUSTER
A Tuttle-Waller Production

This *Film Daily* Review is but one out of twenty unanimously favorable reviews on "The Cradle Buster," a picture that stands for a fine, new idea in production. Trade press, of course, gives the professional angles. The daily papers reflect the public.

A dominant note in all the comments and reviews on this production is that it represents real *entertainment.* This element is the thing that so many producers, distributors and exhibitors are forgetting. Never forget that motion pictures must first of all *entertain.*

American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited

Isadore Bernstein *presents*

MONROE SALISBURY

in

The GREAT ALONE

A West Coast Films Corp. Production

Directed by Jacques Jaccard and James Colwell



MONROE SALISBURY has made a score of pictures that for ruggedness and strength stand out like great towering mountain-tops amid a range of low-lying hills. "The Great Alone" is the strongest and biggest picture of an unforgetable strong star.

JACCARD, the director, is in most respects the strongest director of melodrama among all the makers of pictures. "The Great Alone" is the swiftest and strongest picture he has ever directed.

BERNSTEIN, with many production successes to his credit, has thrown all the resources of the capable and efficient Pacific Studios, at San Mateo, behind "The Great Alone" and it represents the ablest production delivered to any distributor by that organization.

At its American premiere "The Great Alone" did a smashing big business at Turner & Dahnken's Tivoli, San Francisco, and immediately was booked for the T & D Oakland theatre and the T & D circuit.





American RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

We are on the right track

The large number of contracts which we have already closed throughout the country with Territorial Partners ***PROVES IT.***

The avalanche of letters we have received expressing approval of our distributing plan and confidence in the personnel of our organization ***PROVES IT.***

The indisputable box office value of the titles of the pictures which we have scheduled for future production ***PROVES IT.***

The unanimity of UNSOLICITED favorable comment we have received on the exceptional cast which we have selected for our first production, "RICH MEN'S WIVES", ***PROVES IT.***

And, finally, the gratifying interest our announcements in the various Trade Journals have aroused among exhibitors, all over the country, ***PROVES IT.***

AL LICHTMAN
CORPORATION
576 Fifth Avenue
New York, N. Y.

Al Lichtman
President

B. P. Schulberg
Vice-President

J. G. Bachmann
Treasurer

Good-bye Empty Seats!

HERE COMES



Don't even think of missing this 100 horse-power sizzling Flapper Comedy Drama.

R-C PICTURES

Our Remarkable Exploitation Will Pack Your House

Book Immediately Thru Your Nearest R-C Exchange

R-C PICTURES

How Exhibitors Buy the Trade Papers



These figures are from the A.B.C. audits of Motion Picture News and Moving Picture World. Exhibitors Trade Review and Exhibitors Herald have no A.B.C. audits so that their figures are not verified.

TRACKS

HORSES disappearing by the hundreds. No clue but a mysterious cow track. The whole border community up in arms.

Enter a wandering, whistling cowboy.

So starts the suspenseful story, just as close knit and logical as any big drawing room drama.

Yet Western to the life in the excitement of its stunts and hair-raising riding.

Too many Westerns have lacked convincing stories.

Too many stories have failed to reveal the true spirit of the West.

Here is where the successful combination meets.

The result—

A perfect show made triply sincere by the presence of Bill Patton, Noble Johnson and Beatrice Burnham.

You can bet your Box Office, It's THERE!

PRESENTED AND DISTRIBUTED BY
PLAYGOERS PICTURES
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SIDNEY GARRETT



PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC

A Noble Johnson Production

"Sennett Featur

Theatre Records b



VARIETY

This Mack Sennett production shown at the Capitol Sunday proved to be a knockout, sure to get the money anywhere from any type of audience. The Capitol's Sunday business on the picture was almost $7,000. No one is starred particularly, but there are several names worth while from exploitation standpoint.

Two people loom up as corking future possibilities. They are George O'Hara, the juvenile lead who stands out as a distinct find. He is a combination of the Charles Ray-Richard Barthelmess type and troups and photographs like the mint. The other is the girl who plays opposite him. Kathryn McGuire, as sweet an ingenue lead as one could ask for.

The story holds just about everything. There is slapstick comedy of the usual Mack Sennett order, some real thrills, expected in a serial, a heavy vamp, a real "go-getter" and a business and society angle that stands up. There couldn't be anything else added without making the picture last all night.

In addition to the two more youthful members, there must be vast credit given to Ethel Grey Terry, who handles the vamp role in a manner that is supreme, and to Noah Beery as the wealthy uncle. Then, too, "Dot" Farley and Eddie Gribbon walk away with low comedy roles in corking fashion, while Ben Deely and William Bevan as a couple of scheming press agents manage to secure laughs. Charles Murray is cast for a semi-serious role as a judge, and while he appears decidedly different to the type that audiences are most in the habit of seeing him in he makes the bit stand up.

Any exhibitor can go hook, line and sinker on this one and not be afraid that it won't get money for him. It looks like another "Mickey."

Fred.

SIX REELS OF THRILLING COMEDY MELODRAMA

Directed by F. Richard Jones

Distributed by Associated First National Pictures, Inc.

Mack Sennett's

The CROSSROAD

Tops All New York $10,000 in Week"

Variety

36 VARIETY

SENNETT'S 'CROSS ROADS OF N. Y.' TOPS B'WAY'S BUSINESS LIST

Capitol Heads All Other Picture Houses by About $10,000—

With the business on the week-end shot to pieces because of the approaching holiday Broadway's banner receipts last week went to the Capitol with the Mack Sennett special, "Cross Roads of New York" as the attraction. The picture drew nearly $32,000 on the week and topped the next highest receipts by nearly $10,000.

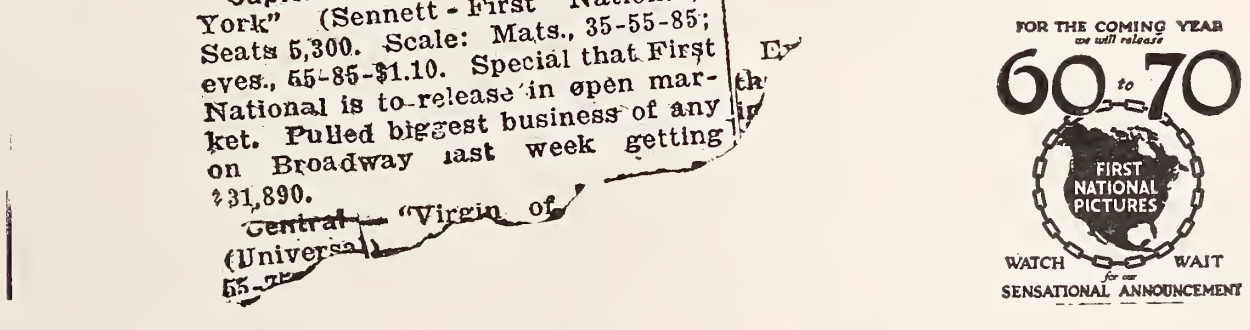
Capitol—"Cross Roads of New York" (Sennett-First National). Seats 5,300. Scale: Mats., 35-55-85; eves., 55-85-$1.10. Special that First National is to release in open market. Pulled biggest business of any on Broadway last week getting $31,890.

Central—"Virgin of (Universa 55-7

NOVELTY CO HURTS I

Vaudeville an for Busi

E th in



Yes, and while $32,000 in Box Office receipts beat the nearest motion picture opposition by $10,000, according to the figures of Variety—it also *beat the highest* legitimate *show,* running at top prices, by $7,000.

of NEW YORK

Exhibitors and

Bigger Than "Mol



A. H. Woods

Every one knows the showmanship of A. H. Woods, and they know him as a picker of box office winners. Read what he says in a letter to Mack Sennett:

"You have created something different. Your latest 'THE CROSSROADS OF NEW YORK' even thrilled me who has been producing melodramas for years. When I saw this comedy melodrama pre-viewed before a regular audience last week and saw the way that discriminating audience were absorbed and thrilled I walked out of the theatre and said: 'This is a hit.' The ideas you have embodied in this production are absolutely new and the picture is distinctly different from anything that has ever been produced. I predict it will be one of the biggest box office attractions of the year."

Read what the Trade Experts Say

"It travels like a shooting star. And you'll say it carries a kick. Try and keep 'em out. The title is a winner. It will attract a crowd anywhere. Rich with mirth and melodrama."—*Motion Picture News.*

"It is fine entertainment and of a type of which there is too little."—*Moving Picture World.*

"Its value as entertainment should be far reaching and wide enough in its scope to satisfy the taste of the whole audience. If they like comedy, they'll get it. If they like melodrama, they'll get that too. There's laughs and thrills and you can promise them it keeps going from start to finish."—*Wids.*

"Enough variety to appeal to young and old alike—thrills—and comedy—pure, unadulterated fun. Judging its value from the enthusiastic manner a large audience received it at the Capitol it will prove a money maker of the first water."—*Exhibitors' Trade Review.*

"It accomplishes its aim—entertainment—what more can one ask? A good hot weather picture—thrills and laughs."—*Exhibitors Herald.*

Mack Sennett's

The CROSSROADS

Critics Call It

ly O" or "Mickey"

Ask Rothafel!

Mr. Rothafel played it at the Capitol Theatre because he knows what the public wants. And he cleaned up with the biggest business of any theatre in New York that week. Mr. Rothafel said: " It's greater than ' Mickey ' or ' Molly O ' "—and he's a Showman.

Ask Rothafel!



S. L. Rothafel

Read What the Newspaper Critics Say

"Mack Sennett has hit upon a novel idea—a new departure in screen entertainment which is guaranteed to tickle the palate of even the most jaded theatregoer. It is a happy combination of thrilling melodrama and uproarious comedy fashioned in a new way."—*The New York Evening Telegram.*

"Entertaining throughout and provides a welcome change from the cut and dried cinemas. The audience at the Capitol thoroughly enjoyed the picture."—*The New York Telegraph.*

"'The Crossroads of New York' is distinctly refreshing and is chock full of funny business. It looks as if here was a picture that would cause a great deal of comment."—*The New York World.*

"Mack Sennett is in a class all by himself. It is all beautifully funny, and it will mean a rollicking hour if you care to take my humble word for it."—*The New York Daily News.*

"A comedy photoplay that hits the bull's eye. Sennett, the man who makes the whole world laugh, deserves a personal card of thanks for a play that amusingly and cleverly combines all the worth-while elements of comedy, tragedy, and drama."—*The New York American.*

"For simon pure entertainment it is decidedly 'there.' Its comedy passages are in the true Sennett vein, while the melodrama speeds on with a 'zip' that continues until the final thrill."—*The New York Evening Mail.*

"Better and faster than 'Molly O' and tickles you on the spine when it isn't tickling you on the funny bone."—*The New York Herald.*

"A rattling good play with a rattling good plot well seasoned with comedy and griping drama."—*The New York Evening Journal.*

FOR THE COMING YEAR
we will release
60 to 70
FIRST NATIONAL PICTURES
WATCH for our WAIT
SENSATIONAL ANNOUNCEMENT

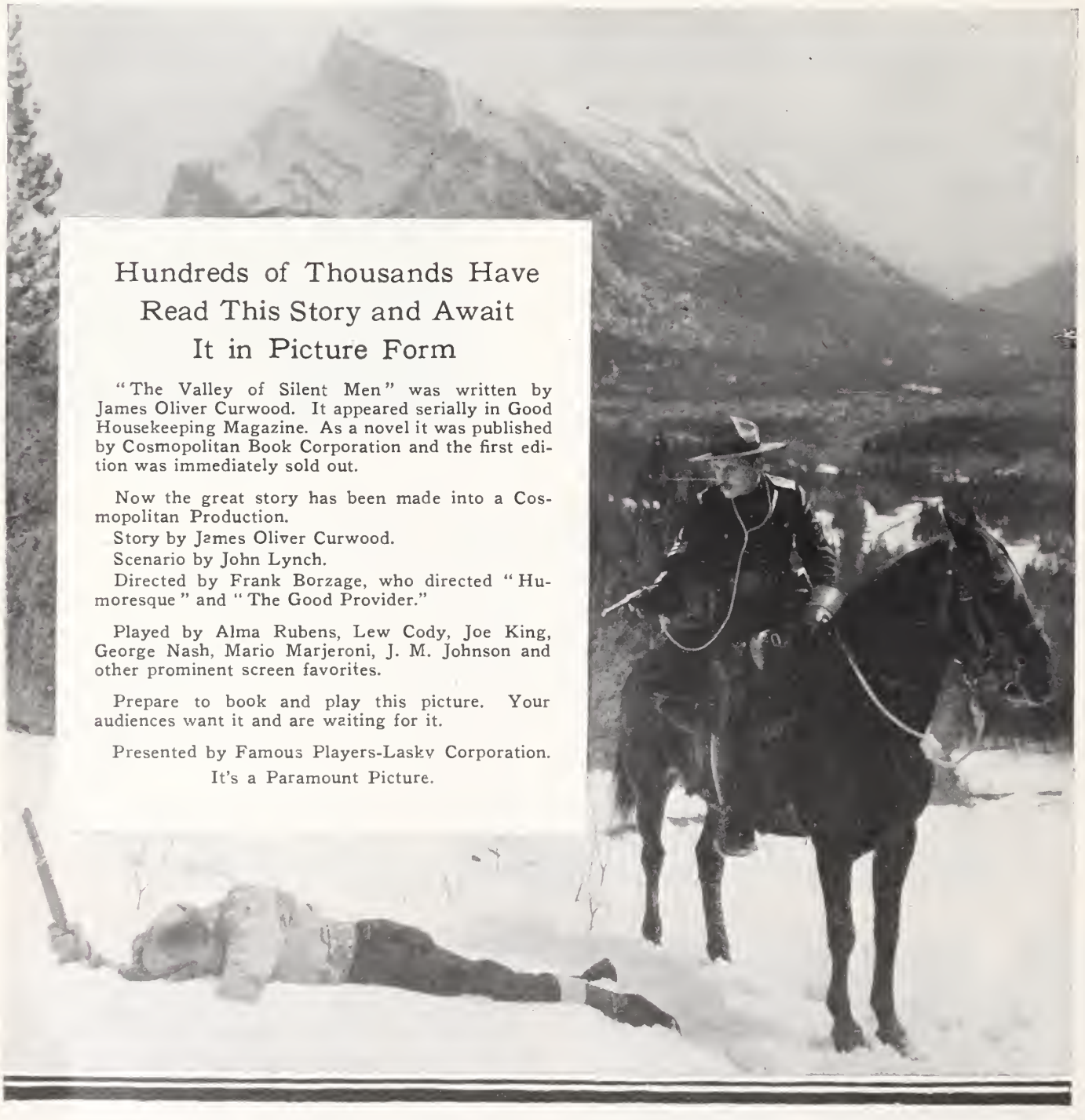
Distributed by Associated First National Pictures, Inc.

of NEW YORK

Created by Cosmopolitan Productions

"The Valley of Silent Men"





Hundreds of Thousands Have Read This Story and Await It in Picture Form

"The Valley of Silent Men" was written by James Oliver Curwood. It appeared serially in Good Housekeeping Magazine. As a novel it was published by Cosmopolitan Book Corporation and the first edition was immediately sold out.

Now the great story has been made into a Cosmopolitan Production.

Story by James Oliver Curwood.

Scenario by John Lynch.

Directed by Frank Borzage, who directed "Humoresque" and "The Good Provider."

Played by Alma Rubens, Lew Cody, Joe King, George Nash, Mario Marjeroni, J. M. Johnson and other prominent screen favorites.

Prepare to book and play this picture. Your audiences want it and are waiting for it.

Presented by Famous Players-Lasky Corporation.

It's a Paramount Picture.

Motion Picture News

Making the Mare Go

IT is true enough that the quality of pictures in circulation today is by no means all it should be.

And the business of getting the public into the theatre is suffering largely in that measure.

If there is one common cry from the exhibitor today, it is: "Give me the right picture and I'll get the money!"

* * * * *

But this lack of quality is a sin of the past, not, so much, of the present.

The mediocre releases of today were made by past standards.

The larger producers today are fully alive to the situation—to the insistent demand for the better picture. Never before has there been such unanimity all along the production line—to sacrifice quantity for quality, to make the "big picture" regardless of any other consideration.

The reversal of policy, in fact, from quantity to quality,—is so sharp and pronounced that unless more producers get busy, and speedily, we will have a dearth of new productions next season—not enough even for first run consumption, let alone the needs of nearly three quarters of all the theatres which still change daily.

* * * * *

But is production our main problem today?

Yes, in a way. It's a *basic* thing—assuredly.

But it isn't our main weakness.

Our main weakness is distribution.

And distribution is weak—mainly, in the degree that it is weak in *exploitation*.

* * * * *

Advertising is the *power* of this business.

Out of nine years study of its economics—from every angle—the writer can honestly give this as a supreme conviction.

Advertising is the determining factor.

It is—to an extent—in any business.

But there has never been a business under the sun—there may never be—where advertising governs values as it does in this.

* * * * *

What is the value of a picture?

No one knows.

Its value is what the public will pay for it. That's the only standard.

And that—we assume of course the picture has a public appeal—depends—upon *advertising*.

A picture's value is like a rubber band. Advertising pulls it out. Given any salable picture, its gross—its share to the producer, distributor, exhibitor—will depend upon the intensive advertising effort each puts into it.

* * * * *

So, as we face the new season, we say with all earnestness, that advertising is the big factor.

It is the power that will determine the season's gross.

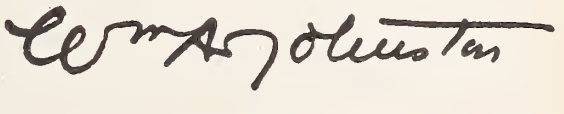
Better pictures—yes, decidedly. The public expects them. But the public must be told about them. There must be promotion, exhibitor cooperation—*advertising* all along the line. The public *must* be appealed to—cleverly, irresistibly and as never before.

For one thing we've got to stop the blind effort put behind all product, regardless of its worth, regardless of its particular appeal.

Intensive effort, *discriminating* effort, *all* the effort the picture deserves.

That will be the yardstick measure of success this year.

The yardstick of *advertising!*



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Walker Dinner Promises Notable Gathering

Picture Industry, Civic and Commercial Bodies, Will Be Well Represented

THE testimonial dinner which the Theatre Owners' Chamber of Commerce is to tender to New York State Senator James J. Walker at the Hotel Plaza on June 19th, has every indication of being one of the most representative, not only of the motion picture industry, but of the civic, commercial and professional world as well. The dinner committee, of which William Brandt is the Chairman, has been deluged with requests for reservations since the announcement of the affair was made.

The dinner date coincidently falls on the birth date of Senator Walker, and thus the event will have a double significance. Those who are to be present include the most prominent names in the state and municipal governments, the judiciary, as well as those of the picture industry and the theatrical fields.

On the afternoon of June 19 the Executive Committee of the Motion Picture Theatre Owners of New York State are to hold their meeting in New York City, and they are to attend the dinner in a body.

Requests from a number of exhibitors in various parts of the country who wish to embrace this opportunity of expressing their respect and personal appreciation, regardless of their association affiliations, for the really tremendous work that Senator Walker has done in behalf of the motion picture exhibitors of the country, have assumed most formidable proportions. The committee is making special effort to keep the various applications from the different localities of the country in unit form.

The affair has assumed such cosmopolitan proportions that the Dinner Committee of the T. O. C. C. has found it advisable to name an Honorary Committee that is to cooperate with them in the arrangements for the event. The Honorary Committee will comprise the following:

Former Postmaster General Will H. Hays, President Motion Picture Producers' and Distributors' Association of America, Inc.; E. F. Albee, head of the B. F. Keith Booking Exchange and the Keith Circuit of theatres; John Ringling, of the famed circus-owning family and who is vitally interested in the sport of boxing in New York; Lee Shubert, the theatre owner and theatrical producer; Judge McQuade, as representative of the major league baseball clubs; Horace De Lisser, president of the Broadway Association; Robert Gier Cook, president of the Fifth Avenue Association; Hon. Max Levine, president of the Grand Street Boys' Association; Sam H. Harris, president of the Producing Managers' Association; Samuel Rothafel, Managing Director the Capitol theatre; John McE. Bowman, of the Bowman Chain of Hotels; Charles Gehring, of the Hotel Men's Association; and Marcus Loew, of the Loew Circuit.

The guests who have accepted invitations to be present include Governor Edward I. Edwards of New Jersey; Mayor John F. Hylan, Charles M. Schwab and J. H. Ward; Henry D. Sayer, head of the New York State Industrial Commission; John J. Lyons, New York Secretary of State; Edward J. Flinn, Sheriff of Bronx County; Commissioner Philip F. Donohue, of the Board of Water Supply; Fire Commissioner Thomas J. Drennan; Commissioner of Licenses John F. Gilchrist; William E. Walsh, chairman of the National Board of Standards and Appeals; Borough President Matthew J. Cahill, of Richmond, and the following Judges of the Court of Special Sessions: Hon. Arthur J. Salmon, Hon. James J. McInerney, Hon. John J. Freschi, Hon. Moses Herrman and the Hon Clarence Edwards.

The producing branch of the motion picture industry is to be represented by practically every organization now active, including Adolph Zukor, of Famous Players-Lasky; Carl Laemmle, Universal Film Manufacturing Co.; Lewis J. Selznick, of Select Pictures Corp.; A. E. Smith, of Vitagraph; Paul Brunet, of Pathe; Joseph F. Godsol, of Goldwyn; Hiram Abrams, of United Artists; Fred B. Warren, of American Releasing, and Winfield R. Sheehan, representing the William Fox Film Corp.

Louis F. Blumenthal, of the T. O. C. C., is treasurer of the Walker Dinner Committee, and requests for reservations should be forwarded to him at the Theatre Owners' Chamber of Commerce, 1540 Broadway, with check at $10 per cover to the number of the seats wanted.

Will Hays Takes First Big Step for "Clean Productions"

Plan to Apply Remedies at Studios At Once Is Strongly Backed

WITH the purpose in mind of effecting remedies directly at the source of supply, Will H. Hays, head of the Motion Picture Producers and Distributors of America, Inc., has launched, with the backing of nine of the biggest producing and distributing organizations in the country, a plan of enforcing "the highest possible moral and artistic standards in motion-picture production" directly in the studios of the great producing centers. This marks the first big constructive step undertaken by Mr. Hays to enforce the program to which the Motion Picture Producers and Distributors of America formally dedicated itself at the time of its organization some months ago. This program is definitely stated in the Articles of Association as one designed "to foster the common interest of those engaged in the motion-picture industry in the United States, by establishing and maintaining the highest possible moral and artistic standards in motion picture production."

At a meeting of the directors of the Motion Picture Producers and Distributors on May 17th, Mr. Hays's proposition of inaugurating efforts for improved productions directly at the studios was unanimously accepted. The personal endorsement and assurance of co-operation in the movement were received from such representative figures in the industry as Earl W. Hammons, president of Educational Film Exchanges; Adolph Zukor, president of Famous Players-Lasky Corporation; William Fox, president of the Fox Film Corporation; Frank J. Godsol, president of the Goldwyn Distributing Co.; Marcus Loew, president of the Metro Pictures Corporation; Lewis J. Selznick, president of the Select Pictures Corporation; Carl Laemmle, president of the Universal Film Exchanges, Inc.; John M. Quinn, president of Vitagraph, Inc., and Joseph M. Schenck, president of the Joseph M. Schenck Productions.

Mr. Hays's step to launch the movement for improved moral and artistic standards at the production centers received formal expression in a letter addressed under the date of May 19th to each of the foregoing executives and many prominent directors as well. This letter follows, in full:

"I know that none of us is unmindful of the objects of the Motion Picture Producers and Distributors of America, Inc., as definitely stated in the Articles of Association as follows:

"'The object for which the corporation is to be created is to foster the common interest of those engaged in the motion picture industry in the United States, *by establishing and maintaining the highest possible moral and artistic standards in motion picture production;* by developing the educational as well as the entertainment value and the general usefulness of the motion picture; by diffusing accurate and reliable information with reference to the industry; by reforming abuses relative to the industry; by securing freedom from unjust or unlawful exactions, and by other lawful and proper means.'

"We are all familiar, too, with the efforts being made by all to carry out these objects and, personally, I thoroughly appreciate the cooperation which is being given by everybody.

"It is impossible, of course, to overestimate the importance of the immediate application of these purposes in connection with the production which is now in process for next season. It is to this that I want most earnestly to call your attention.

"We can make the greatest immediate progress in '*establishing and maintaining the highest possible moral and artistic standard of motion picture production,*' if those charged with the responsibilities in connection with the production now in progress make certain that they do strive for this very thing. We are giving and we must give preferred attention to these purposes right now in the pictures which are now being made. Every day there is opportunity in the studios to take that action which will more and more eliminate the objectionable features and nearer and nearer reach the '*highest possible moral and artistic standard.*' These pictures which are being made now and which will be made this summer, are being made *after* we have agreed to use our best efforts to attain the purposes of the Association, and our responsibility for these pictures cannot be avoided.

"These pictures now being made will come out soon, and they will be the proof either of our honesty of purpose or of our failure; they will be the proof either of our ability to correct our evils ourselves, or of our inability to run our own business. There is nothing in which we can possibly be engaged which is of as much importance to the success of our efforts as to make certain that these very pictures, the first pictures made after the organization of the Association, shall clearly show successful effort toward '*establishing and maintaining the highest possible moral and artistic standard.*'

"I cannot too strongly urge you to make certain that everything possible shall be done to that end.

"With very kindest personal regards, and best wishes always, I am,

"Sincerely yours,

(Signed) "WILL H. HAYS."

Indicative of the hearty and ready spirit of co-operation with which Mr. Hays's message has been received is the action of Carl Laemmle, president of Universal, who immediately notified Irving Thalberg, in charge of production at Universal City, of the contents of Mr. Hays's message and ordered the fullest compliance with the spirit of Mr. Hays's proposal on the part of all those in any way concerned with production at the big film city. Mr. Laemmle's letter to Mr. Thalberg follows in full:

"My Dear Mr. Thalberg:

"I am enclosing herewith a letter just received from Mr. Will Hays, president of the Motion Picture Producers and Distributors of America, Inc., of which the Universal Company is a charter member.

"You will please post this letter, as well as Mr. Hays's letter, in some conspicuous place in Universal City, where every employee can read it, and you will please notify every employee that I desire to carry out the entire spirit of Mr. Hays's remarks.

"Since, as Mr. Hays says, the whole industry will be judged BY THE PICTURES NOW BEING MADE AND HEREAFTER TO BE MADE, the Universal does not propose to make any picture, *or any scene in any picture,* which

(*Continued on page* 3228)

Federated Women's Clubs to Discuss Pictures

RAISING the standard of motion pictures is expected to be a chief topic of discussion at the biennial convention of the General Federation of Women's Clubs in Chautauqua, N. Y., beginning June 20. Will H. Hays will represent the motion picture industry and will speak June 28 on "Upbuilding the Nation's Life Through Motion Pictures."

The delegate body will represent the public and both sides of the question are expected to be thrashed out. Mrs. Woodallen Chapman of New York city, chairman of the committee on community service through motion pictures, will preside, assisted by Mrs. Thomas G. Winter, national president, on motion picture evening.

Conference speakers will be: W. W. Hodkinson, who will talk on "How Women Can Help the Producer"; S. L. Rothafel, manager of the Capitol, New York, whose subject is "How the Women Can Help the Exhibitor"; Paul Bauer, vice-president of the Carter Cinema Producing Corporation, who will speak on "What the Women Can Do for True Educational Motion Pictures."

Speaking on behalf of censorship, the other side of the question will be presented by Mrs. Eli T. Hosmer, member of the New York state censorship commission. Her topic will be "How Clubwomen Can Help the Board of Censors."

PICTURES AND PEOPLE

AGAIN—as always, there is need for industrial statistics. The Government publishes the amusement tax figures for April. The total is $5,429,014. They show a falling off from March which reached $6,284,528, and from April, a year ago, which went to $7,415,568.

What do the figures mean to this industry?

Not a thing. They will be used to argue this way and that. But, as a matter of fact, they can't prove anything.

In the first place, they relate to all aamusements; so we don't know whether pictures declined or advanced or whether this was true of the stage, cabarets, and all other taxed amusements.

Secondly—and this is probably the greatest factor—everyone knows that many theatres have dropped to ten cents admission which eliminates them from the tax returns and consequently makes a considerable hole in the picture theatre attendance as reported by the government tax returns—the only source of information we have.

What a simple matter for each theatre changing its admission price to report by post cards to the M. P. T. O. A.

Or better still, if every exhibitor will answer the Babson questionnaire now going out, Motion Picture News *will publish the exact figures on this all-important subject.*

* * *

A letter from Thomas D. Soriero states that he has resigned as general manager of the Strand Theatre, Lowell, Mass., and is taking a long postponed vacation in Maine. We are inclined to think that if we had theatre interests in these trying times, we would at least shorten the vacation of as able and resourceful a manager as Tom Soriero.

* * *

AS an example of the kind of press notice stories the editor—any editor—will print without question and inquiry concerning the advertising space purchased, we make mention informally of one contained in the picture pages of recent Oshkosh (Wis.) papers.

It quoted Kate Claxton as saying that in the old days when her play, "The Two Orphans," was a stage favorite, she could always tell how well the show was going over by noting how many handkerchiefs were in use in the audience by weeping women.

Of course the notice worked in the fact that "Orphans of the Storm" is an adaptation of "The Two Orphans."

An editor who has been kicking by mail about the poor quality of picture press notice stories which come to his desk, expresses in an apt way, what he considers the fundamental fault of this kind of copy. He writes: "Press agents should spend two hours thinking up something to write about and take two minutes to write it rather than take two minutes to formulate their idea and two hours to write it."

* * *

Here and There

John W. Hicks, managing director of the Famous Players-Lasky Service, Ltd., of Sydney, Australia, accompanied by Mrs. Hicks, recently arrived in San Francisco for a short visit to this country. He will visit New York on June 10.

With the completion of the ten-reel production, "When Knighthood Was in Flower," for Cosmopolitan, Robert C. Vignola will hie himself to the country for a long and deserved vacation.

Gloria Swanson deserted the American film colony abroad and returned home last week. Incidentally, with her was a big output from Parisian modistes' hands.

* * *

An interesting as well as significant dispatch from the Coast this week relates that the University of Southern California for the first time in its history stood sponsor to a motion picture production. The picture was the Bible film made by Weingarten Sacred Films. Two *thousand ministers, educators, judges and civic leaders previewed the* reels. Nationally known ministers lauded the industry and promised to accord support to clean pictures.

* * *

SLIPPERY stock promotors, whose nefarious activities have dealt blows to the industry in every state, will find their activities considerably curbed if the M. P. T. O. A. through the Urban Chats follow up the campaign inaugurated in Chat No. 20, which broadcasts the following:

"Do not buy stock in any Motion Picture Producing company without first writing to the National Headquarters of the Motion Picture Theatre Owners of America, which organization is desirous of protecting the motion picture going public from investing in worthless stocks."

A real sample of constructive effort!

* * *

Jack Meador is back from Los Angeles. He announces a lot of work done, optimism in Los Angeles, and a big picture policy year for Metro.

THE "NEWS" not only covers the field, but it also covers the property desk in a setting of "Up the Ladder," one of the current hits now running at the Playhouse, New York. The play by Owen Davis treats of young married life and the husband's rise to financial success in Wall Street. The first act shows an interior of the girl's home—a modest setting of an uptown apartment. On the table are various magazines and the Exhibitor's Herald.

The third act finds the happy couple living in a lavish menage in Westchester. And in the climb up the ladder their taste in reading matter also changes for the better. The cheap table of the first act matter also changes for the better. The cheap table of the first act has been replaced by one of period design. The Exhibitor's Herald is conspicuous by its absence and in its place is the "MOTION PICTURE NEWS." This can be verified if you occupy an upper stage box.

* * *

We have seen Hy Maye"s Travelaugh pictures recently both in a big city theatre and in a small suburban house and in each instance the ready applause they got exceeded that given the feature and proved conclusively that all kinds of people relish these very clever, intelligent and human travel stories.

Why more exhibitors don't feature these short features—these universal appeal novelties——is always a mystery to us.

* * *

THE "Go-to-the-Theatre Week" idea continues to thrive, gaining a foothold in even the smallest towns. One of the latest showmen to launch and successfully put over the plan is Elwood Simons, manager of the Family Theatre, Adrian, Mich.

Mr. Simons, changing his program every night, with a seating capacity of 1,500, played to 8,000 admissions during seven days, a bit more than half the population of Adrian.

The plan carried out had some improvements over the usual "Go-to-Theatre Week" procedure. All patrons attending the first six performances were admitted free to the seventh.

Mr. Simons advertised liberally in the newspapers and tied up enough merchants for a co-operative display page. Ten thousand heralds announcing the plan under which the week was to be conducted were printed and given a house-to-house distribution.

As for net profit, the week's count of stubs is ample evidence of a clean-up.

* * *

Harry M. Berman, a good man, goes from Universal to Robertson-Cole as general sales manager. And Art Schmidt, another good man, takes his place. A fair exchange in exchange circles!

* * *



Harry Crandall

THROUGH the initiative and public spiritedness of Harry M. Crandall, the voteless citizens of the capital were for the first time able to vote in a referendum, the result of which is to be communicated to the White House and District authorities as a bona fide public manifestation of the wishes of the majority in the matter of daylight saving.

Mr. Crandall presented a 150 foot film trailer announcing that by filling out and depositing in any Crandall theatre, a ballot card provided which presented three propositions to be passed upon, he would arrange for the result to be presented to the authorities. The response was immediate and overwhelming, about 20,000 cards being filled out and returned within the first five days. The voting was not confined to theatre patrons, they being urged to take as many cards as they wished and distribute them among friends.

* * *

More than 2,500 good-natured baseball fans, on a recent Sunday, listened to Manager Frank Cook, of the Strand theatre, Green Bay, Wis., as he combined the announcement of the local game line-ups with exploitation for the bill playing at his theatre.

Mr. Cook, in a town of 31,000 inhabitants, has become known as the one announcer who "can do the job right." He appears in his dual role of theatre manager and megaphone wielder at many a public gathering, especially those of a sporting nature, and the result, according to Mr. Cook, is much desirable publicity for his house.

* * *

Johnny Walker, piloted by Mat Taylor, R-C publicist and Mt. Vernon tennis champ, walked into the office one day this week and a half an hour later walked out again without once having exploited his own prowess as a Thespian or reminding anyone of how good he was in "Over the Hill." All of which is a long way of saying that the new R-C star made a good impression.

Here is hoping that his forthcoming starring vehicles for R-C enhance his present enviable prestige with the fans and prove to be as good as he modestly hopes them to be.

* * *

PAUL GRAY, exploiter for Jackie Coogan Productions, has again given the "It Can't Be Done" contingent an object lesson—and this time he selected Little Old New York for his demonstration—with the picture to be publicized the youthful star's latest production, "Trouble."

Gray's energy and resourcefulness, combined with a bit of experience out at Toledo putting over the same idea for "What Do Men Want?" enabled him during the week that "Trouble" was playing at the New York Mark Strand, to obtain Father Knickerbocker's consent to the erection of a huge bill-board in the center of Times Square. The board was a reproduction of the front page of the New York "Daily News," of an issue that had announced a special morning performance of "Trouble" at the Mark Strand at which children would be admitted free, if they brought a bundle of old clothes.



The discarded clothing obtained at this showing was to be given to the orphan poor of the city.

It was as a part of the advertising the charity event was given that Gray was able to obtain a permit to erect his sign, but so far as "Trouble" was concerned the result was the same. Times Square's never ceasing throng saw the big bill-board, for what it was—the most dominant sign in a district famous for outdoor advertising.

The picture accompanying shows a view of the billboard, with the Times Building as a background.

* * *

A picture of early vintage projected in the style of a dozen years ago—followed by old time advertising slides, an illustrated song, etc., has come to be known as the "Old Time Movie" stunt and as such has had a vogue to the betterment of hundreds of box offices in the last two or three years.

But there have been some managers who have called the stunt, small town stuff, beneath their dignity and not of a calibre for their up-to-date picture palaces.

Which brings us to the argument of this discourse.

Sid Grauman, of Los Angeles, has just pulled the "Old Time Movie" in Grauman's Million Dollar Theatre, using one of Mary Pickford's old Imp one reelers, song slides and a tenor who warbled, "Will You Love Me in December as You Do in May?" alleged advertising slides with copy that read, "Joe's Barber Shop—Mustache Curling Done Here; Take Your Bath on Saturday Night Here; Down Town Bakery—Large Pies, 5c; Small Ones, 3 for Dime; Brown's Barrel-house, Old Taylor, 75c qt.; Gordon Gin, 90c qt.," etc.

And Sid has one of those picture palaces.

* * *

Harold B. Franklin, recently resigned as managing director of Shea's Hippodrome, Buffalo, to accept a position as head of Paramount's new theatre department is making a motor tour of the Berkshires prior to assuming his new duties. Prior to leaving he was dined by the Buffalo Theatre Owners and presented with a traveling bag.

* * *

SCORE up two for Metro! "The Five Dollar Baby," starring Viola Dana, and "The Stroke of Midnight," starring Victor Seastrom. The former an adaptation of Irvin Cobb's story and so novel in treatment, so fresh in its characterization, so rich in human interest—that it is certain to appeal everywhere. Harry Beaumont can sit back pretty and feel a glow of contentment over his masterly direction. Griffith could not have done the job any better, nor George Loane Tucker, The players seem inspired, particularly Ralph Lewis. The locations, the atmosphere, the local color are genuine.

How's this for an original idea after you have become surfeited with creaking plots mouldy with age? A baby is deposited by her mother upon a doorstep. A derelict discovers her and pawns the infant for five dollars. There is a note attached stating that when the child has reached maturity her benefactor will be rewarded. So he keeps up his interest. The baby grows up and a strong attachment develops between the pawnbroker and his charge. Will he lose her? That's your heart touch. The picture is filled with humanities. Humor and pathos are dove-tailed perfectly.

"The Stroke of Midnight" is a grim, tragic opus—one which is made convincing through the honesty which guided its production. It is a tale of regeneration, worked out in the most original fashion. There is woven into the plot a thread of spiritism which shows the power of susceptibility to dreams. A derelict is stunned. Left for dead, a death-cart comes along and picks up his soul. When he awakens his flight into the unseen world causes him to make amends toward those who have suffered at his hands.

This touch is developed with such sincerity behind it that even if you don't agree with Conan Doyle and Oliver Lodge about the affinity of departed souls with those they have left on the earth sphere, you have to admit that it seems credible. The picture carries stark reality and it is interpreted with rugged simplicity by Victor Seastrom and a cast that has a sure grasp upon that elusive quality known as repression.

* * *

IT is to be assumed that Al Christie, of Christie Comedies fame, would have a sense of humor.

Mr. Christie is in England at present with time enough on his hands to write a line or two to his associates out at Hollywood.

Among his observations, which are fit for print, is the statement that there are almost as many English actors hanging out around the Savoy Hotel, London, as there are at the Hotel Hollywood.

One letter admitted that on his first night in town, he attended a pre-view of "A Sailor Made Man" and that the comedy "knocked the English for a row of Brown Bowlers."

Which shows that Mr. Christie doesn't think that the Christie lot turns out all the good comedy productions and is willing to give the devil and Harold Lloyd his due.

* * *

Playing host to G. A. R. veterans on Decoration Day is one of Eddie Hyman's (Brooklyn Mark Strand) yearly policies. He greets the veterans as they march from their Post to the theatre personally and gives them a show built with their memorable history in mind.

And it is a fine bit of showmanship and diplomacy, as well as a patriotic duty. Building good feeling, gaining and retaining public good will is not the least of the successful management of a theatre—big or small—in Brooklyn or out in the sticks.

* * *

THE co-operative advertising idea for theatres in a city playing a big production day and date is gaining in favor and demonstrating in every instance the advantage accruing to all concerned.

For instance this week, ten of Baltimore's neighborhood theatres are running "Foolish Wives" although the picture had just played a two-week run at the Strand (down-town) and one week concurrently at the Wizard.

Big space is being purchased, with the copy devoted almost exclusively to selling the production, the names of the theatres given after a "see it at your favorite theatre" explanation line.

It is a good idea—one that comes as closely as possible to solving the neighborhood house's problem of buying newspaper space without undue waste in circulation.

* * *

Upon opening the "Rex," a new neighborhood picture house in Sixty-seventh street, New York, under the management of Charles O'Reilly, the formal showing of the feature was preceded by a "May Walk," beginning at 10 A. M. and ending at noon with ice cream and lemonade for the children.

Manager O'Reilly received full co-operation of the Precinct officials in receiving permit for his parade of children and the gathering of them in a huge lot, where prizes were distributed. Each child of the Precinct was invited to come attired in any costume impersonating a motion picture star.

The two thousand children, who accepted Mr. O'Reilly's hospitality, spread invaluable advertising for the house.

* * *

THE cinema-phone is an instrument that can play a record at the same time that it shows the picture, being an abbreviated motion picture talking machine. It made its bow in the exploitation field when "Smilin' Through" was run at the Kinema Theatre, Los Angeles. Built primarily for advertising purposes, it was utilized for the screen in the lounge floor of the Los Angeles Athletic Club where the novelty of the device made it a target for thousands of curious members, visitors and callers. The machine played the record of "Smilin' Through" at the same time that it showed the trailer on the picture. So successful was it in its initial appearance, that its further use in exploitation has been confidently predicted.

* * *

IT is a tradition that the child prodigies of the stage never reach the heights when grown to maturity. They say that Mary Pickford is the exception that only proves the rule with maybe Mary Miles Minter—*nee* Margaret Shelby—the ten-year-old wonder of "The Littlest Rebel," also partly a contradiction to the contention.

Yet it is hard to believe that a half dozen years will witness the eclipse of Jackie Coogan, after watching his marvelous pantomime in the police court scene of "Trouble" in which he enacts for the judge the events which have brought his foster father into the toils of the law. No amount of coaching—no tricks of a cameraman—no genius at directing—could accomplish what this youthful screen star in this scene exhibits of the art of acting. Nothing short of innate genius explains his performance. We doubt if the bit has ever been excelled. Not even by Chaplin——George Fawcett—George Arliss—Theodore

(*Continued on page* 3228)

Charitable Organization Extends Thanks

THE New York Association for Improving the Condition of the Poor, in the following communication expresses its appreciation to those of the motion picture industry who aided in the recent May Carnival:

"The Board of Managers of the New York Association for Improving the Condition of the Poor desires to express its grateful appreciation to the May Carnival Committee and to all those who were associated with it in making the Carnival a success.

"The voluntary services of the May Carnival Committee and the large number of individuals who gave liberally of their time and energy, and the hearty support and great activity of the motion picture industry assured the splendid success of the May Carnival, which resulted in raising over $100,000 for the Association for Improving the Condition of the Poor.

"This makes possible the continuance of the relief, fresh air, old age, unemployment and other activities of the association for the current year, a fact of no little importance to the large number of widowed families, sick families, aged persons, and undernourished infants and children who will be benefitted by these funds.

"The Association for Improving the Conditions of the Poor wishes to spread on its minutes an appreciation of the services of every organization or individual which contributed to this splendid success and requests its president, Mr. Cornelius N. Bliss, Jr., to express to such organizations and individuals the very deep appreciation of the members of its Board of Managers."

Loew and Ackerman-Harris Exchange Interests

A transaction involving the future activities of twelve Loew theatres on the Pacific Coast was consummated recently, following a series of conferences between Marcus Loew and Ackerman and Harris.

In the exchange Mr. Loew relinquishes all interest in the theatres he formerly sponsored in Seattle, Portland, Sacramento, Stockton, San Jose, Fresno, Oakland, Long Beach and Salt Lake City in return for the Ackerman and Harris interest in the new properties in Los Angeles and San Francisco.

These new properties include Loew's State theatre and twelve-story office building, opened November 12 in Los Angeles, and Loew's Warfield theatre and twelve-story office building in San Francisco, opened May 13.

Toronto Operators Meet to Discuss Cuts

The Moving Picture Operators' Union of Toronto, Ontaria, held a meeting on Saturday night, May 27, to discuss details of various developments, the most important of which was notification from the exhibitors of a proposed 25 per cent reduction in wages to take effect next September. The meeting lasted until 3 A.M. The operators did not decide on any definite action, it is understood.

Committee to Act on Allen Theatres

At the meeting of creditors of Allen Theatres, Limited, Toronto, Ontario, held in the office of G. T. Clarkson, assignee, a committee was appointed to consider probable developments and to report upon any possible course of action affecting the financing or operation of the Allen theatres. There was little disposition on the part of any of those present to hasten developments, and there was a feeling that pressure would only lead to further complications.

One of the duties of the creditors' committee will be to negotiate with the Famous Players Canadian Corporation for the sale of Allen theatres in Canada to this corporation, but there is no definite assurance that the Famous Players Canadian Corporation will be given the opportunity to absorb the Allen houses as proposed. It is understood that the latest offer from the rival company was two-fifths of the value of stock in Allen Theatres, Limited, and subsidiary companies.

Crandall Is Serving on Rotating Committee

Harry M. Crandall, prominent exhibitor of Washington, D. C., on Monday took up his duties as a member of the First National Rotating Committee, to serve two weeks in that capacity.

Under a plan adopted several months ago, each of the 26 original First National franchise holders spends a fortnight at the New York headquarters of the corporation, acting in an advisory capacity with the officers and executive committee.

The Rotating Committee was an outgrowth of recommendations made at the Get Together of franchise holders in Chicago last October, and the plan has met with signal success.

Ohio M. P. T. O. Fails to Bind Big Units

THERE'S a peculiar situation out in Ohio, in regard to the status of the state M. P. T. O. A. Last fall there was a convention of Ohio motion picture exhibitors held at Toledo. At that meeting the M. P. T. O. A. of Ohio was organized. Martin G. Smith of Toledo was unanimously elected president. The association started with high hopes of accomplishing what had never been accomplished before, namely to bind the northern and the southern parts of the state into one harmonious unit.

But now, after being in operation for more than six months, not one of the larger cities of the state is a member of the M. P. T. O. A. of Ohio, and it is now known that Cleveland will never join the state organization, having committed itself as being opposed entirely to the methods used by the state organization. Cincinnati, Cleveland, Columbus, Youngstown, Akron and Canton—none of them are members of the M. P. T. O. A. of Ohio.

So, the question arises, just what portion of the state does the M. P. T. O. A. of Ohio represent?

Connecticut Exhibitors Re-Elect True

PRESIDENT W. A. TRUE was unanimously reelected the Executive Head of the Motion Picture Theatre Owners of Connecticut at a well attended convention of the exhibitors of that state held at the Garde Hotel, New Haven, on Tuesday, June 6th.

The greatest enthusiasm prevailed and interest of the most pronounced character was evidenced by exhibitors in the affairs of the Organization. Every section of the state was represented, and reports of the advancements and the problems to engage future attention were made by True and other officers.

In his annual report, True included the affairs of the Washington convention of the Motion Picture Theatre Owners of America. He went into detail in this matter and the delegates gave complete approval to all that transpired.

President Sydney S. Cohen, of the Motion Picture Theatre Owners of America, made a very interesting address and was enthusiastically received. Addresses were also delivered by Dr. Francis Holley of Washington and H. J. O'Tolle of Scranton, Pa.

The following officers were elected: President, W. A. True, Hartford; 1st vice-president, J. W. Walsh, Hartford; 2nd vice-president, Jacob Alpert, Putnam; recording secretary, Joseph Saperstein, Bridgeport; executive secretary, Mrs. Agnes Cavanaugh, Hartford; treasurer, James T. Rourke, Bridgeport. Executive committee: M. A. Heanue, Bridgeport; L. J. Hoffman, Ansonia; M. Pouzzner, New London; L. B. Murphy, Thomaston; Louis Sagal, New Haven; Chas. Repass, Hartford; H. Engel, Middletown; J. R. Shields, Derby; C. M. Maxfield, New Hartford; L. Burbank, Thompsonville.

Northern N. Y. Exhibitors for Separation

According to word just received from the New York City headquarters of the Motion Picture Theatre Owners of New York State, over fifty theatre owners of the northern counties of New York state, while assembled at Massena, N. Y., on Wednesday, June 7, adopted a resolution requesting the Board of Directors and the officers of the New York State exhibitors' organization to sever all relations with the Motion Picture Theatre Owners of America. The resolution is reported to have been adopted unanimously. A rising vote of appreciation was given to Senator James J. Walker for his untiring efforts in behalf of the theatre owners of this State.

V. A. Warren of Massena, member of the Board of Directors of the Motion Picture Theatre Owners of New York State, presided.

Universal's New Plans in Minneapolis

Universal's contract with Finkelstein and Ruben of Minneapolis, whereby their pictures were distributed by this firm expired on June 1 and will not be renewed. The contract was for a year.

Finkelstein and Ruben will continue the physical distribution of Universal pictures for this territory until suitable quarters can be found for a new exchange.

Cohen Urges Compact Organization in Letter to Exhibitors

Asks Owners of Theatres in Georgia to Stand Solid by National Body

THE M. P. T. O. A. is making every effort to strengthen its every unit and pointing out to the exhibitors that only a compact and strong organization will protect them against what is termed the rapacity of the producers and distributors. Sydney S. Cohen has dispatched to the Georgia Exhibitors a letter over his own signature and a copy of one addressed to Miss Anna E. Aiken, editor of the *Weekly Film Review* of Atlanta by S. H. Borisky of Tennessee, which are self explanatory.

These letters follow:

DEAR EXHIBITOR:

Affairs in the Motion Picture business now make it absolutely imperative that we should have an Exhibitors' Organization of a strong and compact kind in every state. Georgia needs an organization of this character now more than at any other period in our history, because a large number of matters vitally affecting the Motion Picture Theatre Owners are coming forward and these must be met in organized form. It is useless to assume that fragmentary organizations can accomplish anything of a definite character as all of this proved to be a failure in the past and cannot possibly be of any service now.

It is our business as the Motion Picture Theatre Owners of America, operating through the various state units, to protect all Exhibitors against the rapacity of the Producers and Distributors who are seeking by every means known to not only inflict high film costs upon them but also when they have been driven to business extremes, force them to give up their theatres. All of this we hope to prevent in Georgia and in other Southern states, as it has been prevented or at least held up, in other parts of the United States.

It makes no difference to the Motion Picture Theatre Owners what company of Producers or Distributors is concerned. All of these concerns look alike to us and we are in business only to protect the interests of the Theatre Owners.

I am enclosing a letter sent by S. H. Borisky of Tennessee to Miss Anna E. Aiken, Editor of the *Weekly Film Review* of Atlanta, Ga. In this letter, Mr. Borisky points out in a very definite way what should be the position of all fairly-inclined Theatre Owners who have their own business interests at heart and who are able to see in the Motion Picture Theatre Owners of America an organized influence which can give them the necessary protection.

This letter will, in all probability, be published by Miss Aiken in the *Weekly Film Review,* and if a copy of that paper which contains this article has not yet reached you, you will at least be able to know the substance of it in this way.

This seems to be the better way to handle any situation with respect to the Theatre Owners. No organization of Theatre Owners that is controlled in any way by the representatives of Producers or Exhibitors can possibly afford any reasonable degree of protection to Exhibitors. In the natural order of things, when such influences are in control, the organizations are always used in favor of the Producer and Distributor and against the Theatre Owner. This is the history of the past, and it cannot be any different now. Therefore, I submit the matter to you as a plain business proposition that the Motion Picture Theatre Owners of America has been giving the Theatre Owners such protection as it was possible to afford them and is now in a position to extend that line of security so as to entirely safeguard the interests of every Theatre Owner in the United States.

Our business is a vast national business extending into every state and into every section of all states. It is idle to assume that any such business can be handled by a local organization, and the sensible view of it is that it required effort of a nation-wide character to take care of its varying phases. This must appeal to you as a practical man of affairs and one who is desirous of protecting your business in a way that will guarantee to you reasonable profits.

I hope that the affairs of the Theatre Owners in Georgia will be handled in such a way as to secure for them the very best advantages possible, and you may rest assured that the Motion Picture Theatre Owners of America will be always ready to extend its influences and its power for good into Georgia in the interests of the Theatre Owner, and that you are at liberty to call upon us at any time for such assistance or advice as you may require.

At the request of a number of independent theatre owners in your state, we propose at an early date to completely reorganize and perfect the Georgia State Division of the Motion Picture Theatre Owners so that the interests of all Theatre Owners in the State will be fully conserved.

With best wishes for the Theatre Owners in Georgia and your own personal business success, I am

Sincerely yours,
MOTION PICTURE THEATRE OWNERS OF AMERICA,
(Signed) SYDNEY S. COHEN,
President.

Herewith a copy of the Borisky letter:

CHATTANOOGA, TENN.,
May 16th, 1922.

MISS ANNA E. AIKEN, *Editor,*
Weekly Film Review,
Atlanta, Ga.

DEAR MISS AIKEN:

Please permit me to try to explain the situation as it affects Tennessee at the M.P.T.O.A. convention and is partly a reply to your recent article in your publication headed "Cohen Machine Rules Convention With Steam Roller."

I have before me a copy of the constitution of the Tennessee Associated Theatres of which I am the first vice president and there is nothing in this constitution that prevents this organization from affiliating with ANY national organization it may see fit to join. But I wasn't there as a member of the state organization, but as a member of the M.P.T.O.A. with all dues paid up and entitled to vote and participate in any deliberations pertaining to the affairs of the M.P.T.O.A.

As for the Cohen-Walker controversy, that was one of the main reasons of my going all the way to Washington. I wanted to know for myself and obtain first hand information as to what crimes Cohen had committed against our Organization that caused all this commotion, that caused most of the trade papers to come out so bitterly against him. After arriving in Washington I lived in almost a suspended form of animation until the fateful Tuesday afternoon arrived at which time Senator Walker was given two hours of time and the undivided attention of the entire delegation and was guaranteed that there would not be any interruption to state his charges against Cohen and at the end of two hours and twelve minutes Senator Walker practically re-elected Cohen, for in all the time Senator Walker had the floor he did not charge Cohen with one single thing that would or could reflect on Cohen's honesty or integrity whether as a man, a theatre owner or as president of the M.P.T.O.A. except that he possibly didn't use sufficient diplomacy in discharging Senator Walker as National Counsel. Granting that Mr. Cohen did slip up there or was ill advised as to the best method to pursue in a course of that kind, is that sufficient reason to condemn him and practically throw him out after the valiant battle he has fought for the M.P.T.O.A. as president for two long years and without pay when he was authorized to draw $25,000 a year? It takes a mighty big man to refuse a tremendous salary like that and in my opinion Mr. Cohen is just that

(*Continued on page* 3228)

Retail Shopmen and Exhibs Squabble in Baltimore

Baltimore is the scene of quite a lively skirmish between the owners of the retail establishments in the business section and theatre managers in the same neighborhood. The retail shop owners complain there are too many theatres within the limited retail shopping area and that this is doing material damage to their business. They further brand the houses in the vicinity of their shops as "parasites," declaring that the theatres are benefiting by the advertising done by the retailers. These charges were specifically aired at a hearing before the Zoning Commission held last week. The shop owners asked that the Commission restrict the number of theatres in a given area.

Defenders of the theatres were also on hand. They replied that the theatres, far from "cheapening" the streets, had actually "made" some of the thoroughfares, the New theatre being especially proposed in support of this contention. The exhibitors, moreover, refuted the "parasite" charge, maintaining that the shops profited greatly from the proximity of the theatres because of the fact that thousands bound for the various theatres passed the stores every day.

The Zoning Commission told the retailers that it would be impossible to limit the number of theatres in a given area, as the City Council issues the permits. They offered a plan by which a Zoning Board of Appeals, to be established by law, would review these permits. Some business men are ready to press the proposal for limiting the houses, but it is anticipated that the regulation will not become effective.

Twenty-Eight Incorporations in New York

Motion-picture companies incorporating in New York state the past month showed a returning confidence in business, there being 28 companies incorporated as compared with 15 during the month of April. During the past week, the following companies have been incorporated at the state capitol, the capitalization as well as the directors being given:

Central New York Amusement company, Herkimer, $100,000, Charles H. Moyer, Charles T. Gloo, Robert Earl, Herkimer; Summer Gardens, Inc., $1,500, Kinderhook, F. C. Fowler, E. H. Nietsche, G. B. Wilkins, Kinderhook; Plays and Pictures, Inc., $50,000, Everett Moses, Charles B. Jones, H. W. Wack, New York city; Richton Corporation, $100,000, L. D. Wharton, Leo R. Wharton, Joseph A. McKenna, New York; Suffern Amusement Company, Suffern, $500, R. J. Davidson, Jr., J. F. Imwolde, Suffern; A. J. Miller, Ramapo; Lincoln Theatre Corporation, Dunkirk, $500, J. J. Walsh, Henry B. Boone, Marian Roklin, Buffalo; The Arman Producing Company, $500, Arman Kaliz, Mildred Singer, Evelyn Greenfield, New York.

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Musicians' Strike Continues in St. Louis

The musicians' strike in St. Louis, Mo., continues unsettled. The principal development during the past week was a statement by Joseph Mogler, president of the United Theatre Managers' Association, published in a local newspaper in which the offer was made to the musicians' organization to arbitrate the dispute. Mogler made public a letter to Frank Gecks, president of the Musicians' Mutual Benefit Association, in which this offer of arbitration was made. So far Gecks has not replied to Mogler's suggestion.

Mr. Mogler also issued a statement direct to the public through the local newspapers in which he denied charges of Stephen Butler, business agent for the musicians, who, in an address to the Central Trades and Labor Unions Sunday, May 28, charged that he suspected a conspiracy existed to prevent theatres that might sign agreements with the musicians from obtaining first-run pictures, and that the attorney for the union was investigating to see if this were true.

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The greatest strictly trade circulation ever audited in the field!

Sheriff Orders Blue Sunday for Tampa, Fla.

Tampa, Fla., is in the grip of a Blue Sunday agitation. As the result of an order issued by Sheriff Spencer of Hillsborough County, the entire county, including Tampa, is prohibited from indulging in picture shows, dancing, beach bathing, etc. Beginning Sunday, June 11th, with penalties for violation, all amusement houses and business shops are ordered to close. The amusement interests are especially concerned over this sudden change in affairs as they contend it is the Sunday business that turns the balance to the credit side of their ledger.

Sheriff Spencer's decision is taken by many as the sequel to a recent visit of about twenty Tampa citizens to Governor Hardee with the complaint that the Sheriff was not enforcing the law and ought to be removed. The Governor did not find the charges sufficient and Spencer continues in office. The Sheriff's Blue Sunday order is the latest development in the situation.

The general opinion seems to be that the Sheriff has killed himself politically as the Tampa public have always been strong for Sunday amusements. C. D. Dooley, general-manager of the Consolidated Amusement Company, which control all of the down town theatres of Tampa, said: "I shall continue to operate my houses as long as the people want them. They have shown me by their patronage that they want Sunday shows and I will give them to them until the Court orders me to close. I am receiving hundreds of calls, letters and messages from the citizens assuring me they are with me in this. I shall operate all my houses next Sunday."

Resigning Film Head Is Feted in Atlanta

Officials and branch managers of the Consolidated Film and Supply Company, together with leading Atlanta film men, toasted and feted William C. Oldknow, resigning head of the Consolidated, at a farewell dinner in the Ansley Hotel, Atlanta, last week, Oldknow, who is one of the best known film men in the South, founded the Consolidated ten years ago, and has been its head ever since.

Ned. E. Depinet, the new general manager of the Consolidated was master of ceremonies. Following the dinner, he presented a platinum watch to the retiring chief, a gift of esteem from the employees of the Consolidated.

Oldknow and Mrs. Oldknow are now on their way to England for a vacation.

Among the film men present were: Willard Patterson, N. W. Redmond, Arthur C. Bromberg, John Ezell, Arthur Dickinson, and the following branch managers of the Consolidated, W. E. Sipe, W. M. Richardson, John R. Barton, and R. B. Williams.

Kansas Body Not to Break with M.P.T.O.A.

Van Praag Denying Secession Rumor Denounces Claim of "Steam Roller Tactics" as False

THE status of the M. P. T. O. of Kansas with regard to a probable secession from the M. P. T. O. A. apparently is definitely settled. Rumors to the effect that the Kansas organization contemplated joining forces with the national body sponsored by the T. O. C. C. of New York, have multiplied with such rapidity during the last two weeks that M. Van Praag, president of the Kansas theatre owners, has issued the following statement:

"I do not know whether or not you will publish this, as it does not seem to be in line with the attitude of the trade papers, but in courtesy to myself and the organization I ask you to publish it undiluted. I do not mean to be antagonistic, but everyone has a right to his opinion.

"In the last week or so persistent rumor has had it that the M. P. T. O. of Kansas contemplated seceding from the M. P. T. O. A. and was one of the four state organizations about to join the national organization sponsored by the T. O. C. C. of New York. Although knowing that to answer such a rumor is to dignify it, I cannot let it pass without stating our position.

"This organization has and always will be loyal to the M. P. T. O. A. We had part in its formation, and I was personally privileged to help pioneer it. The M. P. T. O. A. has accomplished a world of good for every exhibitor, whether he has been a member or not. Under the leadership of Sydney Cohen it effected the repeal of the 5 per cent film rental tax. This alone, if nothing else, was a wonderful thing, and if the enemies of Sydney Cohen and the M. P. T. O. A. had elected their champion as president of the M. P. T. O. A. and he had effected this repeal, as did Cohen, praise of him would loudly have been sung from Coast to Coast.

"Yet nothing was said of it. In fact, nothing was said of anything Cohen has done—nothing but 'personalities' and 'generalities' seeking to debase the character of the most able leader the exhibitors' organization ever has known.

"It has been charged that 'steam roller' tactics were employed to elect Cohen. This is untrue. He was the unanimous choice of forty-six state delegations present. There was only the program of the convention to be followed, and the New York delegation, whose only purpose seemed to be to block the progress of the convention, continued to howl 'steam roller.' Only too well do I remember the Cleveland convention, where Charles L. O'Reilly, then leader of the Cohen faction, did not yelp 'steam roller.' When he was on the other side of the fence everything was serene and harmonious enough, but now he loudly proclaims calamity.

"It was not my intention to make a lengthy statement of this, but it seems so manifestly unfair to Sydney S. Cohen to stand by and not rise to his defense in the face of these slanderous statements.".

First National Appoints "Story Committee"

ASSOCIATED FIRST NATIONAL announced this week an innovation in motion picture circles—the appointment of a "story committee" for the purpose of obtaining the best vehicles available for its stars and producers.

The committee consists of J. D. Williams, Richard A. Rowland, C. L. Yearsley, E. J. Hudson and Bob Dexter. Hudson has been elected secretary of the committee, which is now in active operation.

The producing units releasing through First National will be the beneficiaries of the new plan, for the story committee will co-operate with their staffs and assist them in searching for books, plays and other material.

The committee will operate on original lines. It will not solicit original material from the public in general but will devote its energies to judging the merits of published books, magazine stories and successful stage plays, with the objective of determining their cinematic possibilities.

Universal and R-C Make Executive Changes

Harry Berman, Art Schmidt and J. I. Schnitzer Are Promoted in Organizations

R-C PICTURES and the Universal Film Manufacturing Company announce important changes in their executive staffs this week.

Harry M. Berman has resigned as general sales manager of Universal and becomes general manager of distribution for R-C.

J. I. Schnitzer has been promoted to the vice-presidency of R-C and will continue to be active in an executive capacity.

Art Schmidt has been appointed by Carl Laemmle to succeed Berman as general sales manager of Universal.

The appointment of Berman to the position of general manager of distribution of R-C is in line with the general policy of P. A. Powers, who several months ago acquired a controlling interest in R-C, of surrounding himself with the most able executives obtainable. Powers is aiming at establishing an efficient selling and distributing organization which will assure the new R-C product the widest circulation of any organization in the industry.

Berman is known as one of the most able sales organizers in the industry and in his connection with Universal, extending over a period of five years, he has been largely active in building up the Universal exchange system. Berman will assume his duties with R-C on July 1st.



Harry M. Berman, Universal's Sales Manager, who goes to R-C as General Manager of Distribution

Although Berman's resignation does not go into effect until June 30th, Art Schmidt will assume his new duties with Universal on Monday. Until he received his present appointment, Schmidt was general manager of the short product for the Universal, with offices at 1600 Broadway, where he has been since October 11th, 1921. His successor in this position has not yet been chosen.

Schmidt began his film career as manager of the Talking Machine Company Film Service, a part of the licensed film exchange system, before the General took it over. The next year he became manager of the Victor Film Service of Buffalo, and from there went to the management of the Rex Exchange in Albany. He then became manager of the Victor in Cleveland.

Schnitzer's promotion comes as a result of his excellent work in reorganizing the R-C organization in the past two months. He will continue to aid in the shaping of the policy of the organization and will remain in executive control under P. A. Powers, managing director of R-C.

Hays' Constructive Effort

(Continued from page 3221)

can in any way bring condemnation upon the Universal or upon the picture business.

"Our record has been good in the past, but we now intend to make it *one hundred per cent good*, and I herewith serve friendly notice upon each and every Universal employee from the highest to the lowest, that I shall not be satisfied with anything less than one hundred per cent of co-operation along this line.

"Read Mr. Hays's letter carefully and remember that every word of it means business; and the Universal intends to stand back of it to the limit.

"Sincerely,
(Signed) "CARL LAEMMLE."

That the organized movement within the industry for "clean productions" is meeting with recognition outside of film circles is evidenced by an editorial published in the Los Angeles "Examiner" on May 23rd. After declaring that the improvement of motion pictures cannot be so well accomplished by censors and outside forces as "by the film people themselves," the editorial continues as follows:

"Recently was formed the Federation of Arts, on whose board of control are represented the American Society of Cinematographers, the Motion Picture Directors' Associations, the Screen Writers' Guild and the Motion Picture Actors' Association of California.

"It is gratifying to learn that so representative, responsible and influential a body has adopted the following as the avowed purport of their organization:

"'Qualification for participation requires that every individual conduct himself or herself according to the standards of common decency.

"'The Federation pledges the members to eliminate from the arts and professions and allied crafts any individuals who violate the principles or spirit of the Federation of Arts by conduct tending to bring disgrace or scandal upon themselves or their fellows.

"'Clean pictures by clean people will solve the censorship problem and, incidentally, bring back to normal the attendance at the theatres.'"

Pictures and People

(Continued from page 3223)

Roberts, or any of the players who lead in what critics of the stage claim is almost a lost art—pantomime.

If Jackie is to go the way of the average child prodigy, we hope he never grows up.

* * *

HAVE you ever watched an oarsman pulling against a strong current? Long, sweeping strokes, with a final punch in the deft twist of the wrist as he completes each stroke. A ripple of water under the nose of the scull marks his headway, steady, unfaltering, against the tide. You admire. Certainly! Progress against odds always wins our admiration. The oarsman, pausing for wind, rests on his oars—just a moment. The headway is lost. The oarsman and his scull, gripped by the current, are whirled back—and in that moment, all the ground gained by those long, hard pulls is lost. There's a thought here for the exhibitor who is contemplating a close-down for the summer slump. How about that current of patronage and good-will that constitutes the exhibitor's stream of trade? Let him close shop—and rest on his oars—just for awhile, and the trade and good-will he has built up is gone, gone in all likelihood to the other fellow who has kept pulling despite the odds. Carl Laemmle expresses the same thought this week in another way. He says: "A tremendous percentage of the business done in this world is based on HABIT. Your patrons have the MOVIE HABIT. Every exhibitor who closes his theatre in the hot months or who even thinks he would really make or save money by such a plan is guilty of breaking the movie habit of his patrons. Far better to keep open so they can come if they want to come than to force them to find some other way of amusing themselves. Let them once form other habits and find other ways of spending their time ,and it will cost you a lot more to get them back in the fall than you 'saved' by shutting your doors in their faces." Mr. Laemmle has hit the nail "on the thumb." Close up and lay on the oars—and away goes your goodwill and patronage downstream with the rest of jetsam.

Collect Privilege on Canadian Shipments Restored

Announcement was made during the week by the Traffic Department, American Railway Express, that on June 15th the company would rescind the rule requiring the prepayment of charges on shipments to Canada, and restore the collect privilege. The shipper can, after that date, ship prepaid or collect, as he prefers, declares the announcement.

This rule, requiring prepayment on such traffic, has been in effect since April 1, 1920, and was invoked to protect the carrier against loss due to the high rate of exchange between the United States and Canada, which at times has reached 20 per cent. Improved financial conditions have brought the discount rate down to approximately 1½ per cent.

Movie Players Carnival This Week in New York

The Movie Players Carnival opened on Monday of this week at the Starlight Amusement Park, New York City, and continues until Saturday, June 10th. A daily change in program has been arranged with popular stars and directors in the East in attendance each day.

Juvenile talent was also a feature of the week's program with Miriam Battista, Rita Rogan, Baby Peggy Rice, the Kurtzo Twins, and other clever child players among the headliners.

Cohen Urges Compactness

(Continued from page 3225)

big and was entitled to the almost unanimous endorsement he received.

You cannot deny that Mr. Cohen went more than half way to effect a reconciliation even after he saw that the delegations were practically all with him.

Monday he invited Senator Walker and his friends to come to the convention and state their grievances, if they had any. Doesn't sound like Cohen had anything to fear and is certainly an opening to all concerned to get together.

Tuesday after Senator Walker made his attack and Cohen answered it all in about five minutes and when the convention was voting their confidence in Cohen some-one amended this vote to include Senator Walker. COHEN SECONDED THIS AMENDMENT. Pretty good spirt.

Wednesday, after Cohen's re-election to the presidency and with everything won yet the first thing Cohen states was that he hoped Senator Walker would some way be influenced to come back.

Thursday for the banquet Cohen sent a committee of three to personally invite Senator Walker to be our guest.

And so it went on every day.

Like a rock of Gibraltar Cohen stood out day after day inviting criticisms, attacks or whatever the fates had in store for him and coolly and calmly he answered every attack launched on him and absolutely vindicated himself of the few small things he was charged with.

Surely, if Mr. Cohen was anything but a "square shooter" Mr. Will Hays nor Mr. Zukor nor Mr. Loew nor Mr. Hodkinson would have graced the banquet table and would not have pledged their cooperation to the M. P. T. O. A. Evidently they think the M. P. T. O. A. and its president all to the good and worth working with, so why the continued attacks on Mr. Cohen now that it is all over and all concerned should pull for the organization he represents, for to continue to attack him now only means to attack the organization and surely you nor any of the other trade papers wants the exhibiting interests to think that the organization is being attacked.

Personally I am for the organization above any individual and at the Convention had any one brought forward a candidate for president with a better past record and better prospects for the future than Mr. Cohen could show, I would have voted and supported the new entry but that man wasn't there and I voted and will now support Mr. Cohen as president of my organization until a new president is elected and no matter who the new president may be he will get my support next year just the same as Mr. Cohen should now get everybody's support.

After all is said and done Mr. Cohen was just a victim of "The Whisper Market" a lot of hints and baseless rumors but not a man from any delegation nor any representative present at the convention had anything definite to say against Mr. Cohen or his administration that could reflect against any of their characters nor integrity.

Suppose we all bury the hatchets and all pull together for the M. P. T. O. A. and help make it the great wonderful organization it is intended to be and will be if given support.

Why not use this for your next editorial?

With kindest regards,

Yours very truly,
(Signed) S. H. BORISKY.

New London Organization for Universal

WITH the formation in London this week of the European Motion Picture Company, Limited, it is announced that that organization in future will distribute the entire forthcoming product of the Universal Film Manufacturing Company. The London office will be at 167-169 Wardour Street.

William Fox Entertained by British Exhibitors

WILLIAM FOX was the guest of honor at a large gathering of British theatre owners and managers in London at the Hotel Metropole on Friday, June 2nd.

Mr. Fox donated $10,000 to head the exhibitors' fighting fund against the 25 per cent. turn-over entertainment tax. The entire fund subscribed reached over $40,000.

The Music Tax—Its Stipulations

EVERY time the exhibitors of the country hold State and National conventions the question af the Music Tax comes up as an issue. At Washington, aside from the election of officers of the National Organization, it was the chief topic of discussion.

Why is it?

Is it because the larger theatres of the country are refusing to pay the tax and are themselves putting up a fight or is it that the burden is heavy on the smaller theatres and the big ones are fighting for them while paying the tax themselves?

Right here let us say that the leaders among the theatre owners are paying the tax. In all about 5,000 houses are paying up promptly and others are falling in line each week.

It must be remembered that all music is taxable if the authors, composers or publishers who hold the copyright so desire and so organize that they can force collection. As a matter of fact only about 10 per cent of those who control copyrights are charging the tax. They are all members of the Society of Authors, Composers and Publishers. In other words, no theatre man today need pay the tax unless they play the music controlled by this 10 per cent.

The question seems to hinge on the popularity of the music as to whether the theatre man wants to use it or not in his house. It is stated with force that the picture theatre is responsible for popularizing music, yet how many musicians learn or will play music which has not already been popularized? How many Theatre Owners, if they know it, would allow anything but popular and well known music to be played? The value of any music to any theatre, cabaret, dance hall or any other place of amusement is directly dependent upon its popularity.

It happens that a large amount of the popular music is contained in the 10 per cent on which the tax is levied, yet we state emphatically that any theatre may, if the owner insists, get along perfectly without using a bar of this taxable material.

With these conditions and realizing that the popular music is the most valuable and that a tax is being charged by the Society we urge some sort of an adjustment. We suggest that the leaders of the theatre interests go to the Society of Authors, Composers and Publishers, located at 56 West 45th Street, New York City, and settle with them on a minimum figure which will be charged on a per seat or some other basis. This can be done today if the Theatre Interests so desire.

If this cooperative settlement is not followed out there are two alternatives.

First—Refuse to pay, fight, be pulled into court, fined, and in the end pay under the present laws.

Second—Have legislation passed which will change the present copyright laws and eliminate the tax.

Which is best?

As the laws stand today there is no good in fighting because the legal action is always paid for by the theatre man and the tax is also levied upon him. He is the sufferer. The courts have upheld the tax as fair and just under the law, therefore pay or change the law.

The tax of 10 cents per seat per year is not a fixed charge except as the Society of Authors, Composers and Publishers desire to make it so. They may change this tomorrow and fix the amount at 25 cents or 50 cents per seat. The present rate was arrived at, they state, because they judged it to be fair at the time.

Take for example the schedule paid by the large theatres in New York, Washington, San Francisco, Los Angeles, Philadelphia, etc. Based on seating capacity, we find that the maximum tax per week is $5.80 and the minimum is $1.16. The gross weekly income in these houses is given as between $36,500 and $40,000. This tax is certainly not burdensome, particularly when the value of music to the entertainment is considered.

The lowest estimate given is that music is 40 per cent of any Motion Picture entertainment.

The question of passing new legislation to take the place of the present copyright laws may be possible.

Copyright laws today are international. The ones in effect now were signed in Berlin on November 13, 1908. The following is an extract from this convention:

ARTICLE II

The stipulations of the present Convention apply to the public representation of dramatic or dramatico-musical works and to the public performance of musical works, whether these works are published or not.

Authors of dramatic or dramatico-musical works are protected, during the term of their copyright in the original work, against the unauthorized public representation of a translation of their works.

In order to enjoy the protection of this article, authors, in publishing their works, are not obliged to prohibit the public representation or public performance of them.

Then came the copyright act of 1909—Section 8 is quoted:

Sec. 8. That the author or proprietor of any work made the subject of copyright by this Act, or his executors, administrators, or assigns, shall have copyright for such work under the conditions and for the terms specified in this Act. Provided, however, That the copyright secured by this Act shall extend to the work of an author or proprietor who is a citizen or subject of a foreign state or nation, only:

(a) When an alien author or proprietor shall be domiciled within the United States at the time of the first publication of his work; or

(b) When the foreign state or nation of which such author or proprietor is a citizen or subject grants, either by treaty, convention, agreement, or law, to citizens of the United States the benefit of copyright on substantially the same basis as to its own citizens, or copyright protection substantially equal to the protection secured to such foreign author under this Act or by treaty; or when such foreign state or nation is a party to an international agreement which provides for reciprocity in the granting of copyright, by the terms of which agreement the United States may, at its pleasure, become a party thereto.

The existence of the reciprocal conditions aforesaid shall be determined by the President of the United States, by proclamation made from time to time, as the purposes of this Act may require.

Upsetting these copyright laws and Acts means an international upheaval which would take a long time to straighten out.

A Bill dated June 21st, 1921, H. R. 7301 has been presented to Congress as "An Act to amend and consolidate the Acts respecting copyright" approved March 4, 1909.

Under section E we find:

"And provided further, That the copyright control shall not extend to public performances for profit of musical compositions where such performance is made from printed or written sheets or reproducing devices issued under the authority of the owner of the copyright."

This bill, if passed, gives any purchaser of sheet music the right to use it whenever and for whatever purpose he wishes and would allow all theatres, dance halls, hotels, etc., to use it at any time.

On the same basis any magazine article or book could be made into a Motion Picture without the consent of the author or publisher as long as the producer purchased a copy of the magazine or book. Would this be just?

The question is whether this is fair or just to the composer who has spent years perfecting his technique. Think of the hundreds of pieces he has written before he finally writes a hit and makes any money. Should he not receive something besides a small percentage of the purchase price of the sheet music? The present law says he has a perfect right to make any charge which he can collect. This collection takes organization, which today is only available to the members of the Society of Authors, Composers and Publishers. It will not be long, we are told, before those outside of the society get together and organize. Then the theatre interests will be forced to get together with the publishers and arrive at a compromise. Why not do it now?

To sum up:

Music is not popularized to any great degree in the picture theatre. It is of value to the theatres only after it has become popular.

Refuse to pay the tax and be fined. The large theatres are paying today.

The Courts say the present laws under which the tax is levied are just.

The copyright laws may possibly be able to be changed but the theatres of the country must not count on it.

Only 10 per cent. of the music used in the country is taxed today—any theatre can get along on the 90 per cent. if proper care is used by the musicians.

The 10 cent fee charged today can be increased to any amount, unless definitely fixed by an agreement between the Society and the Theatre interests.

We believe that Theatre and Musical interests should get together. They should arrive at a definite basis for operation. They should stop fighting in court (it is expensive). The music tax should cease to be a convention or any other kind of issue.

Better Films Committee Revises Picture List

To conform with the needs of a number of exhibitors, educators, social workers, etc., who have expressed themselves interested, the National Committee for Better Films, affiliated with the National Board of Review of Motion Pictures, have revised the form of the printed monthly alphabetical list of pictures for selected programs so that it may be used as a permanent photoplay guide.

This list which reports the pictures according to titles alphabetically arranged, is now printed on one side of a sheet, and so arranged that they maay be clipped according to letters and kept in permaanent files; so that an exhibitor upon receiving a picture may tell at a glance whether or not it has been called selected entertainment by the National Board of Review.

In the Film Centers

Activities of Exchange Managers, Exhibitors, Salesmen and Others

Cleveland

Tom Colby, manager of the Cleveland Universal exchange was in New York this week attending the Universal convention.

Robert Cotton, local Fox manager just returned from the Fox convention in New York, burning up with enthusiasm over the new fall productions. Cotton says his greatest trouble right now is to keep from talking up the big pictures that were screened at the convention. He hates to hold back the good news until the autumn breezes blow.

Abe Warner, of Warner Brothers, was in town last Wednesday. He came in the morning and left for New York that same night While here he flitted around the Film Exchange Building, and was known to have talked business with Bill Skirboll of Gold Seal Productions.

Maurice Lebensberger, manager of the Standard Film Service, paid the company's Cincinnati office a short visit last week, and from there went to Chicago to bring home his wife and daughter who have been visiting Mrs. Lebensberger's parents.

C. E. Price of the Grand Theatre, Fulton, Ohio, was a visitor in Cleveland this week. Price was busy booking pictures in the local exchanges, so it looks as if Fulton folks were going to have some good entertainment this summer.

The Miles Theatre, Cleveland, closed Saturday, June 3, for the summer. The Miles is a vaudeville and first-run feature picture house combined.

Al Cotter of the Strand Theatre, Youngstown, was in town this week looking like a walking advertisement of First National's knock-out picture, "Smilin' Through." Cotter is following the advice handed out by the First National publicity department.

Buffalo

BUFFALO exchange managers gave a farewell dinner in honor of Harold B. Franklin in the Iroquois Hotel. Mr. Franklin recently resigned as manager of Shea's Hippodrome to accept a position as head of a Paramount's new Theatre department. Mr. Franklin was presented with a handsome gold fountain pen. Among those at the dinner were: Allen S. Moritz, M. H. Markowitz, Henry W. Kahn, W. A. V. Mack, R. T. Murphy, Sydney Samson, M. A. Chase, C. W. Anthony, R. C. Fox, Tom Brady, Fred M. Zimmerman, John Kimberly, E. J. Hayes, Charlie Johnston, C. P. Sheehan, Elmer Dodds and others.

"Izzie" Cobe is now working in the Buffalo territory for Universal. This company is launching a drive to aid theatres in keeping open during the summer months.

Manager Earl Kramer and his R-C Pictures corporation office will move July 1 into the new Beyer building, 505 Pearl street. Al Barnett is said to have had the time of his young life at the party given by Frank Amendola in Niagara Falls.

Almost every exchange manager in Buffalo attended the banquet given by Frank Amendola in the theatre hall, Niagara Falls, Thursday evening, June 1, in honor of the opening of the new Amendola. The menu was an elaborate one, being composed of choice Italian dishes, including motzah. Harris Lumberg was toastmaster. He was assisted by A. C. Hayman of the Cataract theatre. Among the Buffalo exchange men in attendance were: E. J. Hayes, First National; Howard Brink, Grand & Warner; Earl Brink, Paramount; James Savage, Universal; Al Barnett, R-C; Allan S. Moritz, Paramount; R. C. Fox, Select; Sydney Samson, Grand & Warner; W. A. V. Mack, Pathe; R. T. Murphy, Pioneer; Jacob Seigel, Merit; Henry W. Kahn, Metro; William Brok, Universal; Harry Buxbaum, general manager for Paramount. Silvester Zozo sang and the theatre orchestra played. The Buffalo delegation arrived home just as the sun was coming over the hills. Mr. Amendola was voted a jolly good fellow.

The Buffalo, Albany and New York offices of Associated First National Pictures, Inc., held a two-day convention in the new local exchange, Beyer building, Saturday and Sunday, June 3 and 4. R. H. Clark, general manager of the New York exchange, just back from a trip to the coast, presided. H. F. Seid of the New York office received a gold watch for selling the most independent pictures during May. The delegates were met at the New York Central station by a convoy of autos and a squad of motorcycle police. Large signs were attached to the rear of each machine. The parade proceeded to the lavishly furnished new exchange, where the pow wow was held. About 40 attended from the three offices. Sunday afternoon the "gang" motored to Brown's Hotel, Tonawanda, for supper and liquid" refreshments. After supper Niagara Falls was visited. The delegates left for Albany and Gotham late Sunday night. It was a great meeting. Edward McNamee of the New York exploitation staff, came to Buffalo to aid Branch Manager E. J. Hayes in making arrangements. Fred Burger was major domo.

Robert Williams, manager of the accessory department of Paramount, is mourning the death of his mother. Harry Buxbaum was in town last week end for a conference with branch manager Allan S. Moritz. The boys are already getting ready for Paramount Week in September, which Mr. Moritz declares will be the biggest in the history of his organization.

Henry W. Kahn, Metro manager, toured to Cleveland this week for a conference with E. M. Saunders. Henry has been married six years. He discovered the fact one day last week and immediately made a contract with his wife to continue for six more years.

Most exchange managers are staying away from their offices as much as possible, it is rumored, because of the continual demand for a reduction in the cost of film service.

I. E. Chadwick, president of Merit, is in Buffalo for a few weeks' tour of the territory. He will also make arrangements for a new Merit exchange.

Kansas City

W. E. TRUOG, next to the oldest resident exchange manager in Kansas City, has been promoted to district manager in the Kansas City territory, having supervision over the St. Louis and Omaha exchanges. He will retain Kansas City as his headquarters. J. H. Hill, who for the past five years has been assistant manager of the Kansas City Goldwyn branch, will succeed Mr. Truog as branch manager. Branch managers in the Missouri Valley district attended a meeting at the Kansas City Goldwyn office last week. Future business policies and plans for the future were discussed. At the meeting were. J. E. Flynn, vice-president of Goldwyn, who presided at the meeting; A. K. Moss, Minneapolis branch manager; Ben Fish, Denver branch manager; Jack Weil, St. Louis branch manager, and Ben Reingold, Omaha branch manager.

The opinion of Governor Henry J. Allen of Kansas of the picture "Reported Missing," promises to "cash in" at box offices in Kansas. While in Kansas City last week the governor was invited as a special guest of the Select Pictures Corporation's Kansas City office by Branch Manager E. P. Pickler. Here is the telegram sent by the governor to J. S. Woody, general manager of the Select Pictures Corporation:

"While visiting Kansas City I was extended the courtesy of being a guest at a private screening of 'Reported Missing.' Allow me to congratulate your company for giving the public such wonderful entertainment, as I thoroughly enjoyed every minute of this picture. Give us some more clean, enjoyable pictures of this type."

No small number of faces have appeared in new roles in the world of celluloid salesmen in the Kansas City territory during the past week. Stanley Myer, formerly a Kansas City Metro representative, has joined the Hodkinson sales force and will cover southern Kansas, while C. G. Kingsley, a former Hodkinson representative, and Roy Young, formerly branch manager of the Phoenix Film Company, have joined the sales force of Famous Players-Lasky. Their territory has not yet been assigned.

Harry Grahm, Kansas City Pathe branch manager, is building a barrier against summer closing in the territory this season by offering a special program, built around feature picture that already have proved their box office worth in the theatres of the larger cities. Thus far the scheme is working great.

Representatives of the St. Louis and Kansas City offices of Famous Players-Lasky met at a district convention in Kansas City last week at the Hotel Baltimore. Although the meeting was more of an informal gathering than a convention, several matters of importance were discussed, including business policies to be carried out in the Missouri and Kansas territory and future problems that may have to be met. G. E. Akers, division sales manager of New York, presided at the meeting.

What is believed to be the highest amount in commissions ever received by a salesman in the Kansas City territory was received last week by R. S. Nolan of the Kansas City Vitigraph branch. The amount was $145. Nolan covers the Northern Kansas territory.

But Vitagraph is not the only Kansas City exchange which can boast of a "high powered" salesman. Charles E. Gregory, the prize winning Goldman salesman in the Kansas City territory, is ranking at the top of the list of all the Goldman salesmen of the country, according to statistics sent out by the Goldwyn home office.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE.

THE campaign of Vice-President Samuel Abrahams, of the Illinois Motion Picture Theatre Owners, for new members, is continuing on its successful course, and among the latest to take out membership at the request of the hustling vice-president were Abe Gumbiner and his brothers, who bring eight theatres in with them. Abe Gumbiner is another of the larger Chicago exhibitors who sees the need of a properly financed and strong state organization of theatre owners and now is prepared to do his part in the work.

Work on the twenty-seven hundred seat Tiffin theatre, on North Avenue, near Crawford Avenue, is being rushed and V. T. Lynch expects to open this fine new house about Thanksgiving time. It will be one of the most ornate and luxuriously equipped movie houses in Chicago.

Isadore Teacher, of the Star theatre, Evanston, has purchased the Twentieth Century theatre, located at Prairie and Forty-seventh streets, from M. O. Wells, and will operate it as a high class movie picture house.

Ben Beadell is enjoying a month's vacation fishing in Northern Wisconsin. Before his departure he cleaned up Illinois on the Dempsey-Carpentier Official Pictures, having booked it into practically every city and village in the state.

The Temple theatre at 3131 Lincoln Avenue, will be closed for good and remodeled into stores. This house is reported to have been a paying one under the management of C. H. Caldawallader, who intends to take over a new theatre.

Roderick Ross is again at home and is putting in some time looking after his various picture interests. Mr. Ross spent a large part of the winter in Florida with his family.

Roy Alexander, whose connection with Universal has been marked by a series of well earned promotions, is again slated for a bigger job, having been appointed manager of this company's Kansas City exchange. His large circle of friends regret to see him leaving Chicago but he will carry their good wishes when he departs to take his new post about the middle of the month.

Ralph Proctor has completed the work of putting over "Foolish Wives" in the central west and is expected to return to New York at an early date. The "Foolish Wives" campaign has been one of the most successful recorded in the central west and a remarkably large number of theatres have had successful runs with the picture. This achievement can justly be regarded as another feather in Mr. Proctor's cap. He will shortly make an important announcement to the trade as to his new connection.

The generosity of Exhibitors Supply Company, in presenting the Illinois Motion Picture Theatre Owners with a receipted bill for half the cost of buying the partitions for the theatre owners' new quarters at 752 S. Wabash Avenue, is highly appreciated by officers and members of the organization. The new quarters are the best furnished and most commodious ever occupied by the organization and the cost of equipping them has been comparatively small owing to the donation of the Exhibitors Supply Company chiefs.

Morry Cohen is now a partner of Ed Silton in the Silton Film Distributors, and is in charge of the Chicago headquarters during the absence of Mr. Silton, who is in the East. While away Mr. Silton expects to secure some additional feature pictures for distribution and will return to Chicago about the middle of the month.

General Manager S. R. Kent, of the Famous Players-Lasky Corporation, presided at a sales conference at the Chicago exchange last week. Those who participated, besides Mr. Kent, being John D. Clark, special representative; H. W. Given, Chicago district manager; C. C. Wallace, Chicago manager; Phil Reisman, Minneapolis district manager; and Al Bernstein, Milwaukee branch manager.

Bill Brimmer, who recently went to St. Louis to take over the managership of the American Releasing Corporation's branch exchange in that city, has resigned his position and returned to Chicago. He expects to make his future connection public within a few days. It is understood that the distribution for the St. Louis territory will hereafter be handled from the American Releasing Corporation's Chicago and Kansas City office.

P. S. Rolly is the latest exchange man to join the ranks of the exhibitors, having taken over the managership of the Gayety theatre at 92nd and Commercial.

Ralph B. Bradford has resigned as sales manager of Celebrated Players and it is rumored may get out of the film business entirely. Mr. Bradford's father has important business interests in Ohio and he may become associated with him.

"Boomerang Justice," starring Fritzi Ridgeway, will be the first of the George Larkin pictures to be released by the Silton Film Distributors, the territorial rights on this series having recently been purchased by the Silton firm from Russell Productions, of Chicago.

The 370 seat Art theatre, at Gary, Indiana, has been reopened under the management of Charles Mazzone, a Reelcraft picture, "Ashes," being the premier attraction. The house has been redecorated and brought up to date and is now a very cozy place of amusement.

Bill Danziger, well known in film circles as movie editor of the Cincinnati Commercial Tribune, has joined the staff of Paramount's Chicago exchange as assistant to Publicity Director Dan Roche, and will help the latter in planning and carrying out exploitation and advertising campaigns to aid exhibitors put over Paramount releases.

Maurice Hellman, of Reelcraft exchange, is in Indianapolis this week conferring with his branch manager there, J. C. Parrish, and before returning to Chicago will make a motor trip through the hoosier state, visiting many of the more important cities.

Reports coming in on "The Sheik" show that it is one of the best box office attractions of the year and the showing of this picture on repeat dates is very remarkable. It has just been booked into the Ziegfeld, the seventh downtown house to run it, for the week starting June 11th, which will make its tenth week in the loop. "The Shiek" already has been shown four times at the Hoyburn in Evanston and proved such a success that it has been set in to play its fifth repeat date, starting September 5th.

M. F. Tobias, manager of Wid Gunning's Chicago exchange, has made a tie-up with Masonic organizations and the Eastern Star, whereby "Our Mutual Friend" will open at Aryan Grotto Temple for a prolonged run, starting June 19th. Part of the proceeds will go to the Eastern Star and Masonic Home Fund, for which these organizations are endeavoring to raise $200 000. A comprehensive plan of selling tickets has been laid out and every Eastern Star and Masonic Lodge in Chicago will work for the success of the showing.

William G. Beecroft, secretary of the Mifflin Realty Company, which operates the Parkway, formerly the Fuller Opera House, of Madison, Wisconsin, states that the report that this house had been acquired by F. W. Fischer, is incorrect, and that the Mifflin Realty Company is continuing to operate the house and has no intention of letting it pass out of their hands. Mr. Fischer confirms Mr. Beecroft's statement in every respect.

R. C. Armgard, well known film salesman, has joined the staff of Vitagraph and will cover northern Illonois for this exchange.

The lease of the Lion theatre has been taken over by Bland Brothers, who will reopen it Saturday. New projectors and other improvements were to be installed previous to the opening.

Dayton Brothers, of the Orpheum theatre, Kenosha, announce that they and other interested Waukegan citizens have raised sufficient money for the erection of a new motion picture theatre building at Waukegan, which, it is stated, will not be excelled by any house along the lake shore. The theatre will rise on the property on the northwest corner of Water and Genessee streets, at an estimated cost of $325,000. One of the interesting innovations of this house will be a juvenile theatre in the upper part of the building for the purpose of taking care of children who may come to the theatre with their parents, and get tired of the heavy feature pictures difficult for them to understand. Rapp & Rapp, of Chicago, who designed the Chicago and Tivoli, will be the architects of the new house, seating capacity of which will be 1,000. A feature of the equipment will be a $15,000 organ. It is reported that Dayton Brothers have also been given charge of the construction of a new theatre, which Saxe Brothers, of Milwaukee and Minneapolis, will build at Janesville, Wisconsin.

Harry Schwartz, one of the live wire salesmen of the territory, has resigned from Vitagraph to accept a position with Kempson Pictures, Inc. He will feel very much at home with the latter company, as he had worked before with Manager Paul Bush.

Cecil Maberry, of Goldwyn Pictures, tarried for a day last week in Chicago, en route from Los Angeles to the headquarters of the company in New York. The former Chicago manager has recently been in charge of the western business of the company but it is said may again make his headquarters in New York.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

Beyond the Rocks—
Great picture with which to appeal to motion picture fans. Did largest week day business this theatre has had in two years. Did fairly well Sunday afternoon on a nice sunshiny day. The flappers did not all agree that it was as good as "The Sheik" but Rodolph Valentino fans seemed to grow as fast as ever. Miss Swanson seems also popular. (Mid. West.)

We did very well with this picture. Two popular stars drew the crowds, that filled the house for two weeks. (Middle West.)

The Bachelor Daddy—
High class, clean picture with strong heart appeal. Fine box office attraction. (Middle West.)

The Spanish Jade—
Mediocre picture, business fair. (East.)

Nancy from Nowhere—
Mediocre picture and business not so good. (East.)

The Crimson Challenge—
Better than the usual Dalton picture. Good business. (Middle West.)

Back Pay—
Fair picture with fair business. (West.)

North of the Rio Grande—
Attracted fairly good business. Fair picture. (West.)

FIRST NATIONAL

Smilin' Through—
Excellent picture and big business. (East.)



This unique ad occupied three-quarters of newspaper page, advertising "The Man from Hell's River," when presented at Clune's Broadway, Los Angeles



The Superba, Los Angeles, features the star of "Second Hand Rose" and cashes in on the popularity of song which suggested the picture.

Trouble—
Another Jackie Coogan success. Business excellent for week. (Middle West.)

Great picture and big attraction. (Middle West.)

The Infidel—
A poor story and it was put together in a rather elementary fashion. General opinion of fans that Katherine MacDonald is not getting very good stories. Did dwindling business on four day run. (Middle West.)

Sign on the Door—
Advertised as one of Miss Talmadge's best, the picture did well on second run. Appeal to both men and women. (Middle West.)

The Golden Snare—
Fair business on second run. (Middle West.)

The Primitive Lover—
Very light comedy. So light that it is hard to find at times. However, Constance Talmadge has a following, and we had a good week. Show was bolstered up with good specialty numbers. (Middle West.)

19 and Phyllis—
Not as good as the average Ray picture. Fair business. (Middle West.)

Sonny—
Probably the best picture Barthelmess has made. Fine business. (Middle West.)

GOLDWYN

From the Ground Up—
Along the lines of the usual Tom Moore picture. Fairly good box office attraction. (Middle West.)

Pardon My French—
Picture and business bad. (East.)

FOX

The Last Trail—
Bad picture and bad business. (East.)

Shackles of Gold—
Fair picture and fair business. (East.)

A Virgin Paradise—
Beautiful settings, but not much plot. Only a fair attraction. (Middle West.)

UNIVERSAL

Kissed—
Quite a nice picture and went over pretty well. Good business. (West.)

Fair both as to picture and business. (West.)

Step On It—
A thriller of the first waters, but not a strong attraction. Business fell off. (Middle West.)

The Fire Eater—
Business fair. Star seems well liked by those who follow action pictures. (Middle West.)

The Trap—
Splendidly acted and unusual picture. Went over big. One of the best features of the season. (Middle West.)

Good man's picture. Business only fair. (East.)

VITAGRAPH

Too Much Business—
Good picture. Business only fair. (East.)

No Defense—
Fair picture. Fair business. (Middle West.)

SELZNICK

Why Announce Your Marriage?—
Fair picture and fair business. (East.)

Reported Missing—
Fine picture. Attracted somewhat more than usual business. (West.)

UNITED ARTISTS

Fair Lady—
Betty Blythe does her best in this good feature. Better than average box office attraction. (Middle West.)

Pretty good picture. Went over very big due to personal appearance of Betty Blythe. However, the picture has good entertainment value and is strong enough to stand on its own feet. (Middle West.)

PATHE

Woman, Wake Up—
Took well. Star seems a good drawing card. Business was not rushing but steady and finished well on fourth day. (Middle West.)

METRO

Four Horsemen of the Apocalypse—
On second run did satisfactory business playing in the largest theatre. Business was better than on the first showing of the picture. (Middle West.)

HODKINSON

Sign of the Jack O'Lantern—
Comedy which is nothing big but very satisfactory program picture. Business satisfactory. (Middle West.)

GUNNING

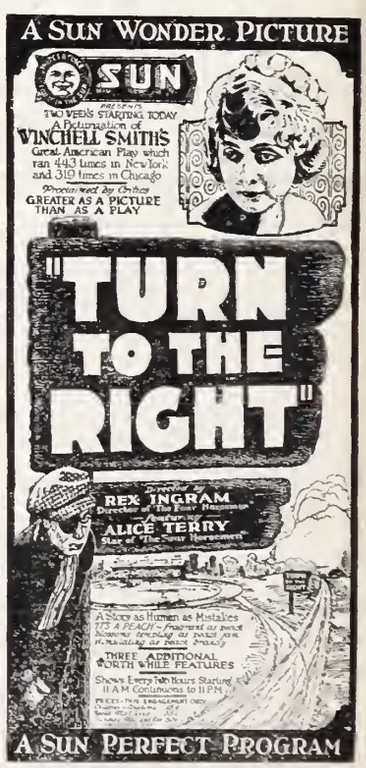
White Hands—
Fairly good picture with average business. (West.)

STATE RIGHTS

Your Best Friend—
Fair box office feature. (West.)

Innocent Cheat—
Good picture and fine business. (West.)

Man from Hell's River—
Good picture. Business better than usual. (West.)



Another of the "sign board" ads so popular in advertising "Turn to the Right." This ad was framed by N. N. Friedenfeld of the Sun theatre, Omaha.

PROGRAMS FOR THE WEEK OF JUNE 4TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS



The Circle, Indianapolis, used an itemized program in connection with advertising "One Clear Call"

NEW YORK CITY

Capitol Theatre—
Overture—"1812"—Tschaikowsky.
Current Events—Capitol News.
Specialty—Ballet Egyptian—Capitol Ballet Corps.
Scenic—My Country—Bruce.
Vocal—Solo by Frederick Fradkin.
Feature—Golden Dreams, Goldwyn.
Added Attraction—La Forge Quartet.
Comedy—Such is Life in Amsterdam—a Hy Mayer Travelaugh.
Organ Recessional — Wedding March from "Midsummer Night's Dream."

Rivoli Theatre—
Overture—Zampa — Louis Ferdinand Herold.
Current Events—Vivoli Pictorial.
Vocal—"I Hear a Thrush at Eve," Marian Lax, soprano; Adrian Da Silva, tenor.
Feature—Over the Border.
Specialty — Gypsy Dance — Mme. Victorina Krigher.
Comedy.

Central Theatre—
Overture.
Current Events—News of the Day.
Novelty—Jaws of Death—Reginald Denny.
Feature—The Delicious Little Devil—Mae Murray—Universal.
Comedy—Henpecked—Lee Moran.
Recessional—Organ Solo.

Rialto Theatre—
Overture—"La Gazza Ladra."
Current Events—Rialto Magazine.
Specialty—Hindue Temple Dance—Martha Graham.
Vocal—"Longing Dear For You"—Edoardo Albano, baritone.
Feature—The Woman Who Walked Alone—Dorothy Dalton.
Vocal—"I Love You So"—from Merry Widow—Mary Fabian soprano.
Comedy—Torchy and Orange Blossoms—Educational.

Mark Strand Theatre—
Overture—Mignon—Thomas.
Current Events—Mark Strand Topical Review.
Musical—Sixth Hungarian Rhapsody, Liszt, Alex Chernynoff, celebrated pianist.
Feature — Domestic Relations — Katherine MacDonald.
Vocal—Herbert Waterous — Bass solo.
Comedy—A Dog's Life—Charles Chaplin— Re-issue.
Recessional—Organ Solo.

Cameo Theatre—
Overture—Evolution of Dixie.
Current Events—Cameo News Events.
Novelty—The Village Blacksmith—film version Longfellow poem.
Vocal—"Song of the Soul"—Bessie Gerard, Soprano.
Special—Pathe Review.
Comedy — Billy Blazes — Harold Lloyd and Bebe Daniels, re-issue.
Musical—'Cello Solo—Nocturno, Chopin—Played by Vladimir Volsky.
Feature—"False Fronts."

Apollo Theatre—
Feature—Silver Wings—Fox. Third Week.
Added Attraction—Personal appearance of Mary Carr.

Lyric Theatre—
Feature—Nero—Fox—Third week.

Criterion Theatre—
Overture—"The Beautiful Galatea"—Franz Von Suppe.
Current Events—Criterion Magazine.
Feature—The Stroke of Midnight.
Musical—"Caprice Viennois"—Fritz Kriesler.
Comedy—Horse Tears—Universal.

Park Theatre—
Overture—"Lucretia Borgia."
Current Events—News Weekly—Fox.
Scenic—Scenes in Italy.
Feature—Retribution.
Comedy—The Wild Duck—Sunshine.
Finale—Orchestra.

BROOKLYN

Strand Theatre—
Overture—"Freischutz" (Weber)—Mark Strand Symphony Orchestra.
Vocal Solo—Frederick Jagel, tenor "Elisir d'Amore"—Una Furtiva Lagrima (Donizetti).
Current Events—Mark Strand Topical Review.
Vocal Solo—"Barbiere di Siviglia" "Una Voce Poco Fa" (Rossini)—Amanda Brown, coloratura sorpano.
Novelty Original Fiano Trio—(a) "Cho-Cho-San" (Puccini-Frey)—(b) "Stumbling" (Zez Confrey).
Feature—Sonny—Richard Barthelmess.
Comedy—Gymnasium Jim (Mack Sennett).
Musical—Organ Solo, "Evensong" (Johnston).
Next Week—Domestic Relations—Katherine MacDonald. Back Pay—Charlie Chaplin.

LOS ANGELES

California Theatre—
Overture—"Tannhauser."
Current Events—Fox and International News—Topics of the Day.
Scenic—Seeing the Unseen—Prizma.
Novelty—The Dog and the Wolves—Aesops Fables.
Feature—The Trap—Universal.

Miller's Theatre—
Current Events — International News.
Comedy—Just A Minute—Eddie Lyons.
Feature—The Innocent Cheat—Arrow.
Next Week—The Crossroads of New York—Mack Sennett.

Clune's Theatre—
Current Events—Kinograms.
Scenic—The Isle of Surprise—Burlingham.



Mark Strand, Buffalo, uses card effect in advertising, changing type to suit current feature, as above, "The Prodigal Judge."



In St. Louis, where three houses offered the same bill, simultaneously, this ad was used featuring "Fools First"

Vocal—"Where There's a Will There's a Way."
Comedy—Follow the Crowd—Harold Lloyd—Re-issue.
Feature—Man From Hell's River.

Superba Theatre—
Novelty—It is the Law—Tom Santschi.
Comedy—Off His Beat—Century.
Feature—Kissed.

Mission Theatre—
Third week of Monte Cristo.

Loew's State Theatre—
Current Events — International News.
Feature—The Prodigal Judge—Vitagraph.
Five Acts of Vaudeville.

Pantages Theatre—
Five Acts of Vaudeville.
Feature—The Worldly Modonna—Clara Kimball Young.

Hill Street Theatre—
Current Events—Kinograms.
Scenic — America's Gateway — Kineto.
Comedy—A Rag Doll Romance—Educational.
Feature — Bobbed Hair — Paramount.
Five Acts of Vaudeville.

Symphony Theatre—
Fourth Week of Grandma's Boy.

Grauman's Theatre—
Overture—"Jabal."
Current Events—Pathe News.
Musical—Organ Solo—Rotary Convention Welcome Song, "In California."
Novelty—Urban Movie Chats.
Vocal—"Traviata."
Comedy—Cold Feet—Christie.
Prologue—
Special—Personal appearance of Bertram Grassby in character makeup doing crystal gazing act.
Feature—For the Defense—Paramount.



The Granada, San Francisco, makes a direct appeal to followers of the youthful star of "Trouble"; looks like a clever idea

Rialto Theatre—
Second week of "The Good Provider."

Kinema Theatre—
Overture—"Light Cavalry."
Current Events — International News.
Musical—Organ Solo — "Swanee River Moon."
Comedy—A Pair of Kings—Larry Semon.
Vocal—"Little Mother of Mine."
Feature—Your Best Friend—Vera Gordon, Warner.
Next Week—Fools First.

SEATTLE

Coliseum Theatre—
Overture—"Way Down Upon the Swanee River."
Current Events—Fathe and Kinograms.
Novelty—Topics of the Day.
Comedy—Danger.
Feature—The Sign of the Rose.
Added Attraction—George Beban and company.
Next Week—The Infidel.

Columbia Theatre—
Overture—Selections from Katinka.
Current Events — International News.
Novelty—Goin' Straight—Pickford and Baggott.
Comedy—Horse Tcars.
Feature—Kisses.
Next Week—The Man Who Married His Own Wife.

Strand Theatre—
Overture—Sweet Bonnie Bessie, with Albert Nightingale playing trumpet solo.
Current Events—Kinograms.
Scenic—The One Man Reunion—Bruce.
Novelty—Tony Sarg Almanac; The First Movies.
Feature—Back Pay.
Next Week—The Man from Home.

Blue Mouse Theatre—
Overture—Selections from "You're In Love."
Current Events—Fox.
Specialty—Boy Scouts of America.
Feature—Reported Missing—Owen Moore, Selznick.
Next Week—Return date—Queen of Sheba.

Liberty Theatre—
Overture—Popular Medley.
Current Events—Liberty and Selznick News.
Scenic—Desert Spring Song.
Comedy—Step Forward.
Feature—North of the Rio Grande.
Next Week—Across the Continent.

Winter Garden Theatre—
Current Events — International News.
Cartoon—Aesop Fable.
Comedy—Strictly Modern.
Feature—White Hands.
Next Week—The Silver Horde.

CHICAGO

Chicago Theatre—
Overture—Delude.
Current Events—News Weekly.
Vocal—Miss Marjoric Dodge singing numbers.
Musical—I Hear You Calling—Jesse Crawford at organ.
Novelty—Specialty—Bathing Beach Revue—Scenic.
Feature—Across the Continent—Paramount.
Added Attraction—Prizma Reel.
Next Week—The Man from Homc.

Tivoli Theatre—
Overture—Selection from "Bohemian Girl."
Specialty—Walter Pontius singing "For You Alone."
Current Events—News Weekly; Topics of the Day.
Musical—My Heart at Thy Sweet Voice—Organ Solo — Milton Charles, organist.
Novelty—Aesop Fable—Pathe.
Specialty—The Six Brown Brothers from "Tip Top."
Saturday—Male and Female.
Special musical arrangements by Paul Sternberg.
Coming Feature—Reported Missing, featuring Owen Moore—Selznick.

Pantheon Theatre—
Overture—Faust.
Current Events—Pantheon Topics Travel; Topics of the Day.
Comedy—On Patrol.
Specialty—Isham Jones and His Dance Orchestra.
Prologue—
Feature—Is Matrimony a Failure.
Next Week—The Trap—Lon Chaney.

Ziegfeld Theatre—
Feature—Male and Female—Paramount.
Comedy—Ladies First.
Next Week—The Sheik.

Randolph Theatre—
Organ Selections.
Feature—The Loves of Pharaoh.
Comedy—A Hickory Stick.
Next Week—The Woman Who Walked Alone—Dorothy Dalton.



The California Theatre, Los Angeles, believes in making up advertising copy with information regarding attractions in detail. Note what was used in addition to feature "Yellow Men and Gold."

SAN FRANCISCO

Granada Theatre—
Overture—Zampa.
Current Events—Pathe Review.
Comedy—Felix at Sea—Cartoon.
Feature—The Man from Home.
Musical—Land of the Sky Blue Water.

California Theatre—
Overture—Sixth Hungarian Rhapsody.
Current Events—Topical Review.
Comedy—A Fair of Kings.
Cartoon—Hypnotist.
Feature—His Wife's Husband.
Next Week—Grey Dawn

Imperial Theatre—
Overture—Mlle. Modiste.
Current Events—Screen News.
Comedy—Punch the Clock.
Vocal—Saphire Sea and Pick Me Up and Lay Me Down in Dear Old Dixie.
Feature—I am the Law.
Next Week—Prodical Judge.

Portola Theatre—
Feature—Ashes.
Comedy—Danger.
Feature—Fascination—Mae Murray.
Novelty—How to Grow Thin.
Next Week—One Clear Call.

Roosevelt Theatre—
Overture—Slavish Rhapsody.
Current Events—News and views of the world.
Musical—'Cello Solo, Lullaby from Jocelyn—A. Wallenstein, 'cellist.
Prologue—Roosevelt Trio singing "My Old Kentucky Home," "Pick Me Up and Lay Me Down in Dixie" and "Granny."
Feature—My Old Kentucky Home.
Comedy—The Landlord.
Recessional — Organ Solo — The Sapphire Sea.
Next Week—North of the Rio Grande.

Woodlawn Theatre—
Faramount Revival Week (Patrons' Request).
Sunday—The Miracle Man.
Monday—Dr. Jekyll and Mr. Hyde.
Tuesday—Old Wives for New.
Wednesday—On With the Dance.
Thursday—Don't Change Your Husband.
Friday—Behold My Wife.

PHILADELPHIA

Stanley—
Current Events—Pathe and Fox News.
Scenic—White Magic.
Cartoon—Out of the Inkwell.
Vocal feature—Coster and Clement —singers.
Feature—The Bachelor Daddy—Thomas Meighan—Paramount.
Next Week—Polly of the Follies—Constance Talmadge—Peerless.



"Received Payment," attraction at the Portola theatre, San Francisco, was advertised as above

Aldine—
Current Events—Universal and Pathe News.
Aesop's Fables.
Feature—Beyond the Rainbow.
Next Week—The Splendid Lie.

Arcadia—
Current Events—Pathe News.
Comedy—My Wife's Relations.
Screen Snapshots—Pathe.
Feature—At the Sign of the Jack-O'-Lantern—Hodkinson.
Next Week—North of the Rio Grande—Paramount.

Regent—
Comedy—Ask Father—Pathe.
Feature—The Red Peacock—Paramount.
Next Week—Kisses—Metro.

Karlton—
Current Events—Pathe.
Novelty—Mark Twain—Hodkinson.
Comedy — The Man with the Twisted Lip—Royal.
Feature—The Beauty Shop—Paramount.
Next Week—Smilin' Through.

Palace—
Current Events—Topics of the Day—Pathe News.
Feature—Orphans of the Storm.
Next Week—The Ruling Passion.

Victoria—
Current Events—Pathe News.
Comedy—My Wife's Relations.
Feature—Reported Missing—Selznick.
Next Week—The Three Musketeers.

Capitol—
Current Events — News — Kinograms.
Scenic—Snowbirds.
Comedy—Cold Feet.
Feature — The Face Between — Metro.
Next Week—The Crimson Challenge—Paramount.

DALLAS

Palace Theatre—
Overture—Home, Sweet Home the World Over.
Current Events—Palace Novelty Reel.
Prologue—Meditation.
Feature—Bought and Paid For—Agnes Ayres and Jack Holt.
Comedy—Pure and Simple.
Musical—Exit March, Swanee Bluebird.

Hope Theatre—
Current Events—Pathe News.
Novelty—The First People—Color Film.
Specialty—Doris McMahon, songs and dances.
Comedy—Snookie's Home Run—Chester.
Feature—Sonny—Richard Barthelmess.

CLEVELAND

State—
Overture—Il Guarany, Gomez—State Theatre Symphony Orchestra.
Current Events—Pathe News—Topics of the Day.
Comedy—Shoulder Arms—Charles Chaplin.
Specialty—State Theatre Follies—Musical melange, with dancing and singing.
Extra—Paul Whiteman's Orchestra, under direction of M. Speciale, doing an all-jazz program.



Loew's State, New York City, used a novelty ad in offering "Glass Houses," using cuts to illustrate how the star appeared in widely different make-ups

Feature—The Ruling Passion—George Arliss.
Next Week—Sonny—Richard Barthelmess.

Allen—
Overture—Jazz Symphony.
Current Events—Allenette—selected news reels, including special local snaps.
Comedy—Going Straight—with Mary Pickford, made 12 years ago.
Feature—Boy Crazy—Doris May.
Special Attraction for Jazz Week—Eva Tanguay herself and her famous "I-Don't-Care" band of singers and dancers.
Specialties—(a) Eddie Cox and Loretta McDermott, jazz dancers. (b) Vera Sabina, assisted by Maurice Leon, in a spectacular dance revue. (c) Loos Brothers, with syncopated songs. (d) The Argentine Band—a new arrangement of musical instruments, and original music composed by Philip Spitalny, libretto by S. Barrett McCormick. (e) A Club Room in Heaven—a burlesque on modern manners. (f) Traffic Court in Corlettville—a take off on local traffic court and on Judge Corlett who has been sending speeders to the work house—arranged and produced by S. Barrett McCormick.

Stillman—
Overture—Hebraic Symphony.
Feature—The Good Provider — Vera Gordon.
Vocal—Eli Eli—Sung by Mr. L. Levine.
Comedy—A Hickory Hick—Educational comedy.

Park—
Overture—Il Trovatore—By Park Orchestra.
Current Events—Fox News.
Comedy—The Landlord—Sunshine comedy.
Feature—What No Man Knows—Clara Kimball Young.
Next Week—A Stage Romance.

Standard—
Current Events — International News.
Comedy—Three Weeks Off—Lee Moran.
Feature—The Three Buckaroos—Parody on the Three Musketeers.
Next Week—The Black Bag—Herbert Rawlinson.

MILWAUKEE

Alhambra Theatre—
Overture—Italian Vespri—Alhambra Orchestra.
Current Events—Pathe News and Topics of the Day.
Comedy—Torchy.
Vocal—Song—The World Is Waiting for the Sunrise—Dorothy Seegan.
Musical—Organ solo.
Feature—The Man From Home.

Garden Theatre—
Overture — Naughty Marietta — Garden Orchestra.
Current Events — Fox Weekly News.
Comedy—Spooks.
Musical—Prologue—Rosalie Reitter, dancer.
Musical — Organ Solo — Musical Reminiscences—Elwyn Owen.
Feature—The Green Temptation—Betty Compson.

Merrill Theatre—
Current Events—Weekly—International News.
Feature—The Man With Two Mothers—Mary Alden.
Added Feature—Head Over Heels—Mabel Normand.

Strand Theatre—
Overture—Strand Orchestra.
Current Events — Weekly Kinograms; Sketchographs.
Feature—Reported Missing—Owen Moore—Selznick.

Butterfly Theatre—
Overture—Butterfly Orchestra.
Current Events—Weekly — Butterfly News and Views.
Comedy—A Pair of Kings—Larry Semon.
Novelty—Starland Review.
Special—Scenes of Balloon Race.
Feature—Island Wives—Corrinne Griffith.

CINCINNATI

Walnut—
Current Events—Pathe News—Topics of the Day—Literary Digest.
Comedy—Any Old Port—Christie.
Feature—The Bachelor Daddy, Paramount.
Next Week—The Man From Home.

Strand—
Current Events—Pathe News—Cartoon—Aesop's Fables—Pathe.
Feature—Is Matrimony a Failure?—DeMille—Paramount.
Next Week—Your Best Friend—Vera Gordon.
Vera Gordon, personal appearance.

Lyric—
Current Events—Fox News—Novelty-Movie Chats-Urban.
Prologue to feature—Mlle. Rapska—dancer—Solo Incense Dance.
Feature—Luxury.
Added feature—Alla Rageh—Crystal Gazer.

Keith's—
Current Events—Keith's Pictorial Review.
Cartoon—Aesop's Fables.
Comedy—Assorted Heroes—Educational.
Feature—A Wide Open Town.
Next Week—Through a Glass Window.

Capitol—
Current Events—Capitol News.
Sport Review—Grantland Rice.
Short Subject—Tom Sawyer—American Author's Series.
Feature—Across the Continent.
Next Week—Double Bill—The Ordeal—The Deuce of Spades.

DES MOINES

Des Moines Theatre—
Overture — William Tell — Des Moines Theatre organ.
Current Events — International News.
Comedy—Cold Feet—Viora Daniels.
Special — Going Straight — Mary Pickford, drama filmed with King Baggot opposite, twelve years ago.
Feature—Trouble—Jackie Coogan.
Next Week—Across the Continent—Wallace Reid.

Strand Theatre—
Current Events—Educational—Kinograms.
Comedy—A Hickory Hick—Bobby Vernon.
Special Music—"Just a Little Love Song" — F. Donald Miller, organist.
Feature—Beyond the Rocks—Gloria Swanson and Rodolph Valentino.
Next Week—Reporting Missing—Owen Moore.

MINNEAPOLIS

State Theatre—
Overture—Harlequin's Serenade—Played by State Concert Orchestra.
Current Events—State Digest—Fox and International News strips.
Comedy—Felix in Love.
Feature—Sonny—Richard Barthelmess.
Musical—State Concert Orchestra playing popular selection with Paul S. Davin, tenor soloist.
Recessional—Organ Solo.
Next Week—The Primitive Lover—Constance Talmadge.

Strand Theatre—
Feature—Sisters—Seena Owen.
Comedy—Poor Boy—Lloyd Hamilton.
Current Events—Pathe and International News selections.
Musical—Emmett Long's Orchestra playing popular selections.

WASHINGTON

Metropolitan—
Overture—Peer Gynt Suite.
Current Events—Pathe News—Topics of the Day.
Comedy—Gymnasium Jim—Associated Producers.
Feature—A Question of Honor—First National.
Next Week—Sonny—First National.

Rialto—
Overture—Zampa.
Musical—Violin Solo—Liebesfreud.
Current Events—Fox News.
Comedy—Torchy's Hold Up.
Scenic—Bare Feet Fur Feet.
Feature—A Worldly Madonna.
Next Week—Over the Border—Paramount.

Palace—
Overture—Firefly.
Current Events—Fathe News—Topics of the Day.
Comedy—Hale and Hearty—Pathe.
Feature—Wild Honey—Universal.
Next Week—Across the Continent—Wallace Reid—Paramount.

Columbia—
Overture—Euryanthe.
Current Events—Universal News.
Cartoon—Mutt and Jeff.
Feature—The Woman Who Walked Alone—Dorothy Dalton—Paramount.
Next Week—Foolish Wives—Universal.

KANSAS CITY

Liberty Theatre—
Overture—"Life's a Dream."
Current Events—Pathe News.
Comedy—Step Forward—Ben Turpin.
Musical—Organ Selections.
Vocal—Miss Grayce Jackson, contralto.
Feature—Gas, Oil and Water—Charles Ray.
Next Week—Reported Missing—Owen Moore.

Doric Theatre—
Current Events—International.
Comedy — The Little Rascal — Baby Peggy.
Musical—Organ Selections.
Feature — Our Mutual Friend—Special cast.
Next Week—Mr. Barnes of New York—Tom Moore.

Newman Theatre—
Overture—William Tell Overture with full descriptive scenic presentation.
Current Events — Newman News and Views.
Musical—Organ Selections.
Special Number—Newman third anniversary frolic, including cast of 35 and special stage settings.
Feature—Across the Continent—Wallace Reid.
Next Week — Trouble — Jackie Coogan.

Royal Theatre—
Overture—Selections.
Current Events — Royal Screen Magazine.
Musical—Organ Selections.
Feature—Four Horsemen of the Apocalypse.
Next Week—Sonny—Richard Barthelmess.

Twelfth Street Theatre—
Overture—Selections.
Current Events—Screen Magazine.
Musical—Organ Selections.
Feature—The Man Without a Country.
Next Week—Shackles of Gold—Wm. Farnum, Fox.

ST. LOUIS

Missouri Theatre—
Current Events—Missouri News.
Novelty—Grantland Rice sport pictorial—Split Seconds.
Cartoon—Fishing Out of, the Inkwell.
Musical—Selections by Royal Garden Jazz Orchestra.
Novelty—And Women Must Weep—a Kipling classic brought to screen life.
Feature—Across the Continent—Wallace Reid—Paramount.

New Grand Central Theatre; West End Lyric and Lyric Skydome—
Current Events—News and Views—Topics of the Day.
Novelty—An Aesop Fable—Pathe.
Musical—Bella Vista—society dance—orchestra in syncopated selections.
Novelty—World's champion ∞oists in exhibitions of skill.
Comedy—Buster Keaton in The Cops.
Feature—Fools First.

William Fox Liberty—
Current Events—Fox News.
Novelty—Mutt and Jeff—cartoon.
Musical—David Pesetzki—pianist—in selections on Duo-Art.
Comedy—The Village Sheik—Al St. John.
Feature—The Fighting Streak—Tom Mix.

Capitol Theatre—
Current Events—News and views—Topics of the Day.
Novelty—An Aesop Fable.
Comedy—Danger—Jimmy Adams.
Feature—Fascination—Mae Murray.

Arsenal Theatre—
Current Events—News and Views.
Comedy—One Reel.
Feature—Four Horsemen of the Apocalypse—Metro.

Empress Theatre—
Current Events—News Weekly.
Five acts of vaudeville.
Feature—Way Down East.

PITTSBURG

Regent Theatre—
Current Events—Kinograms.
Feature—I am the Law.
Comedy—My Wife's Relations.
Next Week—Red Hot Romance.

Liberty Theatre—
Current Events — International news.
Feature—Across the Continent.
Comedy—Spooks.
Next Week—Sonny.

Blackstone Theatre—
International News.
Feature—Across the Continent.
Comedy—Spooks.
Next Week—Where Is My Wandering Boy Tonight.

State Theatre—
Current Events—Kinograms.
Feature—I Am the Law.
Comedy—Free and Easy.
Next Week—Red Hot Romance.

Cameraphone Theatre—
Current Events—Selznick News.
Feature—My Old Kentucky Home.
Comedy—Nick of Time Hero.
Next Week—Not Announced.

Olympic Theatre—
Current Events—Pathe News.
Feature—North of Rio Grande.
Novelty—Pathe Pictorial Review.
Comedy—Game Birds.
Next Week—The Man from Home.

Grand Theatre—
Current Events—Grand News Pictorial—Topics of the Day.
Feature—Out of the Dust.
Comedy—My Wife's Relations.
Novelty—Movie Chats.
Next Week—Sonny.

Savoy Theatre—
Current Events—Fox News.
Feature—Belle of Alaska.
Comedy—Spooks.

INDIANAPOLIS

Circle Theatre—
Overture—Poet and Peasant.
Current Events—Kinograms; Topics of the Day.
Novelty — Make It Yourself — Radio film.
Musical — Violin Solo—Leopold Kohs.
Comedy—Cops—Keaton.
Stage Specialty—A Night at the Club.
Feature—I Am the Law.
Next Week—One Clear Call.

Ohio Theatre—
Feature—Beyond the Rocks—Second week.
Next Week—Wild Honey.

Loew's State Theatre—
Overture—The Jazz Humoresque.
Current Events — Pathe News; Pathe Review.
Comedy—The Little Rascal—Baby Peggy.
Musical — Piano Solo — Erstino Foley.
Feature — The Woman Who Walked Alone—Dorothy Dalton.
Next Week—The Ten Dollar Raise.

Colonial Theatre—
Current Events—Pathe News.
Novelty—Movie Chats.
Comedy—In the Movies—Pollard.
Feature—The Referee.
Next Week—Evidence.

BALTIMORE

Century Theatre—
Overture—The Fortune Teller—Orchestra.
Comedy—Horse Tears.
Musical—Piano Solo—La Caprice, played by composer, Charles W. Kaufmann.
Current Events—Century News Pictorial—selected.
Specialty—Vocal selections, Justin Lawrie and Fernando Guarneri.
Novelty—Martin Johnson's "Jungle Adventures."
Feature—Across the Continent—Wallace Reid.

Rivoli Theatre—
Overture—Trovatore—Iula's Symphony Orchestra.
Current Events—Rivoli News—Selected.
Comedy—Cold Feet—Christie.
Novelty—Pathe Review, screen magazine.
Feature—Sonny—Richard Barthelmess.

New Theatre—
Overture—New Theatre Orchestra.
Current Events—Pathe News.
Comedy—Hello, Mars.
Novelty—Urban Movie Chats.
Feature—The Ordeal—Agnes Ayres.

Parkway Theatre—
Overture—Naughty Marietta—Parkway Orchestra.
Current Events—Parkway Review—selected.
Comedy—Century Comedy—Some Class.
Feature—The Idle Rich—Bert Lytell.

ST. PAUL

Capitol Theatre—
Overture—Selections from "Irene."
Current Events—Pathe and International News.
Comedy—His Wife's Relations—Buster Keaton.
Musical—"Your Eyes Have Told Me So," Violin Solo—Oscar Baum.
Feature—The Primitive Lover—Constance Talmadge.
Musical—Organ Recital, Alfred Becker—(a) "To a Wild Rose," MacDowell; (b) "Evening Star," Wagner.

NEWARK

Rialto Theatre—
Overture—Organ.
Current Events—Rialto Review of Events.
Feature—Free Air, first half; No Trespassing, second half.
Novelty—Topics of the Day.

Branford Theatre—
Overture—"Wizard of the Nile."
Current Events—Branford Review of Events—Topics of the Day.
Comedy—The Sawmill—Larry Semon; second half feature—The Glory of Clementina—Pauline Frederick.
Novelty—First Two Episodes of Bible History by film—(a) Creation; (b) Cain and Abel.
Vocal—"Morning"—Ralph Soule, tenor.

BUFFALO

Shea's Hippodrome—
Overture—"Sally."
Musical—Zylophone Solo—Frank Brown.
Feature—The Bachelor Daddy—Thomas Meighan.
Comedy—A Pair of Kings—Larry Semon.
Novelty—Prizma—The Ruins of Angkor.
Current Events—Hippodrome Review.
Next Week—Yellow Men and Gold.

Loew's State—
Overture—Popular Airs.
Current Events—Pathe News.
Feature—The Green Temptation—Betty Compson.
Comedy—Torchy's Promotion—Johnny Hines.
Cartoon—Mutt and Jeff.
Next Week—Blind Hearts—Hobart Bosworth.

Mark-Strand—
Overture—"Blossom Time."
Current Events—Kinograms.
Feature—Burn 'Em Up Barnes—Johnny Hines.
Comedy—Pay Day—Chaplin.

Exhibitors' Service Bureau—Pages 3237-3243

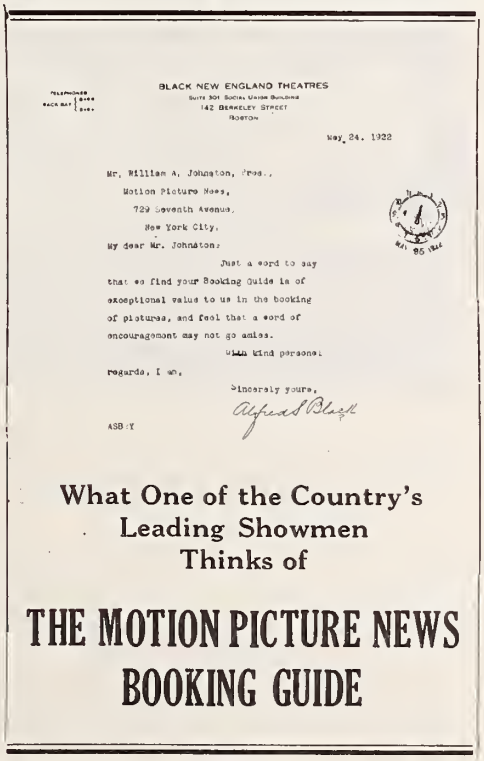
Conducted by J. S. DICKERSON



Attractive but inexpensive lobby display on "Molly O" arranged by the Wizard theatre, York, Pa.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

Thomas D. Sorlero, Strand theatres, Lowell.
George J. Schade, Schade theatre, Sandusky.
M. C. Horator, Alhambra theatre, Toledo.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
Leo A. Landau, Alhambra theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland.
S. Barret McCormick, Managing Director, Allen theatre, Cleveland.
E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.
G. E. Brown, Managing Director, Loew's Palace theatre, Memphis, Tenn.
Stanley Chambers, Palace theatre, Wichita, Kan.
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E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
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Lowell W. Calvert, Managing Director, Capitol theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
J. A. Partington, Imperial theatre, San Francisco.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Eugene H. Roth, California theatre, San Francisco.



BLACK NEW ENGLAND THEATRES
Suite 301 Boston Opera House
142 BERKELEY STREET
BOSTON

May 24, 1922

Mr. William A. Johnston, Pres.,
Motion Picture News,
729 Seventh Avenue,
New York City.

My dear Mr. Johnston:

Just a word to say that we find your Booking Guide is of exceptional value to us in the booking of pictures, and feel that a word of encouragement may not go amiss.

With kind personal regards, I am,

Sincerely yours,
Alfred S. Black

ASB:Y

What One of the Country's Leading Showmen Thinks of

THE MOTION PICTURE NEWS BOOKING GUIDE

Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Herbert J. Thatcher, Strand theatre, Salina, Kan.
Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.
L. W. Barclay, Managing Director, Nemo theatre, Johnstown, Pa.
Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.
William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.
Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.
C. C. Perry, Manager, Astor, Strand and Liberty theatres, St. Paul, Minn.
L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.
Joseph Plunkett, Managing Director, Mark Strand theatre, New York.
Samuel Sivitz, Director of Publicity, Rowland and Clark theatres, Pittsburgh.
Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.
Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.
George Tooker, Manager, Regent theatre, Elmira, N. Y.
Ernest G. Stellings, Manager, Grand theatre, Wilmington, N. C.
Phil Gersdorf, Supervisor, Southern Enterprises theatres, Macon, Ga.
W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.
W. Griffith Mitchell, Managing Director, Majestic and Family theatres, Port Huron, Mich.
A. J. Cobe, Managing Director, Central Theatre, New York.



Atmospheric lobby decorations on "The Conquering Power" arranged by H. R. Kistler of the Rex theatre, Sumter, S. C.

Lobby Front for "Molly O" at the Wizard Theatre

Manager Kelly of the Wizard theatre, York, Pa., scored a home run with his attractive lobby display for "Molly O." The black and white idea was carried out in the decorations, cambric cloth being used to cover the lobby from ceiling to floor. The individual strips were 26 inches wide and cutouts were used on them, giving the effect of small medallions.

In addition to securing a dozen window tie-ups, Manager Kelly showed his ingenuity by obtaining permission to put a poster in front of the aristocratic Colonel hotel.

When the film of "Molly O" arrived in York a detachment of the National Guard escorted it from the station to the theatre. The event was publicized in the newspapers and provided additional word of mouth advertising for the picture even before the run had begun.

Classified Ad. Stunt Put Over at Greensburg, Pa.

The classified ad. stunt, dating back to the good old stock days as an exploitation idea, has been tried out with success by the Grand theatre, Greensburg, Pa.

Publicity Director Ed. A. Wheeler tied up an evening paper to run in names through their classified columns and offered three fr admissions for those that were fortunate enough to find their names in the paper and call for it in the newspaper office. The paper played it up big and for the price of three thirty cent tickets the Grand theatre received thirty dollars worth of free publicity.



Explaining by cut the lobby display for "Foolish Wives" arranged for the Hippodrome, York, Pa

Willey Takes His First Lesson in Exploitation

THE GARDEN THEATRE, Garden City, Kans., is owned and managed by M. C. Willey, who admits he is new in the game and wants to learn; but acting on his own initiative he ran a tie-up with the First National bank that made First National—bank or pictures—the leader in the town of 3,500.

The bank gave over its window on the corner of a busy street to put in eight photos of First National stars, trick photos being used to make the contest more difficult. The wording carried out the idea that First National WAS First—bank or pictures.

People who guessed the names of the star were given a prize of a dollar as the start of a saving's deposit account in the bank. To make things easier for the prospective winners entry blanks, with spaces for the eight names, were hung outside the entrance to the building. All that was required was to pull off a form, go inside the bank and write eight names and then claim the dollar.



Ballyhoo on "Pay Day" used by Raymond Willie of the Palace theatre, Dallas, Texas.

Scrap Iron Truck Carrries "Scrap Iron" Ad.

Manager H. Levy of the Garden theatre, Council Bluffs, Ia., put his street advertising signs for "Scrap Iron" in the most natural place in the world and consequently where they were least expected—on a truck of scrap iron. The copy also used institutional advertising—simply mentioned the fact that the fans could always expect a good show at the Garden.

Wedding Invitation as Exploitation on "Smilin' Through"

Among the features of a comprehensive exploitation campaign in "Smilin' Through" for the Rialto theatre, Tulsa, Okla., were printed invitations and co-operation between theatres. Three thousand invitations were sent out in this city of 72,000 inviting the recipients to attend the wedding of John and Mooneyeen, the leading characters in the story.

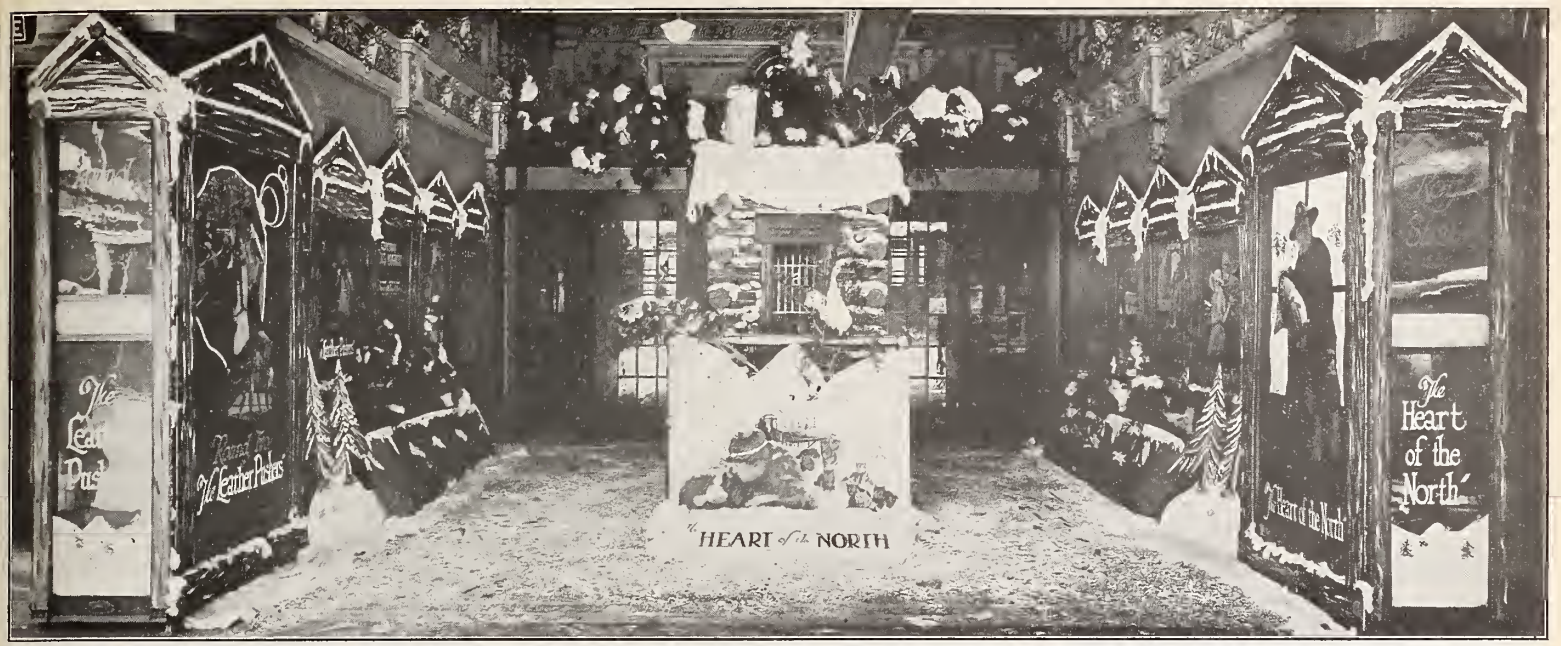
The record for the campaign includes five window tie-ups, the use of twenty-four cutouts in other windows, a half column free reader in the Tulsa World which never before published theatrical news and the street stunt of a bridal couple in an old fashioned surrey.

"Second Hand Rose" Lobby Resembles Old Clothing Shop

The lobby of the Rialto theatre in San Diego, Cal., took on the appearance of a "hand-me-down" shop, when the management decorated the walls with old shoes, hats, trousers and other wearing apparel as a special display incident to showing "Second Hand Rose."



Showing one side of the lobby display on "Thunderclap" arranged by W. T. Brock of the Strand theatre, Knoxville, Tenn.



This is the lobby that made San Antonians think winter had arrived and incidentally sold "The Heart of the North" to many extra admissions at the Royal theatre

Winter Time Lobby Front Combats Texas Hot Wave

Jean Wildenstein, manager of the Royal theatre, San Antonio, Texas, broke the hot weather slump in the Texas city with his realistic front on "The Heart of the North."

With the aid of paints and beaver board, Wildenstein transformed his ordinarily terra cotta lobby into a place of spruce and hemlock, a forest primeval with snow and open to the wintry blasts of a concealed fan. All of the frames were covered with beaver board representing logs, while the box office was transformed into a snow covered log cabin. An attractive cut-out carrying the same motive, occupied the center of the lobby. The crowning touch was the snow which Wildenstein covered his lobby with. Using salt he achieved an effect that caused the natives much bewilderment.

Chalks Railroad Track on Side Walks for "Iron Trail"

Manager Barber, of the Broadway Theatre, Tulsa, Okla., painted an "Iron Trail" on the sidewalks when he played this picture. Realistic railroad tracks with crossties and spikeheads were chalked down for two blocks, curving in at the theatre. In the lobby he placed a "live" engine, a miniature borrowed from a kid's railway at an amusement park. It burned coal and steamed furiously and the door boy blew the whistle every few minutes. This drew lots of business all week.



"Lessons in Love" lobby decorations by the Rialto theatre, Columbus, Ga.

Doster Sells "Tol'able David" in Novel Manner

WHEN W. A. DOSTER, manager of the Strand theatre, Montgomery, Ala., booked "Tol'able David" he looked about for an exploitation campaign that could put over at small expense. The result was what might be termed laying the cards on the table, and followed a suggestion by R. B. Wilby, District Supervisor Southern Enterprises, Inc.

In the Sunday paper, one week before opening, he took 2 Col. x 8 in. and headed it "We Want a $10 Idea." Then he told them his problem.

1st—That "Tol'able David" was the name of a picture coming next week, but that no one would be attracted by the title.

2nd—That it was a story of the Kentucky hills—a theme not generally popular.

3rd—That Richard Barthelmess was the star—doing even better work than in "Way Down East"—but that he didn't have a large personal following—but—

4th—That the picture was one of the finest of the year and he wanted to impress that fact on the theatre patrons.

5th—That he had racked his brain and didn't know just how to best advertise this picture.

6th—That he would give $10 for the best idea of getting the merits of this picture before the people of Montgomery.

Slides thruout the week kept the contest idea before the public.

No replies were received and Mr. Doster says none were expected. But the stunt created unusual interest in the photoplay and resulted in considerably better than average business.

Impersonates Arliss in "Disraeli" Prologue

Being an actor has its advantages, at least for Manager Richard Manning, of the Saenger Theatre, Monroe, La., in doing his own prologues. When he played "Disraeli" recently, Mr. Manning drew on his old stage training and presented a dramatic prologue, reproducing the study scene with himself in perfect costume. The picture was cut on at once without duplicating that action.

A desk and cut-out of Arliss were used in the lobby also during the run.

Rivoli Theatre, La Crosse, Publishes Newspaper

The Rivoli theatre, La Crosse, Wis., astonished the town with a four page newspaper bearing the title "The Saturday Night."

Fourteen merchants were tied up for a double truck covering the two inside pages, and the revenue from this paid the printing bill and the house-to-house distribution.

The front page contained stories about the double-wedding of society women and chauffeur and society man and wash-woman which features the story. This herald got into every home and didn't cost the theatre a dime.

Sassen's "Sky High" Exploitation Makes Play for Kids' Patronage

Phelps Sasseen, exhibitor of Easley, S. C., went after the kids when he learned that the scenes in the picture, "Sky High," were taken from an aeroplane in the Grand Canyon. Mr. Sasseen offered passes for the five best essays by school children on the big Canyon. The kiddies of course took the news home to their parents and when the picture was shown receipts took a leap upward even though there was a steady downpour of rain.



"Molly O" lobby decorations designed by B. B. Garner of the Casino theatre, Lakeland, Fla.



This is the lobby ballyhoo which the Rialto theatre, Jamaica, N. Y., used during the run of "The Sheik's Wife," a recent attraction

Moonshine Still Under Steam Makes St. Augustine Look

From the oldest city in the United States comes one of the newest of exploitation stunts, setting up a read "moonshine" still all okay and working except that H_2O was the liquid distilled and not the orthodox stuff to be found around this sort of an apparatus.

Verne E. Johnson, manager of theatres at St. Augustine, Fla., the Jefferson and Orpheum (Southern Enterprises string) used the stunt to aid in selling "A Game Chicken."

The still was set up in front of the lobby with a gas burner furnishing the heat and kept in operation all day, with a good crowd always on hand to investigate and comment. The outfit was borrowed from the local sheriff, which fact helped Mr. Johnson put over front page stories on his stunt in the papers.

In addition to the still, Mr. Johnson had eight crates filled with thoroughbred game chickens on display in the lobby of the Jefferson where the picture was playing. Business was increased 85 per cent by the exploitation according to Mr. Johnson which is "still" better.



Lobby decorations on "Child Thou Gavest Me" used by Manager Manning of the Saenger theatre

How Trinidad Exhibitors Exploit Pictures

FROM the wilds of the continent comes one of the most constructive stunts sent to us for a long time.

The location is Port of Spain, Trinidad, British West Indies. The theatre is the Empire, which operates under the direction of J. V. Hirsch of the Carribean Film Co.

The stunt has a double reaction, plugging one picture in advance and keeping up the run of the current bill.

During the run of "Saturday Night," it was announced Guest Night would open the following week's program, "Fool's Paradise."

When a patron bought a ticket to "Saturday Night," he was asked if he wished to act as host to as many as three other persons for the opening. All he had to do was sign his name and address in a little book and furnish the names of his prospective guests. He didn't have to provide the addresses as that might have ruined the stunt as few people go around with friend's residence numbers in their heads.

Several days before the opening, invitations were sent to both hosts and guests. The opening day, the theatre was packed morning, afternoon and night.

In this way The Empire started "Fool's Paradise" with a bang. Capacity houses were liked, and talked about in such a fashion that the loss of a day's receipts was recovered threefold.

Mr. Hirsch could well afford to toss away one day's average receipts to have stray patrons turned away from the box-office. After that, Port of Spain was clamoring to see it.

Mr. Hirsch also compiled a splendid mailing list from the stunt which is serving for other exploitation stunts.

Plumbing Tieup Got All the Flash Necessary

H. E. Gillespie of the Liberty Theatre, Yakima, Wash., got all the lobby flash necessary for "Saturday Night" by installing two bath tubs in front of the theatre on the curb.

A sign on each read:

"This is 'Saturday Night.'"

They were borrowed from a local plumbing house which didn't mind doing the favor at all. A cut-out from a six-sheet mounted and also placed on the curb helped the profitable run along.

Chaplin Impersonator Makes Annual Appearance

About once a year—which is the rate at which a certain famous comedian makes pictures—the Charlie Chaplin impersonators crop out. The latest impersonator made his bow in connection with the running of "Pay Day" at the Rialto theatre, Milwaukee.

There was a distinctive touch to he exploitation in that the theatre manager went the unusual stunt one better by supplying Charlie with a family. There are always a lot of young boys readily attracted to such a street ballyhoo and willing to tage around with it without recompense. The manager capitalized this trait with the result that the enlarged troupe attracted capacity crowds for the three days they were on the streets.

Gold Prospector's Outfit as "Belle of Alaska" Exploitation

As a lobby attraction during the showing of "Belle of Alaska," the Pickwick theatre in San Diego, Cal., had on display a full outfit of a gold prospector, including the pan, scales, pick, shovel, etc., all of which had seen actual service in an Alaskan mining camp.



One of a number attractive "Smilin' Through" window displays arranged for the engagement of this picture at the Kinema theatre, Los Angeles



Lobby display on "Courage" used by the Modjeska theatre, Milwaukee

Roberts Presents Fashion Show in Connection with "Her Husband's Trademark"

Manager Alex P. Robert, of the Strand theatre, Salisbury, N. C., surprised the town with its first fashion show. This helped "Her Husband's Trademark" overcome the competition of an unusual legitimate attraction.

Co-operation was obtained from the leading merchants in millinery, ladies' apparel and furnishings. Fifty of the most prominent girls and matrons of Salisbury displayed the costumes as models, some wearing as many as three different cotumes during their act. The merchants furnished the entire equipment, the very latest in fashion.

The "show" was worked as a clever little playette. As it was featured under the auspices of the American Legion Auxiliary who shared in the receipts, the performance opened with a short address by the Legion's representative. This included high endorsement of the Strand theatre and Manager Robert. Then the curtain was drawn displaying a stage filled with an abundance of spring flowers, Easter lilies and appropriate seenie effects. This illuminated with a flood of blue light creating the desirable "evening" effect. As each model came upon the stage, a white-spot played upon her until her exit. The "dream" fairy appeared with her little nymphs and danced about for a few moments preceding the models. The stunt was well received.

Gives Party to Hutchinson Honor Roll Students

EDDIE HAAS, manager of the Midland theatre, Hutchinson, Kansas, recently pulled a stunt that can be worked at least once in every small city.

On looking over the morning paper, just prior to starting his run on "Penrod," he notices that two junior Highs and one senior High had just published their Honor Roll.

The honor students were invited to attend a special party at the Midland and enjoy the picture. The party was staged in an elaborate fashion and brought three front page stories in the local papers, gratis.

"Beyond the Rocks" Gets Headquarters in Paducah

With a beauty contest occupying the position on the front page of the Paducah Kentucky Sun, and a whole store devoted to stills and advertising for "Beyond the Rocks," the Kozy theatre just naturally cleaned up.

Manager R. C. Davis and A-Mike Vogel, Paramount exploiter from St. Louis, tied up the Sun for a beauty contest in which the whole town took interest. The two exploiteers even saved the theatre the price of the prizes. The biggest department store in town furnished a box of silk lace hosiery and a silk lace Spanish mantilla—both retailing at $50—to be awarded the winners.

Two weeks before the run of "Beyond the Rocks" the activities centered around the "Headquarters," which Mr. Davis and Vogel established after much effort. There was no empty building available, but they did even better. They tied up with the leading musical dealer, who gave over his entire store. The inside was decorated with stills and rare art photographs of Miss Swanson, Mr. Valentino and others, all provided by Mr. Davis. Vogel had Miss Swanson and Valentino send telegrams of congratulations which were put in the windows. Some of the attractive lithographs were also displayed.

A cut-out of Valentino from a three sheet was mounted and placed on the curb in front of the theatre. An appropriate card identified the figure.

The displays outside were further pepped up by a large Victor dog with his ear cocked for "His Master's Voice," standing in the middle of the entrance.

Newspaper advertising as well as cards in the store windows made it plain that a visit to the "Headquarters" did not obligate the visitor to either buy records or go to the show. It was to be purely a "hang-out."



Window display on "Smilin' Through" obtained during the run of this picture by Manager Phil Lavine of the Olympia theatre, New Haven, Conn.

Booster Idea Put Over on "Across the Continent"

Four days before "Across the Continent" was to open at the T. D. and L. theatre, Glendale, Calif., Manager Ralph Allan began his exploitation campaign with the posting of 200 12x20 teaser cards reading, "All roads 'Across the Continent' lead to Glendale."

The idea went over as a "booster stunt," all the local merchants figuring it was a Chamber of Commerce or California Auto Club ad. Mr. Allan was able to place 144 of his cards in the windows of local merchants and had 50 automobiles displaying the ads as they drove about the city.

The next stunt was to hook up with the local Ford automobile agent for a Ford parade, which lasted an hour.

The Ford agent furnished all the cars, new and used, the drivers and the gasoline. Each car carried appropriate banners and the parade was a noisy one, horns of all kinds, cow bells, whistles and drums being carried by the various machines.

The teaser advertising was played up by the newspapers because of its "boost" idea and the merchants allowed the cards to stay in the window even after the motive had become known.

Mr. Allan had a "racing Ford" smeared with mud and dirt in the flivver parade.



Left—Float which Manager E. M. Taylor of the Liberty theatre, Wenatchee, Wash., used to aid in selling "Foolish Wives." Center and right—Two window displays arranged for the Liberty theatre engagement



Above—Lobby display on "Up and Going" used recently by the Queen theatre, Abilene, Texas

"Mother O' Mine" Campaign Proves Small Towners Can Afford Exploitation

John W. Creamer, publicity director for the Strand theatre, Chillicothe, Mo., put over a 50-50 exploitation campaign on "Mother O' Mine" that brought fine results for both the merchants who cooperated and the theatre.

A number of attractive window displays were arranged two weeks before the opening. The next stunt was a mother's matinee at which all mothers of Chillicothe were invited as guests of the *Daily Tribune*. The *Tribune* gave the showing plenty of publicity. In addition to the general invitation, a special arrangement was made to have mothers from the county poor farm and girls from the State Industrial Home present.

The local taxi-cab company donated cars to bring the guests to the theatre and a florist donated several hundred bunches of sweet peas for the occasion. Club women acted as hosts. Over 100 old ladies were present. Several of the number had never seen a motion picture before. This made good newspaper copy and the local paper spread the whole show over several editions. Over 200 inches of publicity was given in all.



This lobby display on "Ten Nights in a Barroom" was used by the Palace theatre, Muskogee, Okla.



Mammoth Mail Box Basis of Lobby Display

For "Why Announce Your Marriage," when this picture played a two day run at the Rialto theatre, Augusta, Ga., Manager Frank Miller installed a mammoth mail-box in his lobby, very similar except in size, to those around town.

Half-way through the slit of the mail box, was a giant envelope on which was written, in an excellent imitation of engraving, "Mr. and Mrs. William H. Brown—At Home." Across the top of the envelope ran the words, "Why announce your marriage?"

Pasted over the box, in a hit-or-miss fashion, were torn halves of real honest-to-goodness engraved wedding announcements—just scraps of them. The lobby represented a "street" scene with combo-board, painted like bricks, to mark off the side-fences.

Cooperative Advertising Popular at Ottawa

A WEEK never goes by in Ottawa, Ontario, without at least one special combination page for a current attraction at a local theatre in one or both of the Ottawa newspapers. For the presentation of "The Champion" at Loew's theatre during the week of May 8, Manager Goodale arranged for an advertising tie-up in The Citizen. The commercial advertisers using space on the page included a tailor, bread company, furrier, chiropodist, business college and general store, each of which used appropriate copy.

Left—One of a number of window displays secured for the "Up and Going" engagement at the Queen

Shriners Initiated with "Smilin' Through" Slogan

Leave it to Stanley Chambers to pick his exploitation opportunely. The astute Wichita manager found his cue—one that can be adapted to fraternal orders, college groups and business organizations—when he placed a banner in the parade of Shriners' initiates:—

"Let's Go Smilin' Through."

And to the smiles he brought to the faces of all familiar with Shrine initiations, he added another grin when he thought of putting a sign up over the Fourth National Bank Building where alterations were being made. It read:

"Just Go Smilin' Through. We'll soon be done."

Then he got the street traffic cops to use their signals with the word "Go" supplemented by "Smilin' Through." Mr. Chambers put over one of the most comprehensive campaigns ever reported on any picture, tying up two newspapers, 36 retail merchants, four civic organizations, the street car company, traffic force, and the telephone company, but the few features outlined above are distinct and original.



Lobby display on "A Mans Home" arranged by Manager O'Donnell of the Best theatre, Pine Bluff, Ark.



Here is the lobby display on "A Poor Relation" by Manager Frank C. Strozier of the Odeon theatre, Savannah, Ga.

Radio Teasers Latest Exploitation Stunt at Baltimore

Radio broadcasting, "teaser" ads in all papers, puzzles, souvenir novelties and reward offers all were used by George A. McDermit, manager of the New Theatre, Baltimore, Md., in an elaborate exploitation of "Reported Missing." It was the first time that ever-popular radio had been used to aid in exploitation in this way.

The broadcasting outfit was erected in the lobby of the theatre, which is on Lexington street, principal shopping thoroughfare. An operator sat before it sending out a "reported missing" statement, which included the chief characters and offered a reward to anybody returning them to the New Theatre. The radio was not connected—that is, there were no aerials—but the operator was sending real messages, and persons understanding the code could read them.

Another method of bringing the picture to the public attention was a large "A" wagon which perambulated the downtown streets with a bell and huge placards offering a reward for Richard Boyd and Pauline Dunn, leading characters in the picture, if information concerning them was presented at the theatre.

Puzzles presenting a missing couple, and souvenir spectacles and false noses of pasteboard, imitating the glasses worn by Owen Moore in the picture, were distributed and sent to the mailing list of the theatre, and an elaborate series of "teaser" ads were used.



Ballyhoo on "The Sheik's Wife" put over by the America theatre, Denver

"Free Air" Gets Aid from Garages

"FREE AIR" was exploited by Mrs. W. E. Arthur, of the St. Denis theatre, Sapulpa, Okla., by splendid tie-ups and ballyhoo. For the latter a couple dolled up in wedding clothes were sent about the city in a car with ribbon streamers, balloons, grips, old shoes; while a stripped Ford "bug" trailed the bridal car with a big card: "Just Married," and announcement on the feature. "Free Air" cards were placed at all filling stations and garages, which gave out coupons saving their customers ten cents on admissions.

A big window display of an elaborate camping outfit was secured at a hardware store and another at a department store featured general sports clothes, both having a direct kick for the picture.



Lobby front on "Jan of the Big Snows," by W. E. Drumbar, manager of the Queen theatre, Knoxville, Tenn.

Cut-out and Cotton Batting Make Realistic Winter Time Lobby

With a cut-out from a 24 sheet and some artificial snow and cotton batting, Manager Doster of the Strand theatre, Montgomery, Ala., made a very attractive lobby display for "Jan of the Big Snows," one of his recent attractions.

The cut-out was of a sled and dog team. A mound of cotton covered with artificial snow was made just in front of the sled. It appeared that the sled was emerging from behind the mound. Tinsel, snow and cotton were so arranged about the lobby as to make an attractive and realistic snow scene.

"Leather Pushers" Series Get Boost at Atlanta

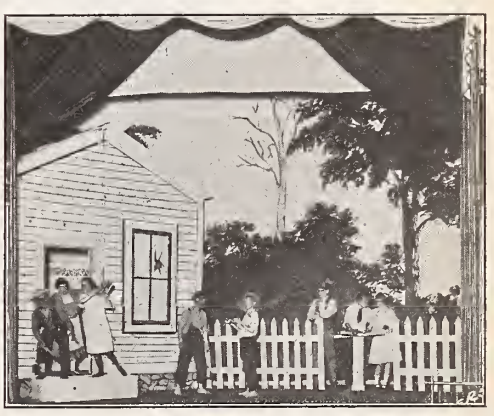
In playing the first round of "The Leather Pushers" Manager George Schmidt of the Strand theatre, Atlanta, put over a novel stunt which pulled in the crowds.

On Monday night at the Ponce De Leon ball park somewhere about 25,000 people gathered to see an open air boxing bout. Just before the first bell rang for the round a huge banner was held aloft over the ring. This banner announced to 25,000 fight fans that the first round of the leather pushers would be shown at the Strand beginning Thursday for a three day run. (Second showing of this series in Atlanta.)

Manager Schmidt then had about 2,000 circulars distributed announcing that Tim ODowd, one of the contestants, and Cy Young, another local pugilist, would be seen in a three round boxing exhibition.

He also arranged a very effective piece of lobby exploitation in the form of a boxing ring placed in the center of the lobby with cut-outs of fighters. Their arms were connected with a piece of mechanism which kept them continually feinting and blocking blows. A bell rang intermittently. The whole was made of beaver board and around the ring was painted a regular sea of faces..

Manager Schmidt's energetic exploitation drew well and he had a very successful three days run.



Prologue for "School Days" presented by the Palace theatre, Dallas, Texas

Jessen's Studio Notes by Wire

FOX

Jerome Storm is beginning "Over the Border," starring Jack Gilbert, by Charles Bank. The cast includes Estelle Taylor, George Siegman and Jack McDonald.

The cast for "The Littlest Teacher," starring Shirley Mason, under the direction of Josef Franz, and scenario by Dorothy Yost, includes Allan Forrest, Earl Metcalf, Otto Hoffman, Ola Norman and Pat Moore.

William Russell is beginning "The Crusader," by Allen Sullivan, continued by Jack Strumwasser. Howard Mitchell is directing. The cast includes Helen Ferguson, George Webb, Carl Vantvort, Gertrude Claire, George Stegman and Ralph Clominger.

The cast for the Dustin Farnum subject "Oathbound," by Bernard McConville, includes Ethel Grey Terry, Fred Thomson, Maurice Flynn, Norman Selby, Eileen Pringle and Bob Perry.

METRO

"Peg o' My Heart" will be filmed with Laurette Taylor as the star. She comes to Hollywood in July. King Vidor will direct. The scenario is by Mary O'Hara.

Cullen Landis has been engaged to play opposite Viola Dana in "Page Tim O'Brien," with Harry Beaumont directing.

GOLDWYN

Antonio Moreno has been engaged for an important role in "Captain Blackbird," an R. A. Walsh production, by Carey Wilson. George Seigman, Harry Myers and William V. Mong are in the cast.

The exteriors for "Broken Chains," directed by Allan Holubar, will be taken near Santa Cruz in the redwood forest.

ROACH

Harold Lloyd has three weeks more shooting on the current comedy still untitled.

The Phil Parrot company is making a comedy on Mount Lowe trails. J. A. Howe is directing.

The Hal Roach residence in Berkeley Square was used in pictures for the first time by the Snub Pollard company. Pollard appears as a chauffeur who marries an heiress.

HAVE YOU READ PAGES 3192-3193? DON'T FORGET IT!



F. M. Sanford (centre), of Sanford Productions, talking things over with his two stars, Tweedy and Pete Morrison, who are at work on the second release of their series

LASKY

A set of forty houses with a hay field, orchards, etc., has been completed at the Lasky ranch for "The Old Homestead," being directed by James Cruze.

Sam Wood is beginning "The Impossible Mrs. Bellew," with Gloria Swanson, continuity by Percy Heath.

Cecil De Mille is making vision scenes for "Manslaughter," showing Rome's splendor, at a cost of fifteen thousand dollars a day.

In production are, "The Ghost Breaker," Alfred Green directing; "Pink Gods," Penrhyn Stanlaws directing; "To Have And To Hold," George Fitzmaurice, directing; "Burning Sands," George Melford directing; and "On The High Seas," Irving Willat directing.

UNIVERSAL

Roy Stewart has been engaged to play the lead in the "Radio King" serial to be directed by Robert Hill. Production has started. Other principals engaged are Clark Comstock and Al Smith.

Edward Laemmle, who recently completed filming "Top of the Morning," with Gladys Walton, is to go to Europe to make an all-star Jewel special of Ivanhoe in Scotland, England and along the continent. He will have offices at London and Berlin. He will take a leading man and cameraman Charles Stumar, who has had foreign experience.

Tod Browning is cutting "Under Two Flags."

Hugh Hoffman has been assigned to direct Art Acord in a northwest mounted, titled "The Gypsy Trail."

Production of "Perils of the Yukon" serial has been delayed at Summit, California, because of fire destroying the hotel used as a set and living quarters of the troupe.

Harry Pollard, director, is preparing "The Rainbow Chaser."

Lon Chaney has been engaged for a Jewel special to be directed by Lambert Hillyer titled "Bitter Sweet," a San Francisco underworld and small village atmosphere story by William Dudley Pelley. The continuity is by Charles Kenyon and Arthur Statter, and the cast includes Virginia Valli, Maud George and Vernon Steele.

William Watson is directing a comedy with Neely Edwards titled "Accidents Will Happen."

Reggie Morris is directing a comedy "Ceasar's Ghost," featuring Roy Atwell.

In production are "The Flirt," Hobart Henley directing, and "The Kentucky Derby," King Baggot directing.

R-C STUDIO

Gloria Joy will be featured in a series of twelve two-reel light comedy dramas directed by Sherwood Macdonald. She was formerly starred in films in child parts, and has since had four years in vaudeville. She returns to the films as an ingenue.

Harry Carey is editing "Combat."

Robert Thornby has two weeks more shooting on "Wreckage."

The Eden Museum has been reproduced for the Doris May picture "Up And At 'Em," by director William Seiter.

Eva Unsell has found a suitable vehicle for Ethel Clayton. Production will start as soon as the continuity is completed.

FIRST NATIONAL

J. D. Williams leaves for the east Wednesday.

The Norma Talmadge subject from the "Duchess of Langeais" titled "The Eternal Flame" has been given the permanent release title of "Infatuation."

Crosland Will Direct "Face in the Fog"

Alan Crosland, who has recently joined the Cosmopolitan corps of directors, will make "The Face in the Fog," a story by Jack Boyle. The continuity is being written by John Lynch, assisted by Jack Boyle. The story is based on one of the famous "Boston Blackie" stories and ran in serial form in the Cosmopolitan Magazine.



Have YOU said "If I could get THE PICTURE I can get the crowds?" Here is THE picture!

REVILLON FRÈRES
presents

"NANOOK OF THE NORTH"

Produced by
ROBERT J. FLAHERTY F.R.G.S.

SUCH a picture comes once in a lifetime. It is just such a picture as you have been looking for during the dull days of the past twelve months.

You know that *if you've got the picture you can get the crowds.*

Your chief worry has been that big pictures are so scarce. Here is as big a picture as this business has ever seen, different, absolutely different from any other ever made.

It's a picture that offers immense opportunities for exploitation.

Pathépicture
TRADE MARK





You must see it to realize its strength, its beauty —

"NANOOK of the NORTH"





ONCE in a blue moon there comes a picture that makes you say "Why hasn't some one done something like that before?"

There are thousands of features that are alike in everything except cast.

Here's a picture unlike anything you ever saw, taken in a country where no motion picture camera ever went before.

It has the most real human interest; the most unusual thrills. Its interest never flags.

For six reels it holds you with a mighty grip.

Audience value? It's just full of it.

Book it for the best picture buy of this and ***many*** *months!*

Pathépicture

TRADE MARK

BOOKINGS CASTS RELEASES

Live News From Producers

Conducted by EDMOND F. SUPPLE

English Star Hero of "If Winter Comes"

WILLIAM FOX announces the selection of Percy Marmont, the English actor who has been prominently identified with the Ben Greet Players at Drury Lane and as leading man on the screen for Geraldine Farrar, Alice Joyce and Elsie Ferguson, for the portrayal of Mark Sabre, the hero character of "If Winter Comes" which Fox Film Corporation will film in the near future.

Preceded by a week by Mr. Fox and accompanied by Harry Millarde, who directed "Over the Hill," Marmont left for London on the S.S. Berengaria last Tuesday. Conferences will be held with A. S. M. Hutchinson, the author of the great novel, and work will begin immediately thereafter—under the direction of Millarde—on the picturization of the exterior scenes of the story in England. Interiors will be taken in the New York studios of Fox Film Corporation. The picture will be released as one of the list of super-specials of the season 1922-23.



The meeting between Henry M. Stanley and Dr. David Livingstone in the Universal chapter play "With Stanley in Africa"

Extend "Leather Pushers"

Universal Will Produce Six More Rounds of Popular Boxing Series

PLANS are under way at Universal City for the immediate production of six more "rounds" of "The Leather Pushers," the popular two-reel prize ring pictures adapted from H. C. Witwer's stories of the same name. The same director, the same star, and as far as necessary, the same players will be used in the addition to the series, as were used in the original six pictures, now being released.

Harry Pollard, who directed the first six rounds, as each two-reeler in the series is called, has been re-engaged for the new ones, and Reginald Denny, who has been made a Universal star since his initial success in "The Leather Pushers," will be taken from the production of five reel features long enough to complete "The Leather Pusher" series of two-reelers.

So unusual has been the success of the first six rounds, especially among women, that exhibitors have flooded Universal with requests for more of the series. Therefore, Universal has just obtained screen rights for six more from the author-humorist Witwer, creator of the stories.

Such characters from the first six rounds as may be necessary for the succeeding six rounds will be re-engaged. This means the sending to California from New York of several prominent players. The original six rounds were made in and around New York City. The series will be completed at Universal City.

Denny's two chief supporting players in "The Leather Pushers" are Hayden Stevenson and Sam Ryan, who enact the roles of his manager and his opponent's manager, respectively.

A formidable list of West Coast ring favorites is being lined up by Universal for appearance in "The Leather Pushers."

Comedies Feature Pathe June 18 Releases

COMEDY offerings starring such comedians as Harold Lloyd, "Snub" Pollard and Eddie Boland stand out prominently among the short-subject features, and the one serial episode scheduled for release by Pathe the week of June 18th. "Good Morning Judge," with Eddie Boland, is the first of the special series of Rolin Comedies which have been scheduled for summer release.

"Be My Wife" is the title of the current reissued one-reel comedy starring Harold Lloyd.

"Hale and Hearty" is the latest Hal Roach comedy featuring "Snub" Pollard.

"The Silver Girl" stars Frank Keenan.

"The Farmer and His Cat" is the forthcoming animated cartoon of the series of "Aesop's Film Fables."

"The Air-Line Route" is the eleventh episode of the new Pathe serial, "Go-Get-'Em Hutch."

"Screen Snapshots" No. 2 gives peeps behind the scenes of Filmland.

"Real Adventure" Off to Flying Start

"The Real Adventure," the second picture starring Florence Vidor and the second feature by this popular young actress to be released by Associated Exhibitors, has got off to a flying start, according to reports from the Associated offices.

A few of the important bookings just made for engagements in first run theatres call for early showings in Ed. Zorn's Temple, Toledo; Sam Harding's Liberty, Kansas City; Ralph Talbot's Majestic, Tulsa; J. Dunlavey's Strand, Akron, and Walter Murphy's Capitol, New London, Conn.

Joseph Poland, Author, Now with Fox

Joseph Poland, the author, who has written scenarios screened for coast production companies is now associated with William Fox.

Poland, who formerly was an eastern writer, recently completed the scripts for "The Gun Fanner" with Tom Mix, and "The Splendid Outcast" with John Gilbert. These pictures will be ready for release shortly.

"Son of the Wolf" Is Current R-C Release

"THE SON OF THE WOLF," a Norman Dawn production, with Edith Roberts and Wheeler Oakman in the leading roles, is the current release of R-C Pictures Corporation, being available at all R-C exchanges on June 11th. "The Son of the Wolf" is a screen adaptation of the Jack London novel of the same name, accounted as one of his most popular stories.

The action is laid entirely in Alaska and calls for a number of beautiful exterior scenes. The story contains a number of thrills, among which are a landslide and a hand-to-hand battle with knives between the hero and the Indian suitor of the girl.

"Peg O' My Heart" to Be Made for Screen

"Peg o' My Heart," starring Laurette Taylor, will be produced as a photoplay by Metro Pictures Corporation. Contracts were signed this week by the motion picture company with J. Hartley Manners, author of the stage success. Production will begin about July 5, in Los Angeles. No director has as yet been named Mr. Manners has volunteered his services in any capacity they may be needed for the proper conversion of "Peg O' My Heart" into film form.

Southern Prospects Good Says Pathe Chief

Wonderful agricultural conditions throughout the South have the people of that section "all pepped up" over prospects of a speedy and full return to prosperity. John E. Storey, General Representative of Pathe, who returned last week from a tour of Southern branch exchanges as far West as Dallas, Texas, reports this as the keynote of popular discussion and sentiment all the way from Charleston to beyond the Mississippi.

Seeks "Silas Marner" for Use in Schools

"When 'Silas Marner' has passed the stage of theatrical use, I shall want to use it quite extensively in the Newark schools, and for my community service at New Providence," says A. G. Balcom, assistant superintendent of the Newark public schools, in a letter to Associated Exhibitors. "The film more clearly met my conception of what a film should be in selection of characters, acting, appropriate settings, photography and adherence to the printed text, than anything I have had the pleasure of seeing. You have a fine film."

Enclosed with Dr. Balcom's letter was a review of the picture by Gertrude Tetlbaum of the department of visual instruction of the Newark schools. Miss Tetlbaum commended the picture for its faithful portrayal of the atmosphere and narrative of George Eliot's story and declared that "the film has a decided value in the class-room."

Gish-Reid Revival Justified, Says R-C

The advance bookings on "The Fatal Marriage," the R-C revival of "Enoch Arden," starring Wallace Reid and Lillian Gish, and supervised by D. W. Griffith, are proving that a judicious selection of worthy features for revival is welcomed by exhibitors, declares a statement from the R-C Pictures home office. Aside from the names of Reid, Miss Gish, Griffith and William Christy Cabanne, who directed the picture, the production has a tremendous drawing power in its story, which closely follows Tennyson's famous narrative poem.

"The Fatal Marriage" will be available on June 18th. It has already been booked in New York over the Keith, Proctor and Fox circuits.

Strong Advertising for Ruth Roland Serial

Ruth Roland's serial is scheduled to benefit from the most comprehensive advertising campaign yet undertaken in connection with the distribution of any single offering by the "House of Serials," according to word from Pathe headquarters. Fathe declares that its faith in the drawing power of "The Timber Queen" had put a nation-wide advertising enterprise in preparation even before the early episodes of the serial had reached the eyes of exhibitors at the branch exchanges, and drawn forth their unstinted praise accompanied by booking contracts.

Personal Letter Aids "Jutland" Picture

Personal letters to educators and to leaders of American Legion posts have attracted much added attention to Educational's special "The Battle of Jutland" in showings all over the country. This procedure has proved very successful in the West where this short-subject special has been a favorite everywhere since its first showings in San Francisco and other Coast cities.

Oscar Wilde Book Pictured

"A Woman of No Importance" Should Attract Interest of Reading Public

THERE is sure to be great public interest in the screen presentation of Oscar Wilde's "A Woman of No Importance" which has been secured by Select Pictures Corporation for release under date of June 20, according to word from the Selznick offices. The work was shown for the first time to the newspaper reviewers June 2 and there are likely to be some pre-release exhibitions the week starting June 12.

Oscar Wilde's work has always been a matter of interest to the American readers of recognized literature. Of his several plays "A Woman of No Importance" was among the best received on this side when, a few years ago Rose Coghlan starred in it, following stage presentations of other plays by the talented Irish author. "Lady Windemere's Fan" and "The Importance of Being Earnest," are other Wilde plays that have been staged in America.

It is safe to assert that Wilde will not require introduction to many readers of the English language. His career as a writer and his vogue in England extended his fame to American literary and reading circles.

American theatregoers who witnessed Rose Coghlan's presentation, in which Maurice Barrymore, Effie Shannon, Robert Taber, Grant Stewart, Thomas Whiffen and Louise Thorndyke-Boucicault had important roles, are assured by Select Pictures Corporation that in casting the screen presentation players were selected who would stand comparison with the stage cast.

Milton Rosmer plays the role of George Harford, the dashing philanderer, done on the stage by Maurice Barrymore. Fay Compson is Rachel, played by Rose Coghlan and the remaining cast introduces Lila Walker, Daisy Campbell, Julia Hartley-Wilburn, Gwen Carton, Dorothy Fane, Hetta Bartlett, Gray Murray, Henry Vibart, Ward McAllister, Ralph Forester and George Traverse.

"A Woman of No Importance" was directed by Dennison Clift. It is in five reels.

New Star Series by Bennett

4 Betty Blythe Vehicles and One Special Planned for Open Market

WHITMAN BENNETT announces that, in expanding his producing activities for the next season, he has determined to give a large portion of his time to the producing and releasing of not less than five important productions for the open market. Four of these will be very ambitious special star pictures of luxurious metropolitan life, with Betty Blythe as the stellar artist. The fifth picture will be a special with a notable cast but no star; and will be specifically announced in the near future.

Mr. Bennett states most emphatically that his decision to enter the open market does not mean that he intends to make less important productions. On the contrary, it means that he expects to give the open market more important productions than it has heretofore averaged. It is his contention that the open market will be better this Autumn than ever before in film history.

The four Betty Blythe pictures have all been financed in advance on a most liberal basis and will be elaborately produced under the name of the newly formed B. B. Productions, Inc. Work on the first picture will begin almost immediately at the Whitman Bennett Studio in Yonkers. The director will be Kenneth Webb, whose association with Mr. Bennett is of long standing and widely known. The scenario is by Dorothy Farnum, who made the screen versions of Miss Blythe's two big recent hits, "Fair Lady" and "His Wife's Husband;" and the art work will be in charge of Elsa Lopez, who did this part of the work for the same two prodouctions.

The first story is a subject centering around the Metropolitan Opera House, dealing with the most elaborate and little understood phases of international musical life in the studios and before the public. This first story will be deleased under the title of "How Women Love."

Why Not Turn To PAGES 3192-3193 You Will Eventually!

Universal to Re-Issue Old Pickford Film

Universal announces for release a re-issue of an old Mary Pickford two-reeler, titled "Going Straight." The picture made twelve years ago by Universal with Mary Pickford and King Baggot in the leading roles is urged as a "revival" picture along the "old time movie" idea. The picture has been re-edited and interspersed with humorous titles calculated to inspire roars of laughter despite the apparent seriousness of the story on the screen.

A novel press-sheet has been prepared to aid the exhibitor in presenting the picture as part of an "old time movie" program. The novelty revival was tried out at the Central Theatre, New York, and the same idea was carried through at Grauman's Theatre, Los Angeles, with marked success in both places.

"The Delicious Little Devil" Re-Issued

So great has been the interest of the public in Universal's revival of "The Delicious Little Devil," the striking screen success starring Mae Murray, supported by Rodolph Valentino, as evidenced by the successful business done at the Central Theatre, New York, this week, that the big film company has decided to re-issue the feature and make it available to all exhibitors. The picture has been re-edited and re-titled.

Johnnie Walker Leaves for R-C Coast Studio

Johnnie Walker, the most recent R-C star, left New York this week for California, having completed all arrangements for the production of his six starring pictures for R-C, which he will make during the coming year. Walker will start production almost immediately after his return to the West Coast at the R-C Studios.





Alma Hinding

Alma Hinding, Foreign Star, Here

Miss Alma Hinding, for six years starred by the Nordisk Film Co. of Copenhagen, Denmark, has been visiting New York recently, completing the first lap of a trip around the world.

Accompanied by her husband, Hans Gade, owner of the Scandinavian Shipping Gazette. she will tour China, India and Egypt.

Miss Hinding deserted the screen because of the present stagnant state of the industry in Scandinavia. Inability to sell films to Germany on account of the exchange rate and the closing of the Russian market to pictures are reasons given by the star for this condition.

It is probable Miss Hinding will return to the United States within a year and be starred by a large producing concern, or that she may previously make several pictures in Germany.

Educational Releases in B'way Houses

Educational Pictures are represented on New York's Broadway during the week of June 4 with a Torchy Comedy and one of the Wilderness Tales by Robert C. Bruce.

"Torchy and Orange Blossoms," featuring Johnny Hines as "Torchy," went into the Rialto theatre, while "My Country," the only one of the current series of Wilderness Tales which is not based on a dramatic story, but which has been called the "most beautiful scenic ever made in this country," was run at the Capitol as part of the extraordinary program marking the second anniversary of the regime of S. L. Rothafel at the Capitol.

First National Units Busy

Producing Companies Will Continue Activity Throughout Summer Months

NO summer-time let up of activities is as yet visible among the producing units releasing through Associated First National, according to reports received this week from the West Coast and the Eastern studios.

Richard Barthelmess is now making "The Bond Boy" at the Biograph studios in New York.

Constance Talmadge started production last week on "East is West," an adaptation of the famous Broadway success.

John M. Stahl is now making a spectacular drama entitled "The Dangerous Age," based on an original theme by Frances Irene Reels.

Katherine MacDonald is now engaged in filming "White Shoulders," based on a Saturday Evening Post story by George Kibbe Turner.

Allen Holubar is completing the editing and cutting of "Hurricane's Gal."

Preparations are in progress for the next Norma Talmadge production. It will be an adaptation of the famous stage play by Robert Hichens, "The Voice from the Minaret."

Buster Keaton is making "The Electric House."

Charles Chaplin is shooting scenes at Universal City. No hint as to the nature of the comedy has issued from the Chaplin headquarters.

At the Mack Sennett studios Mabel Normand's latest starring vehicle "Suzanna," a Spanish tale, is being edited by Director F. Richard Jones.

Richard Walton Tully is shooting the first scenes for the second Guy Bates Post pictures, "Omar the Tentmaker."

Fox Plans Many Releases

Four Feature Productions and Three Comedies for Distribution in June

FOX Film Corporation announces four feature productions, an Al St. John Comedy and two Sunshine Comedies for June distribution. Announcement of release dates of nine super-specials thus far completed for the 1922-23 season will be made soon.

Of these nine, two—"Nero" and "Silver Wings"—have already made their pre-release bow on Broadway, New York. The other seven are "Monte Cristo" which played nine consecutive pre-release weeks at the Tremon Temple, Boston, and is enjoying the second week of an indefinite engagement at Mack Sennett's Mission Theatre, Los Angeles; "The Town That Forgot God," "A Little Child Shall Lead Them," "A Fool There Was," "Lights of New York," "My Friend the Devil," and "The Fast Mail."

Heading the June list of releases is the Tom Mix vehicle, "For Big Stakes." This picture, directed by Lynn Reynolds, shows the popular star in his familiar role of western rancher.

A notable cast supports William Russell in "A Self-Made Man," his release for the coming month. Among the members are Renee Adoree in the feminine lead, Mathilde Brundage, James Gordon, John Carson, Richard Tucker, Harry Gribbon and Togo Yamamoto. The director is Rowland V. Lee, and the scenario by Monte M. Katterjohn, is based on a story by George Horace Lorimer, editor of the Saturday Evening Post.

The picture deals with the intrigues of Wall Street and is said to offer many interesting moments where both human and financial fists clash. It is typically a William Russell production.

DON'T READ PAGES 3192 - 3193 IF YOU DON'T NEED ANY MORE BUSINESS.

Sweeping Victory for Paramount in Brazil

SWEEPING victories for Paramount are reported in every classification of a contest conducted by Paratodos, the leading motion picture magazine, in Rio Janeiro, Brazil, to determine the most liked pictures and the most popular brand of pictures in Brazil.

In the contest to determine the most popular producing organization Paramount won by a vote of 1799 to 475 for the runner up. The most popular woman star in Brazil today is Gloria Swanson, with Lila Lee, Bebe Daniels, Agnes Ayres, Dorothy Dalton, Mary Miles Minter, Wanda Hawley, Elsie Ferguson, Betty Compson and Ethel Clayton near the top in this contest. Thomas Meighan was an easy winner in the male division, with Wallace Reid second and William S. Hart fourth.

In the contest to determine the most popular picture shown during the last year, first place went to Cecil B. De Mille's "Male and Female" by a vote of more than two to one. Twelve of the twenty-two leading pictures shown during the year were Paramount productions.



Scene from Metro Pictures Corporation production, "The Stroke of Midnight"

George Melford Film Due June 11th

George Melford has put over another big box-office winner in "The Woman Who Walked Alone," with Dorothy Dalton, according to Paramount. The picture is scheduled for release June 11.

A short story by John Colton, "The Cat That Walked Alone," furnished the basis for this screen drama by Will M. Ritchey. With society drama is mingled the rugged outdoor atmosphere of the South African veldt, with intense heart interest well punctuated with humor as well as pathos.

Milton Sills is Miss Dalton's leading man and heading the supporting cast is Wanda Hawley. Others who have prominent roles are R. J. Ratcliffe, Mayme Kelso, Mabel Van Buren, John Davidson, Charles Ogle, Maurice ("Lefty") Flynn, Harris Gordon, Cecil Holland, John McKinnon, Temple Pigott and Frederick Vroom.

William Farnum Starts on New Picture

William Farnum started work at the Fox New York studio this week on a powerful dramatic picture written by Mary Murillo under the title of "The Miracle Child," although this is only a working title.

In this picture Farnum will be seen in a vigorous outdoor part and gets away from dress suit and store clothes for the time being. It gives the star a chance for some fine character work, and as it is mostly an outdoor picture quite a number of the scenes will be taken in the mountains in the neighborhood of Lake Saranac.

Herbert Brenon is directing.

Antonio Moreno Will Play Goldwyn Lead

Goldwyn announces that it has engaged Antonio Moreno to act the leading role in its first production to be made by R. A. Walsh, "Captain Blackbird," from an original scenario by Carey Wilson. Mr. Moreno but recently completed the male lead in another Goldwyn picture, "The Bitterness of Sweets" by Rupert Hughes. Director Walsh will begin work on "Captain Blackbird" on June 10.

Players for the other leading male roles include Harry Myers, George Siegmann, and William V. Mong.

Record Crowds Seeing "Grandma's Boy"

The world's premier run of the Harold Lloyd-Associated Exhibitors' feature, "Grandma's Boy," which opened at the Symphony Theatre, Los Angles, May 13th, already has established two undeniable facts, according to reports from the West Coast. In spite of one of the hottest spells Los Angeles has experienced, in the last six months, the opening days have been extremely gratifying from the standpoint of box-office results, and present indications are that the seven weeks' run of "A Sailor-Made Man" will be outdistanced by "Grandma's Boy."

Another outstanding fact in connection with the showing is the great number of exhibitors who are viewing the picture in Los Angeles. Showmen from Washington, Arizona and Colorado, in addition to a host of California exhibitors, have already seen "Grandma's Boy," and many of them have had to stand in line for an hour or more to see it.

R. William Neill Directing Goodman Film

R. William Neill, who is directing "What's Wrong With the Women?" for Dr. Daniel Carson Goodman at the Biograph studios, which will be released through Equity Pictures Corporation, has many notable screen productions to his credit, including "A Woman Lives," "Dangerous Business," and "The Conquest of Canaan."

According to a recent announcement Neill has been furnished an exceptional cast for his present picture, including Wilton Lackaye, Barbara Castleton, Montague Love, Rod La Roque, Hedda Hopper, Huntley Gordon, Beatrice Wanger and Julia Swayne Gordon. The story was adapted by Daniel Carson Goodman, who is also the producer.

Aids for "Sherlock Holmes"

Detective Series Exploitation Helps Announced by Educational Company

A LARGE number of exploitation helps have been announced by Educational Film Exchanges, Inc., for the series of two-reel pictures on "The Adventures of Sherlock Holmes," of which the first, "The Devil's Foot," has just been released.

These adventures do not constitute a serial. Each picture puts onto the screen complete one of Conan Doyle's original Sherlock Holmes stories. It does not depend on other pictures of the series for interest. But with the same stars in the cast of each picture, and with all of them based on Conan Doyle's stories about Sherlock Holmes, most ideas for exploitation can be worked out successfully on any picture of the series.

Many exploitation novelties have been prepared which will be especially attractive to children. These include a complete Sherlock Holmes disguise, printed in colors, to be cut out from a large sheet. There are side whiskers, with mustache, beard, eyeglasses and a typical Sherlock Holmes cap.

On this sheet is a space for the theatre to announce the date of the next showing of the The Adventures of Sherlock Holmes, and on the visor of the cap is another space for the name of the theatre.

A detective badge will be another attraction for children. This badge, in star form, with a pin attached, will bear the words "Sherlock Holmes, Detective."

Snipes one-sixth the size of one-sheet, bearing different messages such as "Who Is the World's Greatest Detective? — Sherlock Holmes"; "Sherlock Holmes Is Coming in Motion Pictures," etc., can be sniped about the neighborhood of the theatre.

These exploitation helps and other suggestions are being detailed in Educational's advertising pages.

Fine Cast for Leah Baird

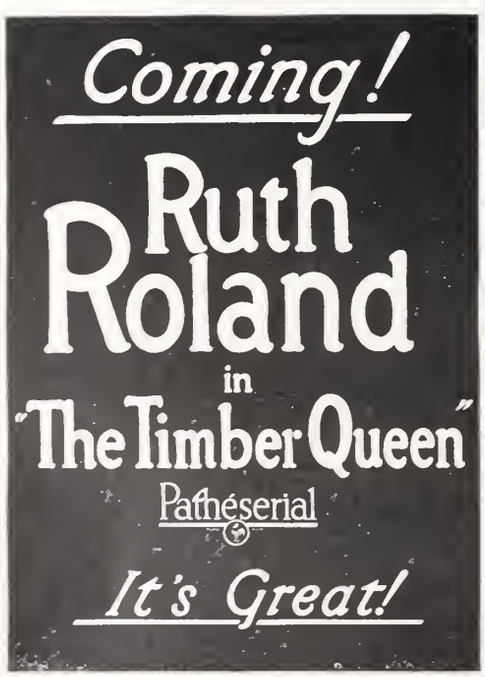
Associated Exhibitors Release Presents Fine Line-Up of Talent

AN "exceptional cast" is announced by Associated Exhibitors in support of Leah Baird, the featured player in "When the Devil Drives," the current Associated Exhibitors release. Both of the principal roles are enacted by women, Miss Baird herself playing the part of an adventuress, while Arline Pretty appears as a more sympathetic character, who eventually works the regeneration of the "vamp."

In the current release, Vernon Steel plays the leading male role. Previous to his present engagement he played opposite Ethel Clayton in three productions. Richard Tucker has a role similar to that of the son, whom he impersonated so acceptably in "The Old Nest." "One of life's waifs and strays" is the description given the little jailbird, played by Katherine Lewis. Fans will recall Miss Lewis as the sparkling little jazz girl in the previous Leah Baird production "Don't Doubt Your Wife."

"When the Devil Drives" was directed by Paul Scardon, who handled the megaphone in the preparation of many previous successes, including the Harry Morey series, Leroy Scott's "Partners of the Night," "Milestones" and "The Old Gate," in which Bessie Barriscale was starred. Mr. Scardon is the husband of Betty Blythe. The exceptional camera work in the picture reflects the genius of Charles J. Stumar, who before his engagement with Arthur F. Beck, producer and supervisor of the Baird features, was cameraman of the Louise Glaum and J. Parker Reade productions.

"When the Devil Drives" tells a gripping story of love and jealousy, of tragedy and a soul's regeneration. It is declared to be replete with beautiful sets, lavish scenes and just such an atmosphere of luxury as the public has come to associate with Leah Baird attractions.



Gypsy Story Is Bought for Bebe Daniels

"The Law of the Lawless," a tale of gypsy life from the collection of short stories entitled "Ghiza and Other Romances of Gypsy been purchased by Paramount as a possible vehicle for Bebe Daniels.

Vignola Special Practically Completed

Cosmopolitan Productions eleven-reel feature, "When Knighthood Was In Flower," in which Marion Davies stars, is now practically completed. The cutting is being done under the supervision of Robert G. Vignola, who directed the picture.

The picture will be notable for the extreme beauty of the scenery and costumes, which have been designed under the direction of Joseph Urban.

The cast includes, besides Miss Davies, Ruth Shepley, Theresa Conover, Lyn Harding, Forrest Stanley, Charles Gerard, Ernest Glendinning, Pedro de Cordoba, Arthur Forrest, George Nash, William Kent, Gustave Von Seffertitz, Macey Harlam, William Norris, William Powell, Orville Cauldwell, and Flora Finch. This represents only a partial list of the players assembled for the big production.

Letters 500 Yards High to Tell of Picture

Universal is making arrangements for the most gigantic advertising for "The Storm" that ever has been attempted in the moving picture or any other field. The name of the picture and other data concerning it will be emblazoned to millions of people in letters five hundred yards tall.

As a result of experiments made during the war, Major J. C. Savage, a British aviator, has evolved the method, which consists of maneuvering an aeroplane to form the letters, and of leaving a huge smoke trail behind.

The air-writing recently was tried out in London for the Daily Mail, Lord Northcliffe's newspaper, Captain Turner, an English birdman, startling the hordes at Derby Day at Epsom, by writing the words Daily Mail, in the sky.

D. W. Griffith to Make Lillian Gish Series

D. W. Griffith, Inc., is now completing plans for Miss Lillian Gish, probably the best known of all Griffith stars to appear in a series of her own productions under the supervision of Mr. Griffith. The films will be distributed by the United Artists Corporation.

Although having her own company, Miss Gish will produce under the management of D. W. Griffith, Inc., and her company will work in the Griffith studios.

Filming "Christian" on Isle of Man

A cable from England states that Maurice Tourneur, with the Goldwyn players, headed by Richard Dix and Mae Busch, is now on the Isle of Man filming the exteriors for Sir Hall Caine's world-renowned novel and play, "The Christian." Ever since his arrival in England, about one month ago, Mr. Tourneur has held daily conferences with Sir Hall who is giving every cooperation in the filming of his work. The author will remain with the company on the Isle of Man for at least a part of the stay there.



Type of advance one-sheets on Paramount Week being distributed free to exhibitors

Brooklyn Church Used for Interiors

Distinctive Productions, Inc., recently was permitted to use St. Ann's Protestant Episcopal Church, Brooklyn, New York, for several interior scenes in its forthcoming George Arliss picture entitled "The Silent Voice." Dr. Cuthbert, assistant rector of the church, one of the oldest in Brooklyn, is a strong Arliss admirer and also a believer in the future of the motion picture. It is the first time that any of the historic edifices of the celebrated "City of Churches" was ever utilized for motion picture purposes. The scenes photographed show Mr. Arliss and Miss Ann Forest, who is his leading lady in this play.

While the new Arliss production was being photographed in the Brooklyn edifice, an audience in another church was hearing a lecture on the current Arliss Distinctive picture, "The Ruling Passion." This was the Church of the Redeemer, Newark, New Jersey, whose pastor, Dr. Henry R. Rose, gave a talk on the film illustrated with colored slides.

Paramount to Produce Edw. Sheldon Story

The first original story for the screen by Edward Sheldon, famous author of "Salvation Nell," "The Song of Songs," "Romance," "The Nigger" and other stage successes, is shortly to be put in production by Paramount. "On the High Seas" is the title and it has been assigned to Irvin Willat to produce. Dorothy Dalton and Jack Holt will be featured. Mitchell Lewis will have an important role.

Marshall Neilan Back from European Trip

Marshall Neilan is back in New York after spending several weeks in Europe. He will proceed within a few days to Goldwyn's Culver City studios to begin work on his first picture under his arrangement to make all of his productions for a term of years in association with Goldwyn.

R-C's Biggest Since "Kismet"

"In the Name of the Law" to Be Given Broadway Run

ACCLAIMED as its biggest production since "Kismet," R-C Pictures Corporation this week made its first public announcement of "In the Name of the Law," an Emory Johnson production which will be released as a fall special, following a first-run in a Broadway theatre. "In the Name of the Law" was originally titled "The Midnight Call" and was purchased by P. A. Powers immediately after he acquired a controlling interest in R-C Pictures several months ago.

Such is the confidence of R-C Pictures in "In the Name of the Law" that it has decided to afford this picture a Broadway run, and for the first time in its history the George M. Cohan theatre will show a motion picture. The R-C Production will start its pre-season engagement in that theatre in the early part of July and will be issued to exhibitors in the early fall.

"In the Name of the Law" is an all-star production with a cast including Johnnie Walker, Ralph Lewis, Ella Hall and Claire McDowell as well as Master Bennie Alexander, Josephine Adair, Johnny Thompson and Jean Adair. The story revolves around the simple home life of the middle class American family and is developed with tremendous pathos and heart interest. It is the human, sincere qualities of this story which convinced R-C Pictures that the picture will prove to be one of the biggest successes of the forthcoming season. It has been commented upon by all who have seen it as being exactly the type of picture now in demand. Its all-embracing human appeal, stated these critics, will be doubly welcome after an excess of spectacles which are largely lacking in just these qualities.

"In the Name of the Law" is from a story by Emilie Johnson. It is one of the few pictures which has shown the American policeman in his true light. It is not propaganda of any sort, but instead of treating the policeman as a brow beater or as a grotesque clown, it shows his human qualities. The plot centers largely about the efforts of this policeman, twenty-five years on the force, to save enough to own his own home. When the big moment comes when at last he may call his little cottage his own, he is forced to choose between his life-long ambition and saving an elder son from disgrace. The climax is a court room scene, one of the most elaborate ever pictured in the screen, when one boy, a recent graduate from law school, defends his brother against the charge of murder.

R-C is now in possession of more than one hundred letters of commendation from police chiefs throughout the country, all of whom have said they will give their personal support to this picture, as one of the very few which has ever shown the American policeman in his true light. Under tentative plans tie-ups of various sorts will be arranged with the police forces which will assure the exhibitor of the most practical assistance possible. The picture has already been shown to the Police Honor Legion of New York at a special meeting and was greeted enthusiastically as an accurate story of police life.

By the time the picture is released, R-C will have prepared the most comprehensive and elaborate exploitation material it has ever issued on any picture in its history, declares a statement from the R-C home office.

More Care to Accessories

Paramount to Give Greater Attention to This Department in Future

"IF it's worth running, it's worth advertising." This is the slogan recently adopted by Paramount's Advertising Accessories Department, by way of emphasizing the importance with which that department is now regarded in the sales organization of that company.

For some time, S. R. Kent has been paying a great deal of attention to the matter of improving the Paramount accessories and the system for their distribution. The department has been placed under the jurisdiction of the Division of Exploitation, of which Claud Saunders is the director, and Mr. Saunders gives his personal attention to the creation of the ideas to be incorporated in the accessories. J. Albert Thorn has charge of the making of all the sketches and finished art work, together with the supervision of their manufacture, while Mel Shauer has the responsibility of the selling and distribution.

Approximately 110,000 sheets of poster paper are handled every week by the department, while the output of heralds, lobby cards, advertising mats, electrotypes, etc., is fairly staggering in the aggregate.

On Paramount's forty-one productions listed for release during the first six months of next season, the efforts of the department are being centered upon the preparation of accessories which will measure up to the standard of the pictures themselves. In the making of posters, lobby cards, heralds and other specialties, the one dominating idea will be "money at the box-office."

From now on, special attention will be paid to the advertising of these accessories through the advertising pages of the trade papers, the company thereby demonstrating its own belief in the slogan which it is passing on to exhibitors—"If it's worth running, it's worth advertising."



Scene from "The Devil's Foot," The Adventures of Sherlock Holmes. An Educational picture

Newly Formed Company to Produce in East

THE Lustre Photoplays, Inc., is a newly formed producing company. J. W. Foster is president, and Robert Carson director-general. The plans call for three producing units, the first of which will start work this week at Plattsburg, N. Y., where a studio has just been completed for the new company. Judith Jordan will be starred in the short-subjects to be made by Lustre Photoplays. Ollie Leach has been engaged as chief cameraman.

The prospective schedule of production embraces 20 two-reel semi-western pictures; 12 five-reelers, based on famous novels and stage successes, and 52 one-reel comedies in which Charlie Fang, a Chinese comedian, will be the chief luminary.

Rothacker Practical Film at Convention

Five thousand persons viewed "Yours to Command," a Rothacker produced practical picture, at its premier showing at the ball of the National Electric Light Association convention in Atlantic City. The ballroom where the picture was shown is said to have the second longest projection throw in the country. Douglas D. Rothacker staged the show.

"Yours to Command" was produced for the Light Association, which will circulate the picture in American theatres. The Association secured more than 3,000 showings on "Back of the Button" which the Rothacker Company made last year.

This year's picture is essentially educational in its nature, and will give the public a new appreciation of electricity which people have come to take for granted. For one thing, the film points out that without electricity motion pictures would be impossible. Then the picture goes on to show the role electrictly plays in filmdom—the director, cameraman and actors under the studio lights; the printing, developing and drying of the positive prints, the projection room; and finally a theatre's electric sign announcing the evening's program.

The theatre sign shot was made at Balaban & Katz, Riviera. Cameraman William Ahbe used the new F 1.9 lense and special speed negative stock, and secured a perfect shot of the Rivera's animated sign, and also the whirling Green Mill sign in the distant background.

California Show Place in Baby Peggy Film

The Bernheimer estate, one of the show places of California, has for the first time in its existence been loaned for the exteriors of a moving picture. This will be Baby Peggy's next release in which she plays the part of a messenger boy.

The story of the picture is that Peggy as the little messenger boy brings together her parents after years of separation. The cast includes besides Baby Peggy Ena Gregory as the sister, Inez McDonald as the mother. The male characters consist of Max Mogi, Tom Dempsey and Harry Archer The story was written by Arvid Gillstrom who likewise directs it. This is his sixth Baby Peggy Century Comedy.

"False Fronts" Makes New York Debut

"False Fronts," written by S. Barret McCormick, manager of the Allen Theatre, Cleveland, O., made its New York debut this week at the Cameo Theatre under the direction of B. S. Moss. This picture was produced under the supervision of Mr. McCormick. The cast includes Edward Earle, recently crowned "King of the Movies" in New York, Barbara Castleton, and Frank Losee. "False Fronts" was made by The Herolds of Cleveland, at the Bradley Studios of that city, with Sam R. Bradley directing.

Goldwyn's 1922 Schedule

Twenty Super-Productions Will Be Made During 1922, Is Announcement

GOLDWYN Pictures Corporation will make twenty big productions during the season of 1922. This is an official announcement from the home office of the company.

It is also stated that there will be no so-called program pictures. Every one of the twenty photoplays bearing the name of Goldwyn will be a genuine super-feature, declares the announcement. The first of the new season's output will be shown to exhibitors within a few weeks.

Announcement soon will be made of the first of Marshall Neilan's productions for Goldwyn. Contracts have just been closed for the motion picture rights to one of the most popular plays that has come to Broadway within the past decade. Mr. Neilan selected this particular play as ideal screen material.

Maurice Tourneur is superbly qualified to unfold the spiritual and dramatic values of Hall Caine's greatest novel and play. "The Christian," on which he is now working in England. In the Chicago Daily News $10,000 prize winner, "Broken Chains," Allen Holubar has a wonderful drama.

Another story of tremendous heart appeal is Anzia Yezierska's portrayal of life in the Ghetto, directed by E. Mason Hopper. Rupert Hughes will be represented by two big productions in the first ten pictures ready for distribution, "Remembrance" and "The Bitterness of Sweets." R. A. Walsh is producing for his initial Goldwyn release a story of strong dramatic quality, "Captain Blackbird" by Carey Wilson.

"The Sin Flood," an adaptation of Henning Berger's "Syndafloden"; "A Blind Bargain," from the story by Barry Pain; and "Brothers Under Their Skins" by Peter B. Kyne, are among the other pictures assured for early release.

Lichtman's Plan Approved

His Territorial Partner Method of Distribution Evokes Much Comment

THINGS are humming merrily at 576 Fifth avenue, where the Al Lichtman Corporation has established its headquarters. The offices are being remodeled, and the office force is struggling with the heavy correspondence evoked by recent advertisements and trade announcements.

Although it is less than two weeks since the first publicity was given to this new organization, Mr. Lichtman states that they have received many letters, particularly from exhibitors, voicing approval of the Territorial Partner method of distribution.

There appears to be a general sentiment among exhibitors, according to their letters, to the effect that it is distinctly to their individual advantage to secure pictures from men who are directly interested in the success of their product, as is the case with Territorial Partners.

"We are being congratulated on every side on the excellence of our cast in 'Rich Men's Wives,' our first Preferred Pictures production," says Mr. Lichtman. "Mr. Schulberg has been particularly fortunate in his selections, and I know we are going to have a fine box office attraction to offer exhibitors in this picture."

The development of the new organization is going forward rapidly and practically all Territorial Partners have already been designated or will be in the near future. In addition to the output of Preferred Pictures, the product of outside producers will also be handled and several such productions are being considered at this time.



"The Half Breed," an Oliver Morosco production for First National release

New Lon Chaney Picture Is Announced

LON CHANEY is to make another big Universal-Jewel production, it has just been announced by Carl Laemmle, president of the Universal Film Manufacturing Company.

Chaney's new picture will be adapted from "Bitter-Sweet," a story of San Francisco's underworld, by Dudly Pelley. Chaney's role in it will be vastly different from his characterization in "The Trap," for which he played a varying role, at times sympathetic and at other times repulsive.

The story is now being put into screen form by Charles Kenyon of the Universal City scenario staff. It is expected that the picture will be ready for production in two or three weeks. Universal plans it for late fall release.

On Country-Wide Tour for "Grandma's Boy"

STARTING in different directions, and each with a different itinerary before him, J. C. Ragland, secretary, and W. B. Frank, general sales manager, of Associated Exhibitors, have left New York City for extensive tours of the country. The respective trips are being made in connection with the distribution plans for "Grandma's Boy," Harold Lloyd's first five-part picture, which is now having its world's premiere at the Symphony Theatre, Los Angeles.

On his trip Mr. Ragland will visit, in the following order, Philadelphia, Baltimore, Washington, Richmond, Charlotte, Atlanta, Birmingham, Memphis, New Orleans, Dallas, Oklahoma City, Kansas City, Omaha, Des Moines, Chicago, Springfield, Ill., St. Louis, Louisville, Cincinnati, Cleveland and Pittsburgh. Mr. Frank's itinerary will take him to Boston, Albany, Buffalo, Cleveland, Detroit, Indianapolis, Chicago, Milwaukee and Minneapolis.

At each of the big centers the Associated Exhibitors' officials will meet theatre-managers and effect arrangements for the showing of the new Lloyd comedy.

"Infatuation" Title of Norma Talmadge Film

"Infatuation" has been definitely decided upon as the title of the Norma Talmadge production based on the Honore Balzac novel, "The Duchess of Langeais," and filmed under the temporary title of "The Eternal Flame," First National announces. An elaborate advertising and exploitation campaign is reported in preparation for this subject.

Advices from the Coast state that the title of the comedy on which Buster Keaton is now working has been changed from "The Vision" to "Day Dreams." This picture will be released by First National also.

Program of Paramount Is Approved

Paramount's big announcement in the trade press of its complete program of forty-one features for the first six months of next season with release schedule and complete information concerning every one of the productions, has been received with enthusiastic approval by leading exhibitors throughout the country, according to an announcement made this week by the company.

From all sections, from big exhibitors and small ones alike, letters have been received congratulating the company upon its line-up and the comprehensive way it has been placed before them.

Lincoln Memorial Views Shown by Pathe

DEEPLY affected New York audiences on Wednesday testified their appreciation of the enterprise of Pathe News in rushing from Washington its exclusive airplane views of the Lincoln Memorial dedication ceremonies. The Pathe News Special contained powerful elements of interest the securing of which made the mid-air viewpoint essential.

These views show with distinctness all of the leading features of the ceremonies, including the vast multitude gathered in silent homage. Chief Justice Taft, head of the Lincoln Memorial Commission, is seen presenting the monument to the American people through their chief magistrate the President of the Republic.

There is a good view of "Uncle Joe" Cannon, who sat in the convention of 1860 which nominated Lincoln for the Presidency. The views of the magnificent shrine are supplemented by intimate poses of the Great Emancipator filmed from famous and authoritative portraits.

Talented Support for Madge Kennedy

The supporting cast for the first of the Madge Kennedy vehicles to be made by the new Kinema Corporation in the East is reported to include Monte Blue, Vincent Coleman, Dore Davidson, and Emily Fitzroy. The first picture will be "Dorothy Vernon of Haddon Hall," and the second of the series will be an adaptation of John Golden's stage success, "Dear Me." Both subjects will be completed in time for release in the fall. Rufus Steele, the author is writing the screen adaptation of the first production.

Some of the exteriors already in process of making will include beautiful garden spots of the Oyster Bay district of Long Island, N. Y.

First of Lichtman Productions Announced

"Rich Men's Wives" is the first production of the newly formed Al Lichtman Corporation scheduled for release. The direction is in the hands of L. J. Gasnier, who directed "Kismet." The cast includes House Peters, Claire Windsor, Rosemary Theby, Gaston Glass, Myrtle Stedman, Mildred June, Richard Headrick, Charles Clary, Carol Halloway and Martha Mattox. The picture is based on an original story by Agnes Christine Johnson and Frank Dazey. The maintenance of the same high standard in the future as that set by its first effort is promised by B. P. Schulberg in charge of the production activities on the Coast.



Shirley Mason in "Lights of the Desert," Fox picture

True Picture of Hollywood

Mrs. Maescher Will Produce Real Story in Defense of Abused Colony

MRS. A. B. MAESCHER, president of the De Luxe Building Company of Hollywood, and one of the most prominent women in Southern California is incensed at the criticism directed at the motion picture game, and at Hollywood. Consequently she is spending $75,000 on a production called "Night Life In Hollywood," which will tell the true tale of the motion picture game as it is conducted in the coast center of activity, as well as the true character of the people connected with it, whom she contends have been most unjustly criticised.

Fred Caldwell is the author and director and has made an exhaustive study of conditions within this much criticised colony. He promises complete accuracy, which he contends will dispel the scandal talk that has been so prevalent.

In discussing the forthcoming picture Mrs. Maescher says:

"Hollywood, California, is the recognized motion picture capitol of America. Here thousands of law-abiding motion picture celebrities make their homes. These people are self-respecting, intelligent Americans. If you could but for a moment put yourself in their place, you would feel the bitterness that would well up in your soul at the unjust propaganda and treatment they receive.

"In my first picture, 'Night Life In Hollywood,' I hope to present to the public, life in this wonderful community as it really exists and through this picture I hope to make an appeal to the world that will kill for all time the idea so erroneously pictured by many throughout the land of a city of depravity and wickedness, and, instead plant forever the seed of goodness that will grow in the minds of lovers of pictures into a big, clean idea of things as they are."

Constance Binney Abroad

American Star Starts on Screen Version of "A Bill of Divorcement"

A NEW development in the rapidly growing movement to produce for the American market pictures with international casts and stories of international reputation in the actual scenes of the original drama, is to be seen in the announcement that Constance Binney, the American screen and stage star, has commenced work at the studios of Ideal Film Company, Ltd. of London, where she is starring in the screen version of "A Bill of Divorcement."

Miss Binney arrived in England on June 3, and motored direct to London. The following morning she was at the studio in consultation with the heads of the Ideal, and Dennison Clift, who is directing the production of the picture. Shooting has already begun. It is expected that the picture will be completed by the first week of July.

"A Bill of Divorcement," which is a powerful study of the effects of war upon the happiness of a returned officer and his fiancee, was one of the outstanding successes of the New York season this year. Its popularity in London was even more pronounced, for there it ran for two solid seasons.

Plans for the American distribution of "A Bill of Divorcement" have not been perfected, and will not be announced until after the production has been received in this country. Reginald Warde, who will be in charge of arrangements for the marketing of the production here, says that Miss Binney's first international feature will be ready for the opening of the fall season.

"Monte Cristo" Highly Successful on Coast

"MONTE CRISTO," the Fox special, has completed with marked success the first week of an indefinite run at the Mission Theatre, Los Angeles. Harry David, managing director of the Mission, wired the New York office of Fox Film Corporation as follows:

"The public have accepted 'Monte Cristo' as one of the biggest productions of the year. Business got off to a great start, and is improving each day. Everything points to a very long and successful engagement."

The five Los Angeles daily newspapers were unanimous in their praise. The following excerpts are typical of the reception accorded the picture by the Los Angeles press:

The Herald: "So lavish is the film's construction, in fact, that one is awed by its stupendousness and gorgeousness. 'Monte Cristo' should be a big box office power. The characters created by the mighty pen of Dumas are immortal in the realm of literature. Why not, then, the same appeal and longevity on the silver sheet?"

The Express: "The same sweep of imagination that distinguished Emmett J. Flynn's 'Connecticut Yankee' to be found in 'Monte Cristo.'"

Second Tweedy Comedy Is Completed

The second of the series of two-reel Tweedy comedies, produced by the Sanford Productions, is now completed and the releasing title is "Take a Tip." This is the race track story in which they took their entire acting company to Tia Juana, Mexico, to the race track in order to secure actual race track scenes and atmosphere.

Sales-manager Hal. C. Norfleet, is now in New York. He has with him a print of the first semi-western feature, produced by the Sanford Productions, and featuring Pete Morrison, entitled "The Better Man Wins," and also a print of the two-reel Tweedy comedy entitled "Fire! Fire!".

New Philly House Books "The Splendid Lie"

Arrow is in receipt of information from the De Luxe Film Company of Philadelphia, that the new Aldene theatre of Philadelphia, has booked "The Splendid Lie," and arranged for the personal appearance of the star, Miss Grace Davison, for the week of June 12th.

Miss Davison has been making a number of personal appearances through upper New York and Pennsylvania. Her pictures are produced by the J. G. Pictures Corporation, under the direction of Mr. Horan, and are distributed by the Arrow Film Corporation.

OFFERINGS SALES PURCHASES

In the Independent Field

Conducted by CHESTER J. SMITH



Joseph Donohue as Tom Mix, Jr. A promising youngster of the screen

Henry Kolker Directing Madge Kennedy

Henry Kolker is directing Madge Kennedy in her new series of six special productions, the first two of which are to be "Dorothy Vernon of Haddon Hall" and an adaptation of the John Golden stage success, "Dear Me."

One of the productions attesting Kolker's skill as a director is "Disraeli," in which George Arliss was starred.

Several well-known screen players were added to the all-star supporting cast of Miss Kennedy during the past week. In addition to those previously announced—Monte Blue, Vincent Coleman, Dore Davidson and Emily Fitzroy—the cast includes Pedro De Cordoba, William H. Tooker, Fuller Mellish, Charles Kent Winifred Harris, Charles Eldridge and Charles Moore.

Gladys Leslie Company at Work in Maine

A filming company under the supervision of Director Sidney Olcott is now engaged in the production of a picture version of "Timothy's Quest" at National Camps, South Casco, Me. Gladys Leslie plays the stellar role. James Terbell appears opposite Miss Leslie.

Not a little of the interest centers about two appealing child roles which are being played by tiny Helen Rowland, aged two; and Joseph Depew, aged ten, who is at present appearing in Selznick's current release, "Reported Missing," and who last season played with Richard Bennett in "The Hero."

DON'T READ PAGES 3192-3193 IF YOU DON'T NEED ANY MORE BUSINESS.

Goodman Completes Film

"What's Wrong with the Women" Will Be Released by Equity in the Fall

DANIEL CARSON GOODMAN, announces this week the completion of his latest production, "What's Wrong with the Woman," which will be released by Equity Pictures in the fall on the State Right market.

"What's Wrong with the Women" was produced at the Biograph Studios in New York with an all-star cast, including some of the biggest stage favorites on Broadway. Dr. Goodman completed his picture on schedule time, allowing ample opportunity to cut and edit the production, and permitting Equity sufficient time to start the advertising and exploitation campaign with which it is intended to back the picture.

This will be Equity's biggest Fall release. Daniel Carson Goodman has been recognized as one of the leading independent producers. Some of his previous successes were "The Battle of the Sexes" and "Thoughtless Women." He is the author as well as the producer of "What's Wrong with the Women," which is built upon a timely theme certain to create audience interest, states Equity.

"What's Wrong with the Women" was made under the direction of R. William Neil. Its cast includes such popular favorites as Wilton Lackaye, Barbara Castleton, Huntley Gordon, Julia Swayne Gordon, Montague Love, Rod La Roque, Hedda Hopper and Constance Bennett. It is described as a society drama with tremendous sets.

Macieste Picture Finished

With "White Hell," Will Be Distributed in Near Future by Aywon Film Corp.

A CABLEGRAM received this week by Nathan Hirsh, President of Aywon Film Corp., from Italy informed him that production on the Macieste feature had been completed and the picture is now being assembled. The American negative, the cablegram further advised, has been shipped to Hirsh and should be in his hands this week.

The Macieste production, according to information sent by the Italian producer, constitutes his best effort. Photographs indicate that the picture has been elaborately produced.

The story is one that is said to be timely. The cast, headed by Macieste, includes some of the greatest artists and artistes in Italy, it is claimed. The scenes are laid in various parts of Italy and the Alps. The picture has not been titled ond no title will be selected until after Hirsh has viewed the production.

Negotiations for sale of territorial rights on the entire Aywon product for 1922-23 have been started. "White Hell," the Charles Bartlett Northwest Mounted Police production, starring Richard Travers, also has attracted unusual attention. The cast is one of the best that has appeared in a Northwestern feature as well as one of the most colorful dealing with that wonderful organization of police.

Hirsh announced this week that he had opened negotiations for additional product for next season. The identity of the producers of these pictures has not been made known.

The Cherokee Jill Indian series of twelve two-reelers promise to be popular. These productions include all-star Indian casts and constitute the first pictures of their kind ever offered on the open market.

Hodkinson to Release Sporting Series

THE W. W. HODKINSON CORPORATION announces this week that it will release a series of twelve one-reel sporting pictures under the general title of "Days Afield With Rod and Gun." The series will be made under the personal supervision of Eltinge L. Warner, editor of the magazine Field and Stream and will be ready for release beginning in the early fall.

One of the several exploitation angles that have been worked out for the series is a tie-up with Field & Stream whereby Field & Stream will publish a 2,000-word story in conjunction with each release in the series.

Jimmy Adams Will Direct Johnny Fox

Jimmy Adams long associated with successful comedies has been chosen by Julius Stern to direct Johnny Fox. Adams played Ferdie in "The Hall Room Boys" and is also known for his association with Jack White's Mermaid Comedies.



Scene from "One Eighth Apache," starring Roy Stewart and Kathleen Kirkham. Produced by Ben Wilson for Arrow release

New Star Wants Name; Prizes Are Offered

The 900,000 subscribers of the People's Home Journal have been asked to take part in a "naming contest," for the purpose of supplying a catchy and euphonious stage name for Helen Lynch, a newcomer of the screen, who is credited with a hit in her first part. The magazine offers $375 in prizes.

Her initial role was "Blondie" Clark in "Fools First," produced by Marshall Neilan for First National release, and she displayed so much talent that the producer immediately assigned her to a more important part in his next production, "Her Man," also a First National attraction, and placed her under a long-term contract.

Fourth Gerson Comedy Begun for R-C Issue

The Paul Gerson Pictures Corporation of San Francisco, which is producing twelve two-reel films known as Plum Center Comedies for release through R-C Pictures Corporation, have started on the fourth comedy of the series under the working title of "Fop Tuttle, Fire Chief."

Dan Mason is the star. Wilma Harvey plays opposite Mason, and Charles Gerson and Jamie Gray are seen in juvenile roles. Robert Eddy is directing the subject. A. H. Giebler is responsible for the story and the continuity.

Children Are Guests of Mae Murray at Studio

Mae Murray played hostess to twelve youngsters at a studio party on the afternoon of June 3rd at the West 44th Street Studio, New York City. The children comprised a special party made up by Sally Joy Brown, a special writer on the Daily News. Miss Murray showed her guests around the studio and had a course-luncheon served them by a local caterer. There was special music, and stills and motion-pictures of the party were taken under the direction of Robert Z. Leonard.

Hallroom Boys to Keep Four in Advance

Four Hallroom Boys Comedies absolutely complete, titled, cartooned, ready in every detail for exhibitor showing before any of them on the new series are released—and four always ready in advance of release schedule, is the announcement forthcoming this week from Harry Cohn, producer of these popular two-reel laughmakers.

It is the intention of Cohn and his production staff to keep this far ahead of release throughout the making of the entire series because only by giving themselves that much headway can they, he believes, make the best possible product.

"It is a very common thing in the making of a series of pictures, especially to work from hand to mouth," says Mr. Cohn—meaning that if the production staff is one ahead of release schedule it's doing well, and that pretty soon they're working on no margin of time at all and shooting the finished picture through just in time to barely catch the release schedule."

Rights on Selig Serial Sold in South

Export & Import Film Company, Inc., world distributors of the Selig product, have just closed a contract which disposes of the entire southern rights of "The Jungle Goddess," to the Eltabran Film Company, of which Thomas Brannon is president.

Brannon's company has offices in Atlanta and Charlotte and will distribute the fifteen-episode serial in Georgia, Florida, Alabama, North and South Carolina and Tennessee.

This is the second big sale on "The Jungle Goddess" to be announced within the week, Export & Import having closed with Specialty Films only a few days ago for the southwestern territory. The release date in these territorials has not yet been decided upon.

Fifth Franey Comedy Is "A Kissless Bride"

The fifth of a series of two-reel comedies featuring Billy Franey, produced and released by the O'Conor Productions is now under way at the Caswell Studios, Hollywood. The working title is "A Kissless Bride."

The production is being filmed on William Wrigley's Catalina Island ship, "Catalina."

A New Way to Fill Your Theatre
READ PAGES 3192-3193

Warner Predicts Big Season

Declares All Studios On Coast Are Humming With Production Activities

SAM WARNER, of the Warner Brothers organization, arrived east last week from the coast studios and reported increased production activities in Los Angeles. It is Mr. Warner's opinion that the coming season will be the biggest in the history of the film industry. He also stated that the forthcoming Harry Rapf production, "Rags to Riches," featuring Wesley Barry, is rapidly nearing completion under the direction of Wallace Worsley.

The cast in support of the freckled-youngster includes Niles Welch and Ruth Renick, who play the romance leads, and Russell Simpson and Mrs. Minna Ferry Redman, in the character roles. Jim Chapin is assisting Worsley in the direction.

"The West Coast studios are humming with activity," said Warner, "and without exaggeration I can say that the coming season will be the biggest in the history of the industry, from a production standpoint. Practically every studio is working at full speed, and this increased activity augurs well for the stability of the business."

It is said that Warner's trip east was made for the purpose of planning the production of several Warner attractions, other than those to be produced by Rapf. The Rapf productions will include "Rags to Riches," "Little Heroes of the Street," and "Brass," Charles G. Norris' novel of marriage and divorce.

The three other stories announced for production include "Main Street," written by Sinclair Lewis, "The Beautiful and Damned," F. Scott Fitzgerald's novel on the modern flapper, and "Little Church Around the Corner," an adaptation of the stage play of the same name.

Warner has planned to remain in the east indefinitely.

Seventh Polo Episode Is Ready for Release

"The Secret Passage" is the mystifying title that has been given chapter number 7 of the Eddie Polo serial, "Cap'n Kidd," on which final editing and titling was completed this week.

On "The Secret Passage" chapter, the search for the missing parchment which contains the secret of the buried treasure continues. In this Eddie Polo makes good an escape by swinging on a rope from one building to another and escapes through a trap door.

"Joe Jackson, Detective," Picture Completed

Producing director Hoey Lawlor has completed the first of a series of "Joe Jackson, Detective" stories written by Irving J. Lewis. The pictures are said to be all of one-reel length, and no completed production has any relation to those that precede or follow.

A page advertisement in MOTION PICTURE NEWS, a mere announcement of an independently produced picture—brought 79 inquiries from state right buyers.

Name of picture on request.

The inquiries cost $1.58 each.

Is any better proof needed of a live state right market?

Or of the right medium to use in reaching it?

Arrow Launches Drive on Short Subjects

THE Arrow Film Corporation this week launched a national sales drive on short subjects. Few realize the tremendous volume of single and two-reel subjects this organization handles. As an illustration of the short subjects now available Arrow offers the independent exchanges and exhibitors:

A series of twelve 2-reel Eddie Lyons comedies, fourteen 2-reel Broadway comedies, twelve 2-reel Speed comedies, fourteen 2-reel Mirthquake comedies, five 2-reel Cruelywed comedies, eighteen 2-reel Spotlight comedies, eight 2-reel "XLNT" comedies, five 2-reel Muriel Ostrich comedies, a series of Hank Mann 2-reel comedies, twenty-three 1-reel sport subjects released under the brand of "Sport Pictorials," produced by Jack Eaton and edited by Grantland Rice, three 15-episode serials as follows: "Thunderbolt Jack," starring Jack Hoxie; "The Blue Fox" and "Man of the North," starring Ann Little.

Good Exploitation for Goldstone Picture

After reading and considering all the material on the market of the old time melodramatic successes Phil Goldstone Productions decided that "Deserted at the Altar" offered splendid exploitation possibilities with its title and national appeal.

A special department of exploitation has been organized under the management of I. H. Simmons, to exploit the production to the public as well as the exhibitor and trade in general.

Polo Serial, "Cap'n Kidd," Sold in Mexico

Rights for Mexico on the Eddie Polo serial "Cap'n Kidd," Polo's first Independent serial, were taken over this week.

The Star Serial Corporation, which controls world rights to the serial, signed contracts with International Pictures, whereby the latter company will handle "Cap'n Kidd" in Mexico.

The sale was made through the American representative, L. Castro, located in New York City.

"Game Birds" Feature of Louisville Program

"Game Birds," a Hallroom Boys Comedy, was featured on the program of the Majestic Theatre, Louisville, last week, and reports from the exhibitor which Standard Film Service has forwarded to the office of the producers of these popular two-reelers, state that it scored a big hit there.

The Hallroom Boys Comedies are being used and advertised as features thoughout the territory controlled by Standard.

First Run Bookings on "Your Best Friend"

THE success that followed in the wake of the Warner Brothers' attraction, "Your Best Friend," a Harry Rapf Production starring Vera Gordon, during its two week run at the Broadway-Strand, Detroit, is said to have caused many first run theatres throughout the country to book the feature.

One of the significant features attributed to the success of the attraction is declared to be Miss Gordon's personal appearance tour, following her year and a half of vaudeville bookings.

The picture opened for an indefinite engagement at the Tremont-Temple, Boston, and the following telegram was received at the Warner offices: "In spite of the hottest day of the year 'Your Best Friend' opened up to turn away business, playing to over 2,400 people. Picture received with enthusiasm."

Critic Points Value of Short Comedy

The value of the short comedy to any high class motion picture program is recognized and discussed by one of the largest newspapers of the Pacific Coast states.

"Good comedies are essential to any worth-while photoplay program," says the critic of the Portland *Oregonian*. "They are of more service in recreating and refreshing the spectator than the gloom of tragedy, no matter how well done, or the thrills of melodrama.

"That is why Manager Raleigh of the Columbia booked 'Cold Feet,' which is unquestionably the most hilarious comedy the prolific Christie has ever turned out."

American Stars Start Work in Holland

Cable advices state that the American Producing Unit, headed by Evelyn Greeley and Carlyle Blackwell, co-stars, and Director Oscar Apfel arrived this week in Holland and commenced work immediately on their first big feature.

The Hollandia Film Company has contracted to provide several features with the American stars, and will take the company to various parts of Europe to stage the scenes in the exact locale of the stories.

The Producers Security Corporation will handle the distribution rights for The Hollandia features.

Foreign Rights Sold on Sun-Lite Comedies

Among the foreign sales reported by the Export & Import Film Company, Inc., during the past week were:

A series of eleven Sun-Lite Comedies for the United Kingdom, and "The Jungle Goddess," Selig's serial, for Argentine, Uruguay, Paraguay, Chili, Peru and Bolivia.

Arrow Completes Big Deal

Commonwealth Purchases New York and New Jersey Rights to Pictures

ARROW announces this week the sale to Commonwealth Film Company of New York, of a group of their biggest pictures which will be marketed by Commonwealth in the New York and Northern New Jersey territory. Included in the deal were the rights to "A Motion to Adjourn," "Back to Yellow Jacket," "Chain Lightning," "Headin' North" and a series of Eddie Lyons comedies.

"A Motion to Adjourn," "Back to Yellow Jacket" and "Chain Lightning" were all made by Ben Wilson; the first, from Peter B. Kyne's Saturday Evening Post story, starring Roy Stewart and Marjorie Daw; the second a Cosmopolitan Magazine story starring Roy Stewart and Kathleen Kirkham, and the third an original by J. Grubb Alexander in which the featured role is deftly handled by charming Ann Little.

"Headin' North" is a typical breezy western drama with Pete Morrison in the central role. The Eddie Lyons Comedies are too well known to require further description.

Mr. Zierler says, "I am greatly pleased with the way Arrow conducts its business and the splendid service it renders its clients. I have watched their progress for a long time and I have decided to ride with them because I consider them a representative organization. Their pictures are excellent and are backed up by Arrow's reputation for square shooting. This, to me, seems an unbeatable combination and I am looking forward to an extremely prosperous season in which the Arrow pictures will assuredly play a prominent part."

Polo Stages Special Stunts

Complete Gypsy Camp Laid Out In Jersey For "Cap'n Kidd" Episode

TWO special features, one necessitating the building of the biggest "set" laid out for a picture of this kind, were staged this week for scenes for forthcoming chapters of "Cap'n Kidd"—the serial in which Eddie Polo is starring as his first Independent serial.

The first of these features was the laying out in Jersey of an entire gypsy camp complete in every detail, with tents, gypsy caravans and all the colorful background that provides the fascination of a regular gypsy encampment.

The settings required the services of 150 extras and many picturesque scenes were shot—especially those made at night with the glow of the camp fires. The scenes have already been developed and were run for Eddie Polo, Kathleen Myers, his leading woman, and Burton King—and great satisfaction was expressed with the result.

The second feature staged this week was, according to Polo himself, one of the biggest thrills he has made in his entire serial career. This was a fight staged on top of a train travelling at the rate of 55 miles an hour. In this, Polo climbs up the side of the moving train, dragging another man after him, fights him while the train is in motion, and finally throws him over the side into an automobile keeping pace below, and then jumps in after him.

Auerbach Coast Visit Is Extended

LOUIS AUERBACH, vice-president of the Export & Import Film Company, who arrived in Los Angeles last Saturday for a conference with Colonel Wm. N. Selig will remain there for several weeks according to his present plans.

Auerbach and Selig are going over fall production plans and it is expected that a program will be announced very shortly. Auerbach is also viewing other independent productions and has announced that his company is ready to purchase the world rights on negatives of merit.

Madge Titheradge Wins Screen Popularity

Madge Titheradge, featured in two of the four Second National Pictures Corporation release now booking is winning widespread popularity as an emotional screen actress, according to reports received at the New York offices of the concern. It is only recently that Miss Titheradge turned to the screen as her career, after winning fame on the speaking stage, beginning with the long run of "The Butterfly on the Wheel," a Broadway success in which she was starred.

The Second National pictures featuring Miss Titheradge are "Her Story," written by her brother, Dion Titheradge, and "David and Jonathan," from the popular novel by B. Temple Thurston.

"Deserted at the Altar" Retains Popularity

Judging from the number of inquiries said to have been received since Phil Goldstone announced the production of the famous melodrama "Deserted At the Altar," it seems that the majority of independent buyers and showmen have recalled the wonderful stage success of this play.

William K. Howard has assembled an all star cast and has started production on this independent special.

African Explorer in N.Y. to Show Pictures

MRS. HARRY KAIGH EUSTACE and daughter, Miss Hilda Kaigh, wife and daughter respectively of Harry K. Eustace, the famous African sportsman, explorer and big game hunter, are speeding to New York from the Pacific Coast, where they arrived recently en route from Africa. They will join Mr. Eustace for the premiere of his motion pictures which depict the latest adventures of the trio in the jungles, and which will shortly be presented at a Broadway theatre under the direction of Robert W. Priest, theatrical and motion picture manager, who has acquired the world's rights to all of Mr. Eustace's motion pictures.

Mrs. Eustace is an intrepid and fearless huntress, having accompanied her famous spouse on most of his hunting and motion picture exploits in the jungles of Africa and the Congo during the past twenty years.

Second Warner Picture Due Soon in New York

Franklyn E. Backer of East Coast Productions expects the second picture of his series starring J. B. Warner to arrive in New York within about two weeks. This is "Crimson Gold," the filming of which has been completed in California. It is now being edited, cut and titled, and will be shipped within a few days.

As soon as it arrives, Mr. Backer will have it screened for the trade, as the J. B. Warner starring series is creating considerable interest among the State Right buyers, due to the excellence of the first Warner vehicle, "Big Stakes," which was screened in New York about two weeks ago, following a successful showing at George Kreer's Ambassador Theatre in Los Angeles.

Sunrise Comedies Doing Well, Is Report

The Sunrise Comedies, the series of two-reel comedies which C. B. C. Film Sales Corporation is distributing on the States Right Market are proving very strong, according to reports from their headquarters.

J. L. Friedman, president of Celebrated Players Film Corp. of Chicago, has written that in Northern Illinois, Indiana, and Wisconsin, in which he handles Sunrise Comedies, they are proving very strong sellers.

HAVE YOU READ PAGES 3192-3193? DON'T FORGET IT!

Caswell Studios Taken Over by O'Conor

News has been received from the west coast picture colony to the effect that Robert O'Conor, head of the O'Conor productions has signed a long term lease with the owner of the Caswell studios, located in the heart of Hollywood, for the production of the Billy Franey two-reel comedy series.

According to O'Conor's information bureau, the Caswell studio is rapidly being rebuilt for the "shooting" of the sixth of the series of twenty-four on schedule. While the fifth of this series is being produced on Catalina Island, extensive improvements are being rushed, under the supervision of Gus Schumacher, general manager of the O'Conor firm.

Stunt Brings Business to "School Days"

The receipts of the Royal theatre, Sioux City, Ia., were swelled immeasureably during the showing of the Warner Brothers attraction, Gus Edwards' "School Days," by a stunt put over by Harold Horne, of the Supreme Pictures Corp., Omaha.

Horne, in conjunction with Homer Lombart, newspaper man, sold the Gas and Electric Company the idea of giving fifty free tickets for matinee performances of "School Days" to the first fifty women to attend the morning demonstrations of one of their new heating regulators. The company carried on a newspaper advertising campaign for four days, and also paid the theatre for every ticket they gave away. Four column ads were devoted to the stunt in connection with the picture.

Photoplay Editor Lauds "The Four Seasons"

Carl M. Saunders, photoplay editor of the Grand Rapids (Mich). Herald, caused an immense lot of exhibitor-interest in his city a week ago when he discussed "The Four Seasons."

He wrote: "This is the greatest outdoor film ever produced! It's as fine for grown-ups as it is for kids.

"Spring, summer, autumn, winter, all are pictured graphically—the groundhog going to bed in his deep burrow in the fall and crawling out in the early spring, the deer shedding his horns in April and growing new antlers for fall and winter battling."

Beauty of Paris Shown in New Picture

All the beauty and splendor of beautiful Paris and its cabarets is said to have been brought out in the picture, "The Queen of the Moulin Rouge," which is being directed by Ray C. Smallwood. An all star cast will be featured.

Ben Carre. art and technical director, has had experts in Paris supplying him with detailed drawings and photographs of the scenes, streets, buses, and furniture which the picture calls for. Over four hundred people were used in one scene.

C. B. C. Plans Exploitation

Entire Force is Concentrating for "More to Be Pitied Than Scorned"

ALL the forces of the C. B. C. Film Sales Corporation are being concentrated on the planning and preparation of a big exploitation campaign to accompany the release of "More To Be Pitied Than Scorned," the feature based on the Charles E. Blaney melodrama, and the first of a series C. B. C. has announced for distribution.

Work on the exploitation for this feature is already under way, this office announces, under the direction of Joe Brandt, who has been responsible for putting over many big features, and who is President of C. B. C.

Something new and original is being planned in the way of paper, and a special corps of artists has already been lined up and is at work submitting sketches, ideas, color schemes, and suggestions for this purpose. It is the intention of the C. B. C. officials that there shall be nothing haphazard in the exploitation of "More To Be Pitied Than Scorned" and that nothing shall be overlooked.

C. B. C. has already issued a statement to the effect that the company will consider, pass on, and make use of valuable suggestions along the line of art work, novelties, accessories, and other details.

O'Conor Company in Field

New Producer Enters State Rights Market With Strong Personnel

THE O'Conor Productions has entered the state rights market with a new distribution plan.

This firm, of which Robert O'Coner, for five years with Hal Roach, is the chief executive, will produce and release direct from its Hollywood plant a series of 26 two-reel comedies starring Billy Franey.

Four of these comedies have already been completed and two are in production. The titles of the four, in the order of their release, are: "No Brains," "Highly Polished," "Peace and Pieces," and "Hot and Cold." The principal feminine support in this series consists of Gale Henry, Vera Reynolds and Ena Gregory.

F. E. Samuels, one of the veterans of the state rights field, is sales manager of the new organization and assumes his duties the first week in June, when he will arrive in New York to confer with eastern exchange men.

In explaining his "direct sales" plan, O'Conor says:

"We can produce better comedies, give them wider exploitation and sell for less money when we deal direct with the state rights exchange. There will be no expensive Eastern "representative" to support and no large offices to maintain."

Dorothy Gish Deal Closed

Producers Security Corp. Secures World Distribution of Picture

WHAT is considered to be one of the most important deals made for the independent market, was consummated this week whereby the Producers Security Corporation secured worlds rights for the distribution of "The Country Flapper," a Dorothy Gish special.

It is adapted by Harvey Carr from the Red Book story, which brought fame to Nalbro Bartley. It is the first time that a Dorothy Gish feature has ever been offered to the independent market and is to be presented by her own company, known as the Dorothy Gish Productions Company.

"The Country Flapper" was directed by F. Richard Jones. who also directed "Mickey," "Molly O'," "The Cross Roads of New York" and many other successes.

Miss Gish is supported by an all star cast, including Glenn Hunter. Tommy Douglas, Mildred Marsh and Harlan Knight.

The Producers Security Corporation, states that this feature will be ready for release within two weeks.

O'Conor Sales Manager on Way East

F. E. SAMUELS, manager of the division of sales of the O'Conor Productions, producers of the Billy Franey two-reel comedies, is reported on his way to his New York branch office, 220 West Forty-second Street.

According to advices from the Hollywood plant of the O'Conor concern, Samuels will remain in the east for six weeks prior to covering the mid-western and southern territory.

Carnival Comedy Rights Sold in Pittsburgh

Another sale was closed this week on the series of Carnival Comedies—one of the series of two-reel laugh-makers which C. B. C. Film Sales Corporation is distributing on the States Right market.

H. Simeral of Pittsburgh closed negotiations with C. B. C. whereby Carnival Comedies will be handled by him in the Western Pennsylvania and West Virginia territory.

Different Billy Franey Is Promised

State rights exchanges are promised a "different" Billy Franey, who is now appearing in a series of two-reel comics, than his one-reel series of former days. In a letter to F. E. Samuels, general sales manager, Robert O'Conor, chief of the O'Conor Productions, producers and distributors of this series, says:

"Don't be afraid to promise exchanges a Billy Franey different from the same man who appeared in the one-reel series. Billy Franey's art is the same and he will remain a clown, but a genteel clown. In this series he will not engage in 'rough stuff' and his costumes are in keeping with the higher standard of the new series. Also his direction is better, stories and gags are new and his support will be at all times of the very best available."

Laugh-O-Gram Cartoons Announced

Laugh-O-Gram Films, Inc., is the name of a new Kansas City, Missouri concern that has just entered the production field. They will produce Laugh-O-Gram animated cartoon comedies which will be cartooned by Walter E. Disney, of Kansas City. Disney has been making these comedies exclusively for the Newman Theatre, Kansas City, for the past two years.

Six productions have already been completed in single reels, the titles of which will be announced in the near future. They will be released one every two weeks. Announcement of the plan of distribution will be made shortly.

Leslie B. Mace, of Kansas City, is the general sales manager.

Lloyd George Guest at Private Showing

David Lloyd George was entertained by Lord Beaverbrook in London at dinner recently and following the dinner a private viewing of Charles Urban's production, "The Four Seasons," was given. It is said Lloyd George highly approved it.

The picture was produced for the Kineto Company of America by Raymond L. Ditmars and was released in the United States some months ago.

Mirthquake Comedy for Release at Once

Arrow has received from the Coast the latest Mirthquake comedy starring Bobby Dunn, entitled "Give Him Air," and announces same for immediate release.

This comedy was produced under the personal supervision of Eddie Lyons and was directed by Eugene de Rus. In support of Bobby Dunn, the diminutive comedian, is a strong cast headed by Helen Daly.

Why Not Turn To PAGES 3192-3193? You Will Eventually!

Action Stills from Releases of the Week



Scenes from the Dorothy Dalton picture, "The Woman Who Walked Alone"—Paramount



Betty Compson in "Over the Border," Paramount



Viola Dana in "The Five Dollar Baby," Metro



Scenes from "The Stroke of Midnight," a Metro picture

Reviews of the Latest Features

Conducted by LAURENCE REID

"The Five Dollar Baby"

Metro—6500 Feet

(Reviewed by Laurence Reid)

WHEN the season's best contributions are compiled at the end of the year Metro's picture, "The Five Dollar Baby," adapted from a story by Irvin Cobb, directed by Harry Beaumont and starring Viola Dana, will be ranked among the winners. How much of this credit belongs to Beaumont cannot be told, but the director who flashed his talent in "Skinner's Dress Suit," has certainly put forth an opus which carries his individual touches all over it. Of course he had a great story to start with in Cobb's sketch of an orphan baby who is left on a doorstep by a mother, picked up by a tramp and "hocked" with a Jewish pawnbroker.

You may well imagine the dramatic and humorous possibilities of such a tale. Imagine its audience appeal with all the pathos and humor of the characterization. Imagine the homely humanities with every incident and detail ringing true. "Humoresque" reached the peak through its great heart throb. "The Five Dollar Baby" is of the same calibre because it emphasizes father love. A new note. It must have been a labor of love to Beaumont. He recognized the dramatic opportunities by squeezing out every vital element. And the cast caught some of the same inspiration. Really Viola Dana will have to share honors with Ralph Lewis, who in the role of the pawnbroker, contributes one of the finest character sketches ever shown on the screen. His Jew is not a comedian with a broken accent. He is a serious, pathetic figure whose suffering is acute in his overwhelming love for the foundling pawned for five dollars and who grows up as his adopted daughter. It is a performance ranking with his Stoneman in "The Birth of a Nation."

The pathos enters when the interest on the baby arrives in time. Just so long as it is kept up the old man knows that his hold upon the child is not secure. And the humor balances every serious moment. The Dana person sees to that. She is a hoyden in her expression. The background is the teeming Ghetto. Not a scene is out of place. One of the memorable touches is the Christmas party when the rabbi takes exception to the Zionist emblems adorning the tree. There is plenty of humor in this interlude, for the Irish guests are there with the merry quip. The subtitles are gems of native wit, shrewdness and observation. A romance is present too. The girl is the beloved of two Irish boys. You feel the heart interest keenly. It fairly grasps you when the derelict comes to claim the child when she reaches maturity He is willing to sell his claim for a rich sum but is frustrated in the end. It is a dramatic finish to a picture with a soul.

If there is any flaw it may be found in certain scenes which are held too long. A little editing here and there will tighten the action and heighten the interest. If the public fails to respond to this feature, then you should lock up your door and throw the key into the gutter. After which you can imitate the Pied Piper, toot your horn and lead them into the nearest lake.

The Cast

Ruth	Viola Dana
Ben Shaninsky	Ralph Lewis
The Solitary Kid	Otto Hoffman
Larry Donovan	John Harron
Mr. Donovan	Tom McGuire
Bernie Riskin	Arthur Rankin
Esther Block	Marjorie Maurice
Isadore	E. Pasque

By Irvin S. Cobb. Adapted by Rex Taylor. Directed by Harry Beaumont. Photographed by John Arnold. Produced by Metro.

The Story—Baby is left on doorstep of home and picked up by tramp who "hocks" her with Jewish pawnbroker for five dollars. Child grows up and the old Jew fairly worships her, dreading to receive the interest when it is due. After eighteen years when interest is due for final payment, the derelict comes to claim the child though willing to sell her for a rich sum. Girl is told of affair and she saves her "father." She also develops a romance.

Classification—Human interest story throbbing with life and color. Resembles "Humoresque" in its heart appeal. Jewish characterization blended with Irish.

Production Highlights—Fine plot by Cobb. Great direction. Splendid work of cast, particularly performance by Ralph Lewis. Admirable local color. Scene of Christmas party. Scene when derelict comes to claim child. Humorous sequences.

Exploitation Angles—Exploit this with all the possibilities you know. Feature author, director and cast. Play up human interest. Tell them it is another "Humoresque" although emphasizing father-love instead of mother-love. Get your first crowd in and word of mouth advertising will attend to the rest.

Drawing Power—Big enough for first runs. Good for all localities. Will surely get over.

"The Black Bag"

(Universal)

(Reviewed by Laurence Reid)

THIS picture may be safely indexed as enjoyable entertainment of a mystery brand which, while a trifle obvious, carries the spectator along through its well sustained interest and a fair measure of suspense. Adapted from Louis Joseph Vance's popular story of the same name it gives Herbert Rawlinson the role of a youth who goes on his vacation looking for adventure and finding it. Of course with such photoplays it is up to the director to plant the mystery in such fashion that all the characters are suspected of the jewel theft. And in following this plan he has failed to cover his tracks completely.

He has made the heroine appear as if she might be the thief by "sneaking" the necklace into her black bag and emphasizes this touch by making her seek refuge, unescorted, in a Broadway restaurant. Naturally there is a suspicious looking person hovering about whom the spectator is led to believe is the detective. It is in the eating emporium that the hero is made acquainted with the girl—being seated at her table. His heart beats faster and learning that she intends to spend some days at some Long Island resort he follows. Here is where the action and much of the suspense take form, for the backgrounds include some hotel rooms and a motor boat chase. The detective turns out to be the real crook, although the hero imagines the girl is the thief.

The plot possesses some familiar twists which to the steady patron are easily discernible. However, "The Black Bag" is entertaining since it contains crisp action which is on the move throughout. It is not a story which will tax the audience since it is told in less than five reels. The hero has occasion to beat up the crook who informs him that the girl is a thief. He discovers the necklace in her room and is almost ready to believe the man told the truth. Meanwhile the crook and his cohorts are determined to make a getaway after stealing the jewel from the young vacationist. A motor boat chase is introduced, some gun-play and other romantic heroics before the story reaches an end. The work of the cast is adequate although Rawlinson is inclined to overact in emphasizing the details. Had he appeared a little more at ease he would have increased the mystery element. The locations are first rate.

The Cast

Billy Kirkwood	Herbert Rawlinson
Dorothy Calender	Virginia Valli
Mulready	Bert Roach
Mrs. Hallam	Clara Beyers
Freddie Hallam	Charles L. King
Samuel Brentwick	Herbert Fortier
Burgoyne	Lou Short
Martin	Jack O'Brien

By Louis Joseph Vance. Scenario by George Hively. Directed by Stuart Paton. Photographed by Virgil Miller. Produced by Universal.

The Story—Young vacationist has flirtation in restaurant with girl and follows her to Long Island resort. Is told that she is a thief and is almost convinced when he discovers necklace in her room. To save her from arrest he takes it. She, thereupon, believes him to be a crook. The real culprits are caught and romance follows.

Classification—Mystery melodrama with a dominant flavor of romance.

Production Highlights—Speedy action. Mystery element well worked out. Good suspense once story swings into its important scenes. First rate locations.

Exploitation Angles—Story is well known and author is popular. Why not link up with book-dealers. A scheme which will attract attention would be to distribute some cardboard black bags. Also a teaser campaign suggesting mystery angle would get a crowd. Play it up as Rawlinson's best picture.

Drawing Power—Good for transient trade in downtown houses. Mystery tales popular. Likely to draw well in all localities.

"Over the Border"

Paramount—6928 Feet

(Reviewed by Charles Larkin)

SHADES of Volstead. We just knew they'd come to it. Here's a picture whose plot is based on the country's sixth industry—bootlegging. Because of this fact we welcome it as a picture that will interest father. The romance and thrill of bootlegging offers excellent material for screen entertainment.

"Over the Border" sets a standard for other producers to aim at. To date it is the finest "snow-set" picture we have ever seen—barring none. The story is worked out in about three or four feet of snow—real, honest to goodness stuff. There's a blizzard in this picture that is the acme of realism. The entire feature is a photographic gem, some of the night shots being especially fine. Because of its ice-bound backgrounds, it will be a great attraction for the coming warm weather.

Then comes the excellent cast. Betty Compson and Tom Moore lead it, and both are good, although Betty does not get much chance to display her real ability. Tom's smile is there and that helps any picture. J. Farrell MacDonald is Peter Galbraith, bootlegger-in-chief, contributes a fine bit of characterization, as does Casson Ferguson as his son Val and Jean deBriac as Pretty Pierre.

The story is one of action and Director Penrhyn Stanlaws has kept it moving smoothly. In spite of its length, six reels, one finds that the interest does not lag for a moment. The plot bounds from one dramatic situation to another. The presence of those romantic figures, the Royal Northwest Mounted Police, puts one in a suspensive mood at the beginning.

All the settings are fine. Some of the shots showing the "tracking" of the police through the deep snow would look good on

canvas. The picture will give our amateur bootleggers some ideas that will put them in the professional class. Exhibitors should grab this one quick. If they can get more like it, the summer closing question will be solved—there will be no closings. Folks will go to see pictures of this type no matter what the temperature is because they'll soon cool off watching the characters in the plot almost freezing to death.

The Cast

Jen Galbraith ..... Betty Compson
Sergt. Tom Flaherty ..... Tom Moore
Peter Galbraith ..... J. Farrell MacDonald
Val Galbraith ..... Casson Ferguson
Snow Devil ..... Sidney D'Albrook
Corporal Byng ..... L. C. Shumway
Pretty Pierre ..... Jean de Briac
Inspector Jules ..... Edw. J. Brady
Borden ..... Joseph Ray

Adapted from the story "She of the Triple Chevron," by Sir Gilbert Parker. Scenario by Albert Shelby Levino. Photographed by Paul P. Perry.

The Story—Deals with the love of Sergeant Flaherty of the Mounted for Jen, daughter of a bootlegging tavern-keeper on the U. S.-Canadian border who discovers the Mounted riding toward her father's tavern. She rides to warn her father, but is pursued. Then her brother and father are arrested by Sergeant Flaherty. The three give bail and are released. Old man Galbraith plans one more "rum running offensive" and sends his son to the moonshiner's cave to give the word. There in a fight with Snow Devil, a "stool pigeon" for the mounted, Val kills the former. The Mounted soon hear of the affair and send the Sergeant with orders to arrest Val. He stops at the tavern where he is drugged, but Jen dons his mounted uniform and carries the orders through a terrific blizzard. Tom and Jen are reconciled.

Classification—A knock-out story of the Northwest Mounted Police, filled with tense situations. Valuable because of its original plot and treatment. A fine cast.

Production Highlights—The work of the players. The exquisite snow settings. The fight between Val and the half breed. The bootlegging incidents and methods. The flight of Jen through the blizzard to deliver the Sergeant's orders. The drugging of the Sergeant. The fine Mounted Police types. Excellent direction. Miss Compson's appealing work and Mr. Moore's ever-present smile.

Exploitation Angles—The bootlegging theme. The popularity of the stars. The noted author and director. Good chance for book store tie up on Sir Gilbert Parker's books. Might use U. S.-Canada border signs in lobby. Turn the box office into a portion of a hut tavern. Tie up with stores on Miss Compson's winter costumes. Might get a good fashion store window display on this.

Drawing Power—Should be a box office magnet anywhere, anytime. Especially fine for summer showing.

"Rough Shod"

Fox—4486 Feet

(Reviewed by Laurence Reid)

WESTERNS don't vary much these days. Cattle rustling provides the central idea around which most of them revolve. Consequently "Rough Shod" isn't going to surprise many patrons. However, in its favor are several thrills, fast-moving action, some satisfactory melodrama and the ever-present romance in which the villain is outwitted. Charles (Buck) Jones is having a run of good luck with his features. If he keeps up this pace there is no question that in time his popularity will be well established.

The director of this feature doesn't waste any time. He starts with a zip and doesn't use any brakes in slowing up the action to plant any particular incident. You see a thief attempting a getaway by doing a somersault on horseback down a mountain side. This is one of the thrills. The picture features the usual hard riding and Jones puts over a "hold your breath" scene, when he leaps from his horse to a moving train. While the stunts aren't novel, nevertheless they have value through the speed and courage with which they are executed. The familiar fight on the edge of the cliff is even introduced and it packs considerable suspense as you follow the contestants. The scene needs a subtitle for the sake of clarity. Both men are hurled off the brink and the shudder turns to surprise as you see them continuing their fight in the pond below.

With a title which is characteristic of western action, and carrying plenty of excitement to say nothing of a hard-working cast, there is no reason why you cannot entertain your crowd. Maurice (Lefty) Flynn turns to villainy here and gets away with it in his usual vigorous style, although his romantic manner is against him if you want your lawlessness depicted in the "wallyberry" fashion. Ruth Renick and Helen Ferguson take care of the feminine roles.

The Players: Charles Jones, Maurice Flynn, Ruth Renick, Helen Ferguson. Story by Charles A. Selzer. Scenario by Jack Strumwasser. Directed by Reeves Eason. Photographed by Lucien Andriot. Produced by Fox.

The Story—Revolves around cattle-rustling with hero in hot pursuit of villain. Eastern girl sees band of ranchmen capture a horse thief. She helps victim to escape and she continues to thwart plans of hero. Later she aids him in capturing the man who killed his father.

Classification—Western melodrama punctuated with plenty of adventure, romance and thrills. Typical stuff.

Production Highlights—The abundant thrills. Scene when thief does somersault on horse down a mountain slope. Scene when Jones leaps from horse to moving train. The fight on the edge of the cliff. The fast action.

Exploitation Angles—This is a western built along familiar lines. Best plan is to concentrate upon thrills and excitement of the action. Maurice (Lefty) Flynn is in cast. Use his name along with Jones. Title can be used for teaser campaign. A cowboy band on horseback or a cowboy alone with placards announcing that the horse is roughshod will excite attention.

Drawing Power—Good for second class downtown houses. Also will be liked in all neighborhoods where westerns are popular.

"Golden Dreams"

Hampton-Goldwyn—Six Reels

(Reviewed by Laurence Reid)

IF an embryonic scenarist had submitted this picture for production in all likelihood it would have been turned down, but being adorned with Zane Grey's name—well that is something to take into account. This author, who has contributed several sterling stories to the screen, has not done so well here, judging from the adaptation. He has not shown any novelty or surprises—the plot dealing with a rebellious Mexican girl of high caste determined to marry the man of her choice regardless of the selection of her aristocratic aunt. There is no suspense to the picture. You can see the ending from the first scene and nothing transpires in the action to make you unduly attentive.

The figures are manipulated like so many puppets with the situations involving them cut and dried. When the girl chooses a young American engineer her aunt and one Don Felipe and the latter's son (the aunt's selection) scheme to put the gringo out of the way. The plot is one of the most familiar samples which crop out ever so often on the screen. A "greaser" is employed to kill the American but his marksmanship is poor. The only vital scene arrives when the hero, aided by a group of circus people who are camping nearby, wrings a confession from him by thrusting him in a tiger's cage. But even this touch lacks a melodramatic thrill because they show first the tiger springing then the villain registering fright. The cage is never shown in its entirety. Thus the American sees the way the wind is blowing and demands explanations. The climax shows a healthy melee with a colony of peons endeavoring to kill him by fair means or foul. The girl saves his life in the end.

The Hampton forces have spent considerable money upon the production. Their sets and details are all correct. It's too bad they didn't have a more engrossing plot to picturize. The players act in a stilted manner with very few of them in character. Claire Adams and Bertram Grassby are well cast, and Carl Gantvoort struggles hard to make the hero convincing. The photography is good—in fact one cannot criticize the technical side of the offering. The idea is old and it needs fresh treatment to score nowadays.

The Cast

Countess De Elberca ..... Madame Rose Dione
Mercedes McDonald ..... Claire Adams
Enrique McDonald ..... Norris McKay
Sandy Buchanan ..... Carl Gantvoort
Althea Lippincott ..... Audrey Chaoman
Countess De Elberca's Cousin ..... Idea Ward
Duke of Othcmo ..... Bertram Grassby
Don Felipe De Cristobal ..... Frank Leigh
Pedro ..... H. Gordon Mullen
Big Bill (The Foreman) ..... Pomeroy Cannon
Circus Clown ..... Frank Hayes
Strong Woman ..... Babe London
Little Boy Clown ..... Mary Jane Irving
Circus Manager ..... Walter Perkins
Inn Keeper ..... Harry Lorraine
Animal Trainer ..... C. B. Murphy
Schoolmaster ..... William d'Orlamond
Majordomo ..... D. Mitsoris

By Zane Grey. Adapted and directed by Benjamin B. Hampton and staff. Produced by Benjamin B. Hampton.. Distributed by Goldwyn

The Story—Treats of Mexican-Spanish girl who rebels in marrying the man chosen by her aristocratic aunt—this youth being a member of royalty. She has fallen in love with young American engineer who returns her affection. After the youth and his father have endeavored to kill the hero by employing a "greaser" to flash his villainy, the girl and the engineer find their romance.

Classification—Romance carrying adventure with locals of story in Mexico. Some thrills—plenty of sentiment.

Production Highlights—Good production. Scene when "greaser" is thrust in tiger cage so as to wring confession from him. The fight between hero and a horde of Mexican peons.

Exploitation Angles—This is a Zane Grey story. Every picturegoer is familiar with his name. So concentrate upon it and advise patrons that it is an adventurous picture strong in thrills and romance. Spanish music and Spanish dancing would help in a prologue.

Drawing Power—Good for localities where they like plenty of romance. A neighborhood picture in every sense of the word.

"The Blue Mountain Mystery"

Wid Gunning—5000 Feet

(Reviewed by Eugene Carlton)

IF mystery it is that strikes your fancy, satisfaction to your heart's content awaits you in the viewing of "The Blue Mountain Mystery." There is nothing heavy about the production; just a breezy story of a newspaper man who helped solve a murder puzzle that unlocked the door to the cell of the girl he loved. But the settings—there is the punch, the secret of the inevitable success of picture. Balmy seaside air, mountains, society folk and an impromptu killing wrap a veil of uncanny interest about the story that will captivate most audiences that have an appetite for thrills.

Although minor details are strained in an effort to make the technique of the plot appear more complete than it really is, the theme, on the whole, is a good one. It barely has escaped duplication in many stories and pictures, but it still retains the distinction of being different. What could be more thrilling than the murder of a prominent man in a hotel, on a mountain high above the clouds, during the progress of an elaborate entertainment? Of course, a daughter who has just returned from several years' travel to find her father, a widower, married, much to her dissatisfaction, and a father who hates the fiance of his daughter, all thrown together with a quarrel between father and daughter the night of the murder of the father, makes a unique preliminary setting for a blood tickling drama.

The Cast

Henry Tracey.....John Faulkner
Hilda Gordon.....Marjorie Osborne
Pauline Tracey.....Bernice Ware
Dick Maxon.....Billy Williams

Produced and directed by Raymond Longford. Scenario by Raymond Longford. Photography by Arthur Higgins.

The Story—Girl, in love with newspaper man, who is disapproved by father, returns home after several years of travel to find father, a widower, married, much to her displeasure. They are invited to an entertainment in hotel on top of mountain, where someone shoots the father. Daughter is held on murder charge. A rejected suitor testifies he saw daughter with revolver, but newspaper man discovers revolvers in rejected suitor's room and latter also is arrested, being placed on trial with daughter. Rejected suitor is acquitted, but daughter sentenced to death. Then the father, wearing heavy beard and tanned, appears on the scene, informing them that he is not the dead man whom they supposed and daughter is freed to go to the one whom she loves.

Classification—About 90 per cent murder mystery, 5 per cent love story and 5 per cent human interest, speaking in terms of figures. In other words, it is a picture that contains few dull moments.

Production Highlights—Natural beauty of outdoor settings; murder scene; the trial, and unexpected return of the father.

Exploitation Angles—This might be done. Place some mysterious mechanical device, or anything, in your lobby and suggest that the solution of it is comparatively easy to the riddle of "The Blue Mountain Mystery."

Drawing Power—Just a little too melodramatic for the "big theatre" audience which likes the classics, but it should get over well in a great many first run houses and all of the neighborhood or small town theatres.

"The Stroke of Midnight"

Metro—Six Reels

(Reviewed by Laurence Reid)

BOUT a year or two ago Victor Seastrom reached the American screen with a Swedish Biograph picture and gave such a memorable performance in a story the impression of which carried such intense realism that discriminate audiences on this side of the water demanded more of his personality and talent. He comes forward again in a photoplay which is absorbing and entirely unusual. True it is established upon an old theme—that of a man's regeneration. But how differently he has treated his subject matter! Where most directors and stars would falter in bringing forth its logicalities, Seastrom's sincerity is stamped all over it. The result is the story convinces even when it delves into spiritism.

You don't see this character reform through the arbitrary manipulation of the playwright. He stands out definitely with a reason for his regeneration. You never stop to think that this man is a wastrel—that may not be worth saving. On the contrary he is a piece of human driftwood whose reactions toward life and humanity are so real that you extend him the greatest sympathy. This is partly due to Dr. Lagerlof's sound characterization and Seastrom takes the rest of the credit for his impressive study of the figure. He never acts—does Seastrom. He is never mechanical, but real. Each gesture, each mannerism expressed, forms part of his character. This is the highest form of screen pantomime because it suggests life. As a director he is as sure of his ground.

Coming out of prison with fine resolutions toward the future he allows himself to become a sodden, brutal man because his wife has left him and taken their children. A slum worker does her best to save him. But to no avail until his imagination is penetrated with thoughts of death and an after life. He is reciting a legend of a death cart, driver of which for each succeeding year is the person who dies at midnight on New Year's eve through some crime of violence. Thus his redemption is assured when he is stunned and in his dream (or call it delirium) the driver picks up his spirit in the cart and carries him away. Awakening he hastens to his wife's bedside thoroughly regenerated. He has learned something and acts upon it. The scoffers at spiritism cannot raise a skeptical gesture over the treatment of this occult trend of the story. It is treated with such honesty—such forcefulness. The double exposure scenes of the ghostly cart and driver are wonderfully effective.

The picture is grim—really morbid in its development. But it holds you with its truer drama, its graphic acting by a cast thoroughly grounded in the school of suppressed emotion. The backgrounds are vital and genuine. You are drawn into the story. There is nothing in the picture which smacks of the theatre or the customary artificialities of the screen. The appeal of the subject rests upon an audience intelligent enough to appreciate its artistic designs. Sweden is furnishing us with the best foreign photoplays. There is a small army of directors and players who could learn much from seeing this picture. They would learn. something of imagination, realism and repression.

The Cast

David Holm.....Victor Seastrom
His Wife.....Hilda Borgstrom
Edith Larsson.....Astrid Holm
Gollor.....Toro Svennborg

By Selma Lagerof. Scenario by Victor Seastrom. Directed by Victor Seastrom. Produced by Swedish Biograph. Distributed by Metro.

The Story—Convict released from prison finds his wife has left him. Forgets his good resolutions and seeks the depths. Slum worker brings family together but the man's debauchery separates them again. Later the slum girl is dying and sends for him. He refuses to go and recites the legend of the death cart to his drunken friends. He is stunned by a blow and in a vision sees the light. Thus his redemption is assured.

Classification—Story of man's redemption. Unusually strong in realism. Has definite note of spiritism.

Production Highlights—Exceptionally fine performance of Seastrom and the rest of the cast. The unusual realism which convinces. The scene of man's redemption through spiritism. Absorbing story.

Exploitation Angles—This is heavy drama and if you have a high class clientele it will get over. The acting is impressive and you should tell your crowd that no finer talent has ever been shown on the screen. The title suggests some ballyhoo stunts. A teaser campaign exploiting the title with the wording—"What happened on the stroke of midnight? Come to the . . . . and find out for yourself."

Drawing Power—This one all depends upon your audience. If they are educated to heavy dramas and appreciate fine acting when they see it, then by all means give them the picture. Is best suited for intelligent audiences.

"The Soul of Man"

Producers Security—Seven Reels

(Reviewed by Charles Larkin)

SOME day directors will learn that their job is big enough without devoting their time to presiding at the small end of the megaphone and acting in the picture at the same time. Charlie Ray tried this experiment with disastrous results. Here William Nigh tries it with the production suffering as a consequence. There is some excellent story material in "The Soul of Man," and properly handled and edited should make a whirlwind five reeler, but there is no excuse for dragging it out for seven reels. As it is there is a lot of padding and slowed-up action and so many explanatory sub-titles that the feature takes on the aspect of an issue of Topics of the Day.

The story has a good theme and once one gets out of the "preachy" first few reels, there is some entertaining action. It would have been better to eliminate the Roman scenes. The interiors in the home of the millionaire are attractively furnished. The newspaper office views, as usual, are grotesque as is the finale where all the principals in the story suddenly bob into the cramped shack scene at once. There is too much "stalling" in the early reels as the old capitalist shows his grandsons how other big figures in history won their way in the world.

Maurine Powers, who came into the limelight in "Why Girls Leave Home," has the principal feminine role and does well with the character of the blind girl who is cured and is taken into the home of the millionaire. J. H. Gilmore is convincing as Henry Fortune, the capitalist. Leslie Austin is acceptable as John Fortune, the grandson, who tries to "carry on" with his dominating relative's "crushing of the masses" ideas.

Edit this one to about five reels and there will be a good feature as a result. This picture was given a Broadway run some time past under the title of "Democracy." Since our review of that time the production has been recut and retitled.

The Cast

Henry Fortune.....J. H. Gilmore
David Fortune.....William Nigh
John Fortune.....Leslie Austin
Mary.....Maurine Powers
Doctor.....Hal Brown
Old Toiler.....Albert Tavernier
The Butler.....Charles Sutton
The Millionaire.....Frank Hanna
John's Wife.....Elsie de Wolfe

By Lee Francis Lybarger. Directed by William Nigh. Scenario by Nina Wilcox Putnam. Photographed by William Crolley and Sid Hickox.

The Story—A Wall street magnate in his desire to "own the world" amasses a tremondous fortune, but almost loses all when his grandson "double crosses" him. Another grandson, however, who refuses to carry out his arrogant ideas destroying all in the greed for the yellow metal and a blind girl, show the capitalist and his unscrupulous henchman that the greatest thing in this life is not wealth and power—but love.

Classification—A dramatic tale of high finance and romance, setting forth during its action a good moral.

Production Highlights—The work of Maurine Powers as the blind girl. The character of Henry Fortune as depicted by J. H. Gilmore. The interiors of the Fifth avenue mansion and the "Palace" on the millionaire's estate. The scenes in which John's real wife is introduced as a climax. The regaining of the girl's sight and the blindness coming to the old man. The ballroom scenes.

Exploitation Angles—Tell them that the heroine of "Why Girls Leave Home," is in this one. Might tie up with the labor-capital angle. The title.

"Foolish Monte Carlo"

Wid Gunning—5000 Feet

(Reviewed by Eugene Carlton)

WHEREVER there's gambling there are crooks—in most cases, at least. "Foolish Monte Carlo" is one of the "cases" but not offensively so. In fact the picture is about a 50-50 break between a love story, involving ambitious parents who seek to select a husband for a nice, and a polite crook drama. The crook happens to be one who is masquerading under the guise of nobility, which lends a color of dignity, sometimes sadly lacking in many pictures, to the production. The minor plots make the picture in this case and successfully cover up the age-worn plot, which includes nothing more or less than the exposure of an unwelcome and self-appointed fiance as a scoundrel, and the winning of the bride by the worthy lover.

But excellent drawing power is possessed by this picture, one seldom equaled in most productions. The settings, Monte Carlo itself, are worth money value to any exhibitor. A welcome relief from the routine heavy drama is offered and presented in a clever and entertaining manner. Like a race track, where few go to actually see the

horses run, Monte Carlo possesses an awe to the unsophisticated individual because of historic fortunes that have been won and lost. And fortunes are won and lost in the picture, just as in real life, by a distracted lover who seeks wealth to claim the girl he loves. He loses all his possessions, but gets the girl and a laugh on the other fellow.

The Cast

Angela ..... Mary Clare
Reggie Cosway ..... Sam Livesey
Archie Lowndes ..... Robert Corbins
Irene ..... Betty Hall
Lord Carfour ..... Hayden Coffin
Lady Carfour ..... Adeline Coffin

Produced by A. B. & C. Productions. Directed by William Humphrey.

The Story—Mysterious robberies have been committed at Monte Carlo, the thief in each case leaving a card bearing a black spider upon it. Pretty girl who is prevented by parents from marrying real lover, is accused, when she defends her lover, who first is accused of the robberies and who has lost all gambling in hope of gaining money to claim his bride. They are seen entering the home of persons who are robbed. Then a detective enters the scene and announces that the thief is the man whom the parents had selected as their niece's husband, much to the dissatisfaction of the latter, and who has been masquerading as a member of nobility. The true lover claims his bride.

Classification—A combination crook drama of the higher type and a love story, replete with thrills that accompany the "inside workings" of Monte Carlo in full sway.

Production Highlights—Interior scenes of Monte Carlo; the fight between lover and imposter and the exposure of the latter as a climax.

Exploitation—No limit can be placed upon advertising the fact that this is one of the first interior scenes of Monte Carlo in "action." Should be played up big.

Drawing Power—Will go well in either the large or small house, but success in either depends largely upon exploitation and advertising campaigns.

"The Woman Who Walked Alone"

Paramount—6138 Feet

(Reviewed by Charles Larkin)

THIS is a BIG production in every sense of the word. Big in cast, in story, in settings. Incidentally it's one of the best starring vehicles Dorothy Dalton has ever had. Here she is given opportunity to display her real beauty in a role that is a distinct departure from her last role in "The Crimson Challenge." As the beautiful bride of a British peer and later as the proprietress of a Boer tavern, Dorothy does some of the best work of her career. Here she does not have to mar her feminine attractiveness with rough riding apparel, but is given opportunity to wear some gowns that look as if they are fresh from the Champs Elysee. Then for contrast there is the simpler costumes of the South African veldt.

The production is an ambitious one. It has been lavishly produced and it has a cast that reads like the Blue Book of Filmdom. There's Milton Sills, Wanda Hawley, Charles Ogle, Mabel Van Buren, Mayme Kelso and other names, many of which have shown alone in the front lights as stars.

The story opens in England and we are given some gorgeously furnished interiors of a Baronial hall, some attractive English landscapes, a narrow escape from an automobile catastrophe, a lavishly staged ball attended by the hoi-polloi of English aristocracy and a wedding scene which will make feminine hearts pound furiously as they look upon the beauteous Dorothy in 1922 wedding apparel.

The plot has a South African Veldt setting for much of its action and the story ever and anon switches to the Boer country, where patrons are given some fine thrills, some fine character types, especially those contributed by Miss Van Buren, Charles Ogle and Maurice B. Flynn as "Mac," head of the police. Here also Mr. Sills does his best work as foreman of a Boer ranch who is charged with the murder of his boss. While the action in the English part of the story is interesting, that which transpires in Africa keeps one on the edge of the seats.

George Melford should be given credit for contributing his genius, which has made of this offering a directorial masterpiece. To Bert Glennon should go praise for fine photographic work, while Will M. Ritchey has put John Colton's story "The Cat That Walked Alone," into a scenario that runs along smoothly. The feature is a long one, but because it is filled with "meat" one does not notice its length. Paramount has a strong attraction in "The Woman Who Walked Alone." So will exhibitors who book it.

The Cast

The Hon. Iris Champneys ..... Dorothy Dalton
Clement Gaunt ..... Milton Sills
Earl of Lemister ..... E. J. Radcliffe
Muriel Champneys ..... Wanda Hawley
Marquis Champneys ..... Frederick Vroom
Marchioness Champneys ..... Mayme Kelso
Otis Yeardley ..... John Davidson
Sir Basil Deere ..... Harris Gordon
Schriemann ..... Charles Ogle
Hannah Schriemann ..... Mabel Van Buren
Jock MacKinney ..... Maurice B. Flynn
Mombo ..... Cecil Holland
Earl's Butler ..... John MacKinnon
Muller, Irish Maid ..... Temple Pigott

Adapted from the story "The Cat that Walked Alone," by John Colton. Directed by George Melford. Scenario by Will M. Ritchey. Photographed by Bert Glennon.

The Story—Forced into a marriage of convenience with an old Earl, the heroine, through her sister becoming involved with a society parasite, is forced into a compromising situation. Her divorce follows. She goes to South Africa where she buys a tavern on the veldt. Here also goes Clement Gaunt who is seeking wealth in mines. Gaunt had been a chauffeur in England, where he met the heroine and fell in love with her. In Africa, during a fight over the wife of the owner of the farm of which he is foreman, he is charged with the murder of the husband. Fleeing from the scene, he happens into the tavern operated by the heroine. She does not recognize him, but is told that he is wanted for murder. She inveigles him into a game of cards, the while sending a servant for the police. Just as the arms of the law are approaching the hero makes known his identity and the heroine aids him to escape. The rest of the action is taken up with his return, capture, the heroine's obtaining a confession from the real murderer and the marriage of the couple.

Classification—Melodramatic romance, with lavish settings and gowns and a fine supporting cast. Plot sweeps from London ballrooms to South African jungle.

Production Highlights—The magnificent settings. The great cast. Miss Dalton's fine acting and beautiful gowns. The exquisite photography. The fight and killing of the Boer farmer. The compromising situation in the home of the Earl. The lavishly staged ball. The scenes in the Boer tavern. The flight from the police. The scenes between Miss Dalton and Miss Van Buren. The fine English atmosphere in the opening moments of the picture. The direction.

Exploitation Angles—The star and the big cast. Play it up. The title offers many suggestions for ballyhoo stunts. The fashion angle.

Drawing Power—Good enough for the highest class theatres. Should be a box office winner anywhere. Advertise it, remembering that "ye shall reap as ye sow."

"The Greatest Truth"

Paramount—5342 Feet

(Reviewed by Charles Larkin)

SIR ARTHUR CONAN DOYLE tells us about the future. This offering does Sir Arthur one better and pictures the past. Sort of reincarnation material. A member of a royal household in a fictitious principality on the other side of the big pond has heart trouble—she's in love. Doesn't know which of two men return her affection. She goes to a Hindu seer and, lo and behold, after putting her asleep, unfolds a scene which happened centuries before in Rome. The same characters appear with different titles, but with corresponding positions in the social scale. Here a dramatic tale is unfolded in which the seer shows the young lady who is really in love with her. After "seeing it all" it is much easier for her to pick. This is a UFA production presented by the Hamilton Theatrical Corporation. It is a trifle better than some of the previous efforts of this overseas company. The slaughter of the Christians by the lions in a large Roman amphitheatre is a thrilling bit and well worked up. So are the mob scenes and the return of the victorious Emperor. The bacchanalian feast staged by the Emperor is lavishly produced. The scenes in the royal household of the modern day look like musical comedy sets.

The Roman part of the picture is unusually well done. The figures in the cast seem to do much better as Romans than as modern folk. Mia May, the heroine of "The Mistress of the World," has the leading role. She is rather good as Helena, daughter of Flavius, the Roman. The picture does not give the names of the cast. It is just as well. There is Mia, however, and her original emoting and facial expression. Except in the Roman scenes the members of the cast are too stiff in their acting. The story is a most improbable invention. The production shows a number of glaring directorial errors. The photography is fair.

This one, however, has much more of a chance to get by than "The Wife Trap," "Eyes of the Mummy," and some other recent importations.

The Cast

Lady Helena ..... Mia May
Helena, daughter of Flavius ..... Mia May

Edited by Randolph Bartlett and Benjamin de Casseres. Directed by G. May.

The Story—Lady Helena of the royal household of the principality of Valemont is loved by Prince Lucian and Count de Nevers. She is uncertain which is the true lover. She goes to a Hindu seer who brings before her in a dream story of Ancient Rome in which there are characters similar to those in the modern story. In this story the Count is pictured as a despot and the Prince the real hero and true lover. A huntsman accidentally kills the Count. All ends happily.

Classification—Modern and historical drama with some good scenes of life in Nero's time.

Production Highlights—The Roman part of the story and the massive settings. The slaughter of the Christians by the lions. The Roman feast. The Emperor's triumph return to Rome.

Exploitation Angles—Play up the spectacle part of this one. It's the one big point in its favor. The star is the heroine of "The Mistress of the World," which Paramount widely advertised.

"Three Weeks Off"

(Century-Universal—Two Reels)

THIS comedy has for a background a summer hotel with, Lee Moran playing the part of the hard working clerk in an office famous for its idle hands. The boss gives them a vacation excepting Lee, and, with the ingenuity of the office boy, he fakes an illness and sends for a doctor to prove it. As a result he goes to a summer hotel and has the time of his life until the boss arrives. Thereupon he is forced to continue his bluff and is fed so much bad medicine that it has its effect of making him really ill.

The concluding scenes take place in a chiropractor's office where Lee is brought to have his bones pressed into place. The violent exercise has such good results that the youth proceeds to give his employer a similar treatment. The comedy travels at a good pace even though the gags are familiar. The speed of the action will bring the laughs notwithstanding the fact that one is looking at timeworn material.—*LAURENCE REID.*

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - TECHNICAL EDITOR

General Information for Proper Design of Projection Room

Construction, Location, Interior Finish, Ventilation, Lighting, Etc.

By Arthur Schulze, Nicholas Power Company

WHEN designing modern motion picture theatres, in the great majority of cases altogether too little attention is given the planning of the projection room. In many instances this department of the theatre, which is sometimes termed, "The Heart of the House," is the last to receive consideration from the architect. A striking illustration of this is shown in one instance where the architect of a splendid motion picture house failed to include any provisions for a projection room in his plans and necessitated postponing the opening of the house until this oversight was remedied. While this is an extreme case of neglect, architects and contractors often make serious errors in planning and constructing projection rooms. Among the more common discrepancies are included the failure to allow for getting the equipment into the projection room, requiring that the walls and roof be made open at a considerable cost of time and money; chandeliers have been hung so that the rays from the projectors are obstructed and one of the finest and largest theatres in the world found it necessary to use mirrors in order that the projectionist may see the top of the picture. Many houses have been built so that it is necessary to climb a ladder to get into the projection room. Not only does this feature make an awkward access to the room but usually adds great difficulties when new equipment is installed.

Location

Although architects, owners, and builders have made great advancement in the planning and constructing of projection rooms, general information is given in this article which will be found an aid in the proper design of this department of the theatre.

As the health and fire regulations are becoming more stringent in most communities, the first item considered in this article will be the location of the projection room. In all cases this room should be so placed that its rear wall is the outside wall of the theatre. This of course makes the room safer and in addition will provide more air through the windows and shorten the length of the exhaust duct. Theatres having one or more balconies should have the projection room located at the top of the first balcony though the ideal location for any projection room is to have it so positioned allowing the projection to fall perpendicular on the screen. The projection angle should never exceed 12° as any excess of this angle will tend to cause distortion or what is more commonly known as the "Keystone" effect in the picture as well as poor definition. The center line of the projection room proper should coincide with the center line of the auditorium and nothing should be permitted to obstruct the light beams issuing from any of the portholes. This fact seems to be too obvious to deserve mention, yet, as previously stated, instances are on record where the light beams were found to hit a balcony rail or a chandelier!

Of Great Importance

Either through ignorance, neglect or the lack of realization of its importance, the architects, builders and owners fail to consider the seriousness of properly designing the projection department.

When planning this part of the theatre, even greater care and study is warranted in securing the criterion than for the interior decorations or the exterior of the house.

Through intelligent study it is possible to construct an "honest to goodness" projection department at a cost probably no greater than that required for the thoughtlessly thrown together affairs.

This article by Arthur Schulze, Technical Engineering Department of the Nicholas Power Company, furnished some extremely useful information for the construction, heating, ventilation, etc., of the projection department.

Construction

The walls of the projection room should be constructed of hollow tile covered with cement or plaster. Hollow tile does not readily absorb heat, is fairly sound proof, and light in weight compared with concrete. This last item is important where the projection room must be supported on the balcony girders. Next to hollow tile, concrete is the most suitable material.

The projection room proper should be of sufficient size to enable two projectionists to move about easily and quickly without getting into each other's way. The number of projection machines and spotlights to be installed will determine the length of the projection room. An allowance of six feet in length should be made for one projector plus four feet for each additional projector and three feet for each spotlight. The width should be such as to allow eighteen inches between the front wall of the projection room and the lens of the projector, four and one-half to five feet for the length of the projector and a clearance of at least three feet at the back of the projector, making a minimum width of nine to ten feet.

Rewind and generator rooms should be provided adjacent to the projection room proper. Toilet facilities with wash basin should also be provided in an adjoining room. These are necessities for the comfort and well-being of the projectionist. The projectionist rooms of some of our finest theatres are fitted with a bath tub or shower bath so that the projectionist can properly refresh himself after the day's work. While this may be regarded as an unnecessary luxury, it is considered a good investment by some far sighted owners or managers.

Finish for Room

The floor of the projection room should be of some material which will produce the least dust. Dust, especially cement dust, is very injurious to the mechanism of the projection machine. Tile floors are strongly recommended, but where the cost of tile is considered too high, a cement floor covered with lineoleum is very satisfactory. The color of the walls and ceiling of the projection room is very important and bright colors should be avoided. On the other hand, the painting of the entire walls and ceiling with a black or very dark shade may have a depressing effect. The following combinations are suggested; dark green wainscoting on the walls with the upper part of the walls and ceiling a flat light green: dark brown wainscoting with a flat light gray upper wall and ceiling. With a properly de-

(*Continued on page* 3266)

Design Carries Good Features; Excellent Layout for Loges

Small "Private Theatre" and Added Attraction for Exclusive Clientele

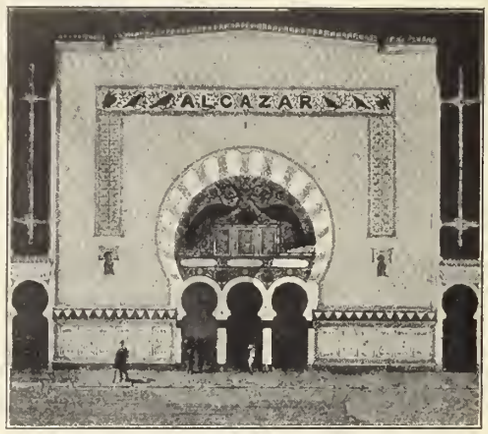
UNIQUE plans, many embodying very commendable features, were submitted to the Beaux-Arts Institute of Design, New York City, as a result of a competition of motion picture theatre designs.

The specifications with which the designs conform are as follows: "A moving picture theatre is to be built on a level rectangular plot having a frontage of 100′ 0″ on an important street and a depth of 175′ 0″. The purpose of this theatre is naturally the showing of moving pictures, but at the same time an orchestra and other forms of entertainment will be used in conjunction with the pictures, and in the study of the problem, the following provisions should be made to this effect.

"The stage behind the curtain upon which the projections are thrown shall have a depth of approximately 20′ 0″, and in connection with this stage there shall be dressing rooms and other accessories. In front of the curtain a space for an orchestra of twenty musicians shall be provided.

"The ticket office, lobbies, staircases, offices, smoking and toilet rooms, etc., shall be so arranged that the control, convenience of the patrons, and economy of operation and space shall be as great as possible. Exit courts not less than 10′ 0″ wide, open to the sky, shall be left at each side of the building, and sufficient exits shall be provided so that the theatre can be emptied within three minutes.

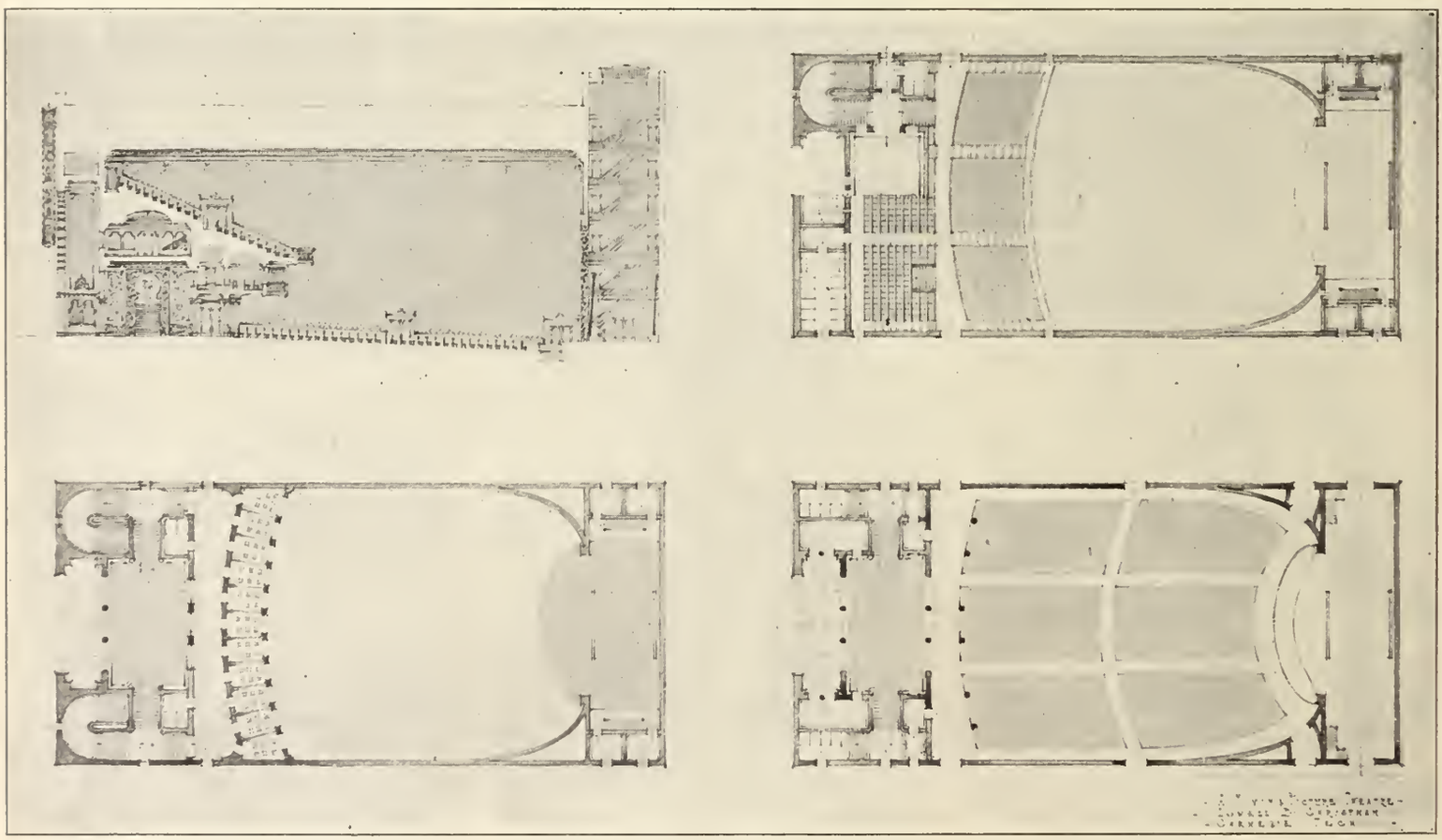
"In studying the seating capacity of the theatre, while it is of importance that this shall be as large as possible, at the same time it should be remembered that a good view of the screen from every seat is essential, and that the comfort and convenience of the patrons should not be sacrificed. A certain number of the higher priced seats shall be provided in loggias or open boxes, either on the floor or in the balcony, and a space reserved for 'standing room.'"



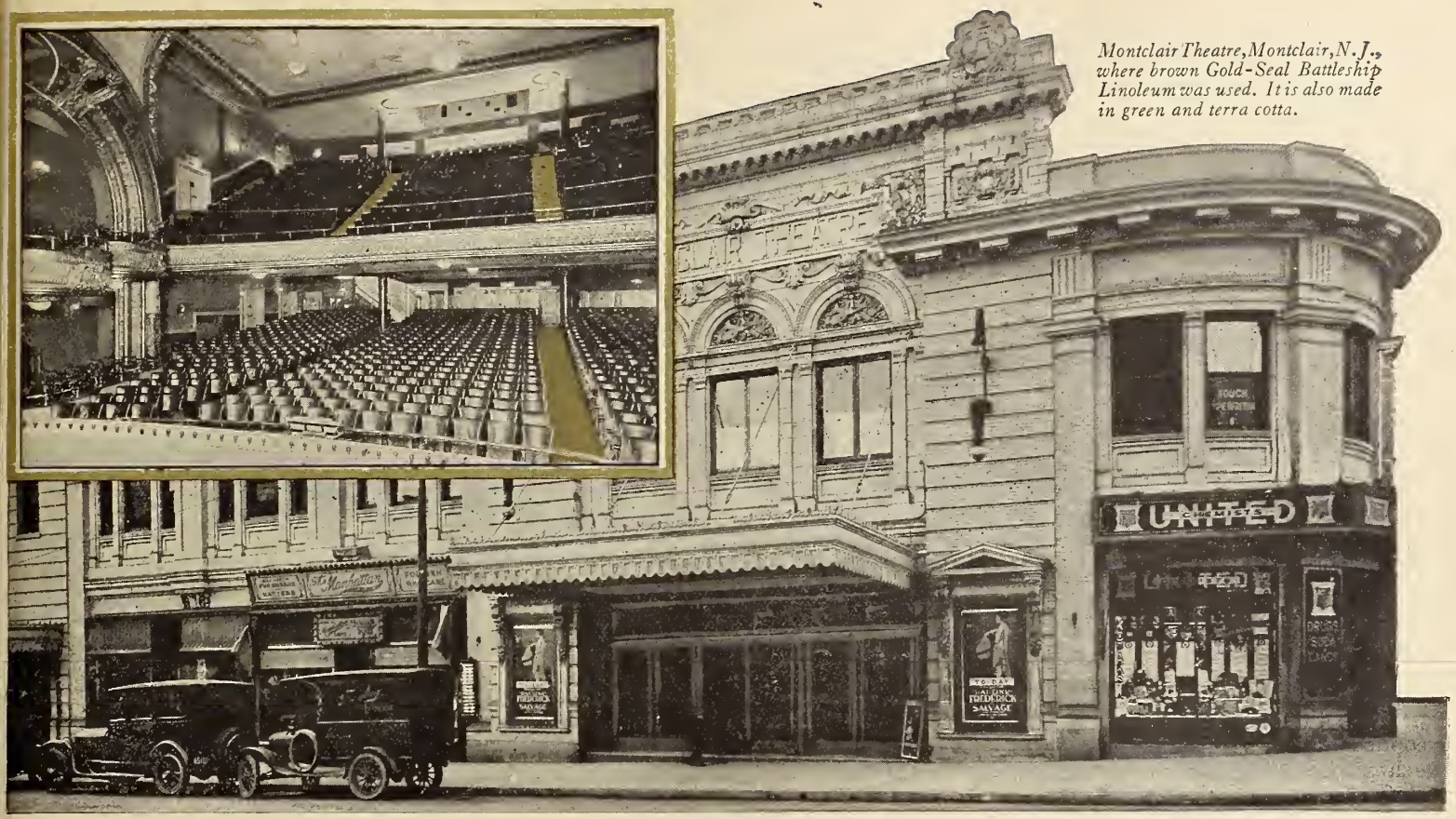
One of the two "first mentioned placed," the plans for the theatre "Alcazar," is shown in the views on the opposite page. Lowell B. Christman of Carnegie Institute of Technology, the designer, not only has suggested a rather novel and striking exterior but also has embodied in his plans a very practical and desirable feature which could well be used in many of our modern motion picture theatres, namely, a separate floor under the balcony, for loges. This feature may be seen in the view showing the longitudinal cross section.

Separate stairs lead up to these loges. This lends a decided air of seclusion and distinction to these seats, giving this portion of the house the atmosphere of a small private theatre.

Not only is this idea commendable for its appeal to a certain class of clientele but it also gives the theatre a greater seating capacity.



1st Mention Placed, design submitted by Lowell B. Christham of Carnegie Tech. in the competition held by the Beaux Art Institute of Design. Note the special arrangement, shown in upper left, for loges located on separate floor



Montclair Theatre, Montclair, N. J., where brown Gold-Seal Battleship Linoleum was used. It is also made in green and terra cotta.

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For the man looking for the qualities most desirable in a floor-covering—attractiveness, quietness, and durability, ease and low cost of maintenance—*Gold-Seal* Battleship Linoleum is the soundest possible investment.

Here is a floor-covering admirably suited to theatre service. As cork is one of the principal ingredients, it is pleasingly resilient and quiet beneath the tread of ever-changing audiences. The durability of *Gold-Seal* Battleship Linoleum is beyond question. It is made in strict accordance with the rigid specifications of the United States Navy.

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Consult our nearest office for any information you may wish on floors or floor-covering for your theatre. We shall be glad to send you information, samples of *Gold-Seal* Battleship Linoleum and Cork Carpet, and specifications for their proper laying.

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GOLD SEAL Battleship Linoleum

(THE FAMOUS FARR & BAILEY BRAND)

Made According to U.S. Navy Standard

Proper Design of Projection Room

(*Continued from page* 3263)

signed lighting system, a room painted with the colors suggested above will be sufficiently dark to enable the projectionist to properly observe the picture on the screen. Where drop lights are used they should be provided with a key socket and located near each projector so that the light will not be in the projectionist's eyes when standing alongside of the projector.

Ventilation

The law in every State requires an exhaust duct and fan in the projection room to carry off the heat and gases produced by the burning carbon of the arc lamp. The specified size of the exhaust duct is usually 15 to 18" in diameter. The larger size is recommended in all cases. The lamphouse chimney should be connected to the exhaust duct by means of galvanized iron pipes. This pipe connection between lamphouse and exhaust duct is very often omitted where the lamphouse of a projector must be moved sidewise to show stereopticon slides. The better practice in such cases is to provide hoods over the lamphouse chimneys with pipes leading from the hoods to the exhaust ducts. In projection rooms so located that the direct outside ventilation cannot be provided through windows, a fresh air duct should be installed with fresh air intake registers placed along the walls of the projection room near the floor. The size of the fresh air ducts should be equal to that of the exhaust ducts. Where no fresh air intake is provided, the projectionist will inhale the foul air drawn in from the auditorium through the portholes of the projection room. In some theatres having a large ventilating system for the auditorium, the suction of the exhaust fan of the ventilating system draws the air out of the projection room against the suction of the exhaust fan in the projection room and decreases the efficiency of the projection room exhaust system.

Heating

In theatres located where a heating system must be provided for use during the winter months, a radiator should be installed in the projection room. This is usually omitted on the theory that the arc lamps produce more than enough heat in the projection room. However, as the projection room is usually so located that it received very little heat directly from the auditorium, the temperature in the projection room during the winter months is often too cold to be comfortable for the projectionist when he arrives just before the opening of the house. Instances have been known where the projectionists have burned arc lamps a half hour or more before the scheduled time of opening of the show in order to heat the projection room. This is an expensive substitute for a radiator.

The location and size of the portholes calls for careful attention and double sliding shutters must be provided. One of these is the regular fire shutter and other shutter must have a round hole just large enough to permit a beam of light to pass through. The latter shutter must also have a cord attached to it connected to a movable counter weight. All observation posts will, of course, be located and made large enough to permit the projectionist to clearly see the picture on the screen while standing beside the projector.

The shutters covering all portholes must be suspended on cords or chains having links, so placed that the shutters will all drop simultaneously or individually and also that they may be instantly released by the projectionist. The accompanying diagram shows that it is a very simple matter to construct the portholes and shutters so that they will meet the requirements of all inspection authorities.

Generator Bed Plate

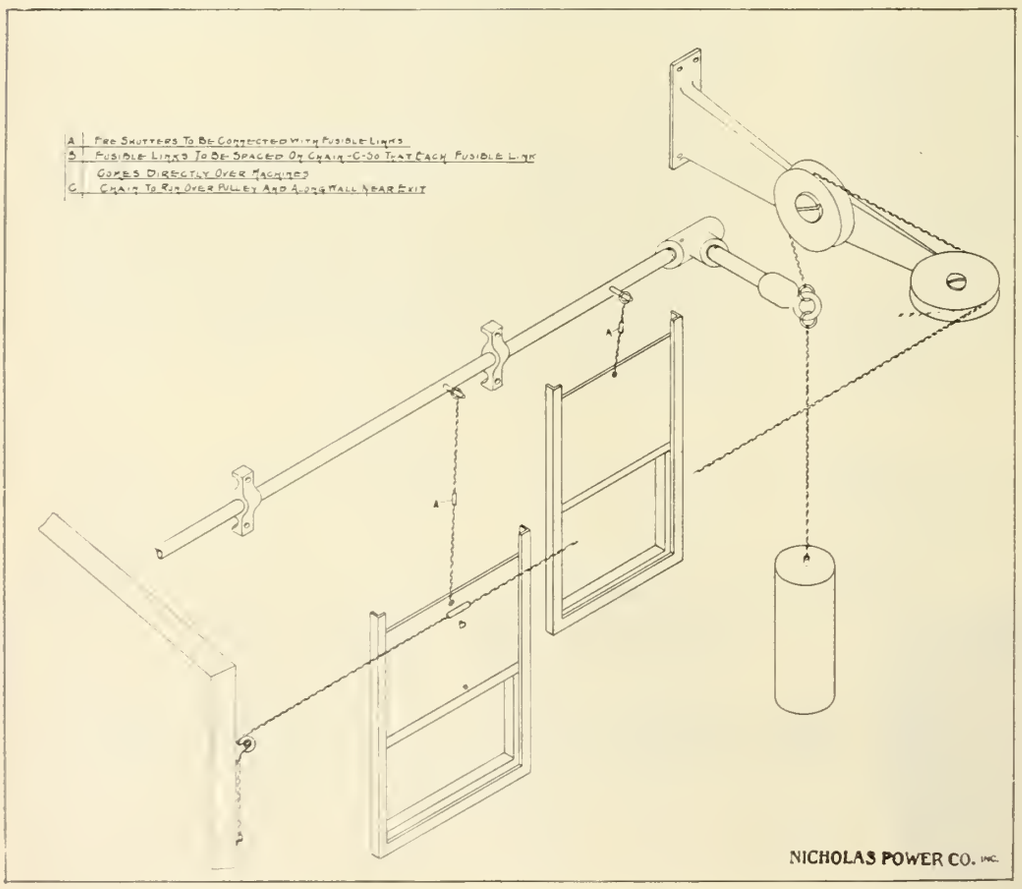
Where a motor generator set is installed in or adjacent to the projection room a suitable base for the motor generator set must be provided. This should be in the form of a rectangular level concrete block a little larger than the bed-plate of the motor generator. On top of this concrete base cork blocks, two or three inches thick, should be laid to form a cushion for the bed-plate of the motor generator. The height of the concrete base and cork blocks should be such that the bed-plate of the motor generator is about one foot above the floor level. This forms a solid base capable of absorbing most of the vibrations of the machines and also reducing the hum to minimum. Where rheostats are installed they should be placed on a shelf securely fastened as high on the wall as possible. Multiple coil rheostats, which weigh about one-third as much as grid rheostats, will be found much safer and more convenient to handle. The rheostats should be placed in a separate room if space permits and a branch exhaust duct should be provided to carry off the heat generated by the rheostat.

Wiring

Provision must also be made for the electric wiring of the projection room. Outlets must be provided for lights projection machines, spotlights, motor generator and control apparatus. The wires feeding the arc lamp of the projectors are best brought out through an upright conduit rising from the projection room floor and so located that they will be directly under the lamphouse of the projector.

The switchboard for controlling the projection room circuit is most conveniently located when placed in the center of the rear wall of the projection room.

A voltmeter and ammeter mounted on the front wall of the projection room near each projector will enable the projectionist to closely observe the current regulation of the arc lamp. An ideal arrangement is to mount these instruments on a panel together with the speed indicating instrument. Such instrument panels are shown in some of the accompanying projection room plans. These panels, which are attractively designed, add a final touch to the completeness of the electrical equipment and appearance of the projection room.



System for controlling fire shutters, embodying fusible links

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National Anti-Misframe League Forum

Properties of the Component Elements for Projection

Continuation of Motion Picture Projection with Mazda Lamps

by H. H. Madgsick and C. E. Egler, National Lamp Works of G. E. Co.

The Condensing Lens

As was stated in the previous article, the condensing lens is a device for intercepting a large solid angle of the light emitted by a lamp placed some distance from the film and redirecting it so as to send it through the film to the projecting lens and screen. It is evident that the larger the diameter of a condensing lens of a given refracting power, the more light it will pick up.* But with increased diameter the thickness also becomes greater, and very thick lenses cause spherical aberration, that is, they bend these light rays near the edge more than those through the central part. A moderate amount of spherical aberration is an advantage in that it produces a smaller beam at the aperture position, but if it is so marked that a considerable part of the light is directed outside the projection lens, the gain in light intercepted by the greater diameter is soon lost. To prevent excessive aberration two or three thin lenses are used in combination instead of one thick lens. Another method is to cut away some of the glass of a thick lens as in the modified Fresnel lens shown in cross-section in Fig. 15. Here in a single piece of glass are really five relatively thin circular prisms surrounding a double convex lens. The Fresnel, or prismatic,** (*see Editor's note*) lens has two marked advantages over spherical combinations of similar refracting power:

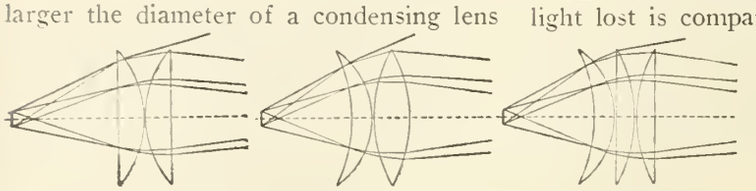


Fig. 14—Types of Condensing Lenses Applicable for Both Motion Picture and Lantern Slide Projection. A—Double Plano-Convex; B—Meniscus—Bi-Convex; C—Meniscus—Double Plano-Convex.

First, for a given degree of spherical aberration, it can be made to intercept the light through a larger solid angle;

Second, the contour of the several prism surfaces can be designed so that the light from each ring is directed to a different part of the film. Thus the light source is focused at different distances from the condenser, with the result that at the aperture no well-defined source image appears, and uniform illumination of the film is obtained.

On the other hand, the percentage of light lost is comparatively high with this lens, since the rays that strike the risers of the prisms are reflected at angles where they cannot be used. This loss, together with those of absorption and reflection from the surfaces, is of the order of 30 per cent.

A third way to reduce aberration and thus to make feasible a lens intercepting a larger angle of light is the modification of the lens surface to other than spherical form, using curvatures designed to produce a beam of uniform cross section at the film, with a maximum percentage of the light directed to the projection lens. The limitation preventing the application of this method has been the lack of a commercially practical method of grinding the surfaces.

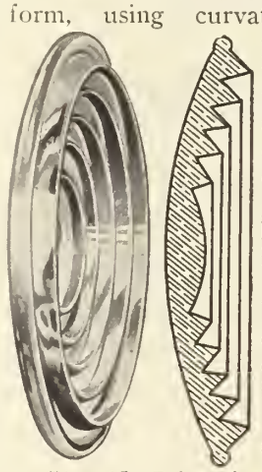


Fig. 15—Prismatic Condensing Lens for Motion Picture Projection with MAZDA *Lamps.*

Each element of a condensing lens of other than the prismatic type will cause a loss through absorption and reflection of approximately 10 per cent of the incident light. Most of this is due to reflection at the surfaces, which varies with the angle of incidence. The loss by absorption is of the order of 3 to 6 per cent per inch of thickness. In a well designed three-element combination consisting of a meniscus and two plano-convex units there is a loss of about 30 per cent; but where the elements are of the same diameter, as is more often the case, there is an additional loss due to the fact that the second lens does not intercept all of the diverging rays issuing from the one nearest the light source.

As light passes through a lens the rays of different colors are bent through slightly different angles, so that from any small area of the lens the refracted light spreads into diverging rays of the different spectral colors. This phenomenon is known as chromatic aberration. Except at the edge of the beam, or where there is a sharp contrast with the background, as in the case of the outlines of objects in the image, these several colors superimpose and blend together. A projection lens must be essentially free from chromatic aberration; but in the case of condensing lenses, the projection of these colors to the screen can be avoided by intercepting the edge of the beam and using a lens of such design that the lamp filament is not focused as an image at the aperture.

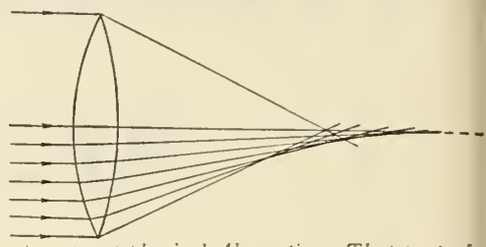


Fig. 16—Spherical Aberration—That part of a thick lens near the edge refracts the light through a greater angle than does that near the center.

We would be glad to discuss any of the above explanation that is not entirely clear to the readers.—Editor.

Dear Sir:

I have just subscribed to the NEWS for one year to take advantage of your department which I sincerely hope will be a benefit to me as I am out to learn all I can from anybody and everybody. I have been at the projection game for nine years but four years' service in the British Navy as a Lieutenant in the sub-chasers curtailed my knowledge considerably although part of the time when I had shore leave I managed to install a moving picture theatre for the naval authorities in Larne, Ireland, where I was stationed. There were 2,500 naval men there. I had a Powers 6A and Paramount Film service exclusively, which was certainly well liked.

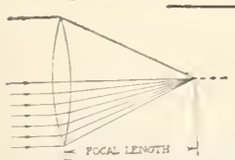
Until just recently, I was employed in Vancouver, but moved to Cranbrook for my health as my hours here permit more outdoor life such as fishing and hunting and as I get the same salary, I consider I am nicely located with a good salary, 6 days a week, 3½ hours every evening and 1½ matinee on aSturday afternoons, so to do justice to my employer I naturally must put up the goods in the best manner possible. Now I am going to give you a detailed account of my equipment:

2 Simplex Type S Projectors.

G. E. Compensarc A.C. to A.C. 110 V. 60 Cycles single phase 25, 40, 60 amps.

Bowers Rheostat adjustable up to 45 amp., can burn both lamps at once, giving a

(*Continued on page* 3270)



* *When parallel rays of light are intercepted by a lens, they are so bent as to pass substantially through a point some distance beyond the lens, which point is called the focus. The shorter the distance from the center of the lens to the focus, i.e., the shorter the focal length, the greater is said to be the refracting power of the lens.*

** *Editor's Note—The use of plano convex versus prismatic types of condensing lens for incandescent lamp projection has been the subject for much controversy. All authorities are not in agreement on this subject. Many claims are made for each type of condenser.*

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Eastman Film, both regular and tinted base is identifiable throughout its entire length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent film margin.

EASTMAN KODAK COMPANY
Rochester, N.Y.

N. A. M. L. FORUM

(Continued from page 3268)

perfect change over.
Throw 90 feet, Screen Gold Fibre Minusa, 18 feet by 13.5 feet.
Projection angle drop of 56¼ inches in 90 or 5/8 inch to 1 foot, approximately.
Objective lens 7 inches E. F., Gundlach stereo 28 inches E. F.
Condensers 6½ E. F. Arc Plano.
Condensers 6½ Converging Convex.
Center condenser combination to aperture 18½ inches.
Crater to collecting lens 3¼ to 3⅜s.
Shutter to aperture 16 inches.
Two wing shutter. Reddish amber in color.
I have arranged house lights, which are inverted ceiling and wall lights.

(Part of letter accidentally destroyed. However, the part missing I judge from a roughly-drawn sketch dealt with the arrangement of the house lights. Near the back of the house the electric light bulbs were subjected to one dipping of amber solution. Each succeeding set of lights as they approached the screen received three, four and five dippings, respectively, the reason being to diminish the illumination near the screen.

This scheme is well arranged, though a more efficient method would be to use smaller lamps near the screen, possibly dipping them only once. It is not a good policy to place any lights close to the screen. No foreign light rays should be allowed to fall upon the picture. As a rule the reflected light from the screen gives sufficient illumination for the front of the house.—*Editor.*)

I have a natural gray border around the screen. The house lights are controlled by a dimmer in the projection booth also the screen which is worked by hand, using pulleys and rope, taking same along wall outside of theatre to projection room. Has anybody a good suggestion how to work same by an A.C. Motor at stage. I know there is specia equipment but expense is high. Seating capacity 350. We use Paramount and United Artists also Regal. I must take exception to the wonderful condition I receive Paramount films, never a misframe and rarely a bad patch. Mind you, I have no complaint about the other films. Since we have had Government Licensing of projectionists in British Columbia and later the other western Candian provinces, which is gradually working east, we find a great improvement in conditions. One thing of great importance about B. C. we have an inspector (W. A. Oswald) who personally takes an interest in all the projectionists in the province and he believes in preventing trouble insteady of trying to catch somebody doing something wrong. In most places projectionists (or I should say operators in this phrase) don't like the idea of a visit from an official, but in B. C. we welcome him.

I am enclosing a clipping I cut out last week from the British Canadian Pathe News which I would like you to publish in your columns just to show what bullheaded, brainless persons are allowed in some Censor Department. Who is to blame I don't know, but it certainly is some wire puller of a politician who holds this job, most likely, never saw a film in his life before. I would like to see your own comment on this published. Here are first class projectionists taking the trouble to make cue sheets, etc., to avoid punch marks and the Censor Department makes one that is worse than 50 punch holes. God help projectionists who have to be examined by this outfit. Well, sir, I guess I have taken up quite a lot of your valuable time and will close, hoping to have an early reply. Please publish my name on the anti-misframe league.

Sincerely,
LOCKSLEY CLARK, Projectionist,
Rex Theatre,
Cranbrook, B. C., Canada.

Dear Sir:

Received your letter of the 15th today and am sending for my N. A. M. L. button right away.

I have not said anything about them but have waited patiently to hear that you have them. My NEWS came yesterday and I read about them in it. Please send me one. Inclosed you will find 25c. for my button, I did not expect to get them so cheap.

Wishing the best of success to the NEWS and the N. A. M. L.

Yours truly,
CLYDE EDMONSON, No. 1126,
Grand Theatre,
Perry, Iowa.

NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

AS a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection-room, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

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Westinghouse Company Takes an Auspicious Part in Opening of New Theatre

The Red Lantern Theatre, new showhouse of Brea, California, was opened to a full house on the night of March 6th. The town of Brea has a population of 2,500 and is in the center of an oil section of California.

The Red Lantern, the name of which is taken from the History of the Orient, is the cause for elaborate celebrations in the Empire, fifteen days of the year being spent in the Feast of the Red Lantern Light. The Procession of the War Maiden of China. The War Goddess of China is to the Orient what Joan of Arc was to France and is always a symbol of joy.

This Theatre is one of the most up-to-date and elaborate theatres for the showing of Motion Pictures in the State of California. It has a seating capacity of six hundred and is elaborate throughout. The lighting effects of the Theatre are, without a doubt, as good as those in any Theatre in a large city.

At the first performance at this theatre the Chamber of Commerce of Brea bought the entire house and sold the tickets to residents of Brea only. Preceding the first performance the Brea Band gave a concert for half an hour, starting at 6.30 and the first performance of the Show started at 7.00 the same evening. The management of the Theatre reserved a certain number of seats for representatives of firms supplying material for the Theatre, the Westinghouse Company having supplied this Theatre with a standard 70 ampere, 5¼ kilowatt Motion Picture Motor Generator Set, and was represented by Mr. H. D. Easterbrook, Salesman of the Los Angeles Office.

This Theatre has been built by local capital, backed by Brea Citizens, and will become a great factor in the upbuilding of Brea as a community. A great deal of credit should be given to Mr. and Mrs. J. A. Schlesinger, who as managers of this Theatre have worked hard to give Brea an up-to-date playhouse. It is needless to say that Mr. Schlesinger is very much pleased with the operation of the Westinghouse Motor Generator Set and made the statement that it was the best light that could be secured for the projection of motion pictures on the screen. The Operator, Mr. Bullock, made the statement that he had never operated in a Motion Picture Booth where such ease of operation of a machine in connection with the Motor Generator Set had been secured.

Ten Eyck and Boyd to Construct Costly Theatre

Construction of the splendid vaudeville and motion picture theatre on East State Street, Trenton, New Jersey, will be started almost immediately by George B. Ten Eyck of the Orpheum Theatre and John V. Boyd. It is planned that this structure will have a seating capacity of 3,000 and will represent an outlay of at least $750,000. The proposed plans embody an elevator service as the building will be unusually high. Construction will be of steel and brick, fireproof throughout, containing every modern appointment lending to durability, safety and comfort.

School of Photography Opens Another Branch in Chicago

The following announcement was recently received from the New York institute of Photography:

"We take pleasure in announcing the opening of our third school of Motion Picture, Portraiture and Commercial Photography at 630 S. Wabash Ave., Chicago. Here you will receive the same courtesy and service that we extend to all our friends in any part of the country."

Crane and Franzheim, Architects, Open New Office

C. Howard Crane and Kenneth Franzheim, the well-known motion picture theatre architects, announce the opening of an office in the Chronicle Building, Houston, Texas.

Motion picture theatre building has been very active in the southwest, many of the recent houses have been designed by Crane and Franzheim.

House for Negroes Exclusively

The Maceo Amusement Company have given St. Petersburg, Fla., a new theatre which will be for the patronage of negroes only. This house has been named "The Dream."—Leslie.

Cleveland Exhibitors to Construct New Theatre

Mr. B. C. Steele, late of the Lucier Theatre, Lakewood, has become affiliated with F. R. Nolan and E. C. Flanigan, owners of the Penn Square and Terminal Theatres, Cleveland, Ohio. It is reported that this combination intends constructing two or three new theatres in the near future.

Young Photographing Wild Scenics

We have received a letter from Jack R. Young, well known cameraman, in which he states he is down in South Carolina photographing wild scenics. Jack also requests that we send his regards to the cameramen through the Motion Picture News.

Exhibitors

Have you ever considered seriously the advantages of proper ventilation for your theatre during the hot summer weather? Just imagine the appeal to your patrons if you offer them a place of entertainment which is actually cooler and more pleasant to attend than any other place within a convenient radius. And the installation of a ventilating system such as this does not entail a prohibitive expense. In all probabilities the increase over your normal summer business in one season would more than pay for the total cost.

We welcome inquiries from any exhibitor who is interested in securing a good ventilating system. This department of the News will gladly serve the exhibitor.



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New Circle Theatre Open in Los Angeles

The New Circle Theatre located at 60th & Moneta Avenue, Los Angeles, was opened and dedicated to the progressive suburban community on Thursday evening, May 4th. Exchange managers, film notables and other civic officials of the South End Business Association were in attendance. The new theatre is one of the finest examples of theatrical construction in which has been installed every known convenience for the comfort and pleasure of the patron. Complete stage equipment has been installed for the presentation of stage novelties and atmospheric prologues. A beautiful $35,000 Wurlitzer Pipe-organ has been installed.

New Addition to Schine Theatrical Enterprises

The Strand Theatre in Oswego, N. Y., has recently been added to the chain of houses operated by the Schine Theatrical Enterprises. The last deal involved about $70,000.00 and secured a most pretentious house. The Strand has been under the lease of Charles P. Gilmore for some time past.—*GRANT.*

Fred Shaeffer to Manage New Theatre

Fred Schaeffer, formerly with Fox's Crotona and Academy of Music in New York, and who has been manager of many other leading theatres in various parts of the country, will manage the new Lafayette Square theatre in Buffalo. The house will probably open about March 1. C. Sharp Minor, the famous organist, has arrived in Buffalo. He will play the $50,000 Wurlitzer orchestral organ in the new theatre. The console will be on an elevator. The organist will be elevated about eight feet during the playing of organ numbers.—*CATCH.*
PROJ. NEWS

Remodel Garage Into Theatre

It is announced that the Sipple garage in Gowanda will soon be turned into a motion picture theatre, more detailed plans to be announced later.—GRANT.

THE NEWS SERVES THE EXHIBITOR

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FOR SALE—We have just bought out the entire equipment of three moving picture theatres and offer for sale at exceptionally low prices: 1,800 Opera Chairs, 2 Simplex, 2 Powers and 2 Motiograph De Luxe Motor Drive Projectors; 1 Powers and 1 Motiograph Hand Drive Projectors; 1 Cosmograph Portable Projector; Rheostats, Wall and Ceiling Fans, Screens, Lobby Display Frames, Booths, Ticket Choppers, Ticket Boxes, Ticket Machines, Fire Proof Film Boxes, Motors, Acme and Enclosed Rewinds, Coin Changers, 18 Pyrene Fire Extinguishers, 12 Safandshur Fire Extinguishers, Electric Heaters, Ventilating Fans; Bell & Howell and Fort Wayne Compensarcs; Rubber and Leather Matting, Spotlights, Stereopticons, Film Shipping and Carrying Cases, Theatre Clocks, Disinfectors, etc. Movie Supply Company, 844 South Wabash Avenue, Chicago, Ill.

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New Theatre for Covington, Ky.

Announcement is made that a new theatre costing $200,000 is to be erected in Covington on the north side of Pike Street, near Madison Avenue. Interested in the enterprise are L. B. Wilson, Executive Secretary of the Covington Industrial Club; F. F. Thorpe, Covington merchant; United States Senator Richard P. Ernst; T. J. Hatfield, coal merchant and Polk Lafoon, Secretary of the Cincinnati Union Gas & Elec. Co. The block containing the new theatre is to be named "Liberty Square," the theatre to be fire-proof, and a frontage on both Sixth and Pike Streets of 100 feet. Auditorium 90 feet in width, seating capacity 1,500.—*Beutel.*

Plans Being Drawn

Judge John W. Schatt, of the Gowanda Opera House, Gowanda, N. Y., has engaged architects to draw up plans for a new theatre on the site of the Opera House to cost $100,000.—GRANT.

Bijou Theatre Closed for Repairs

The Howard Wells Amusement Company of Wilmington, N. C., have closed their Bijou Theatre for repairs, and the pictures which were booked for the Bijou are being shown at the Royal. As soon as the Bijou repairs are completed, feature pictures of the special class will open in the Royal and the Grand Theatre will go to single day changes for the summer season. The Victoria will be closed until the legitimate season opens.—*Stellings.*

University Show Changes

Ray C. Berry, Norman, Okla., well-known picture showman of this city, who has been connected with the Campus Theatre, has assumed the active management of the house.

The Motion Picture News will gladly aid any exhibitor in selecting his Ventilation Equipment.



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MOTION PICTURE DIRECTORY CO.
244 West 42nd St. *Phone, Bryant 8138* New York
Addressing *Printing*

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed By	Length	Reviewed
Any Night	Special Cast	East Coast Prod.-S.R.	5 reels	Mar. 18
Belle of Alaska	Special Cast	Amer. Releasing	5 reels	Apr. 29
Blaze Away	Big Boy Williams	Herbst-Lorenzo-S. R.	5 reels	Apr. 1
Bluebeard, Jr.	Special Cast	Amer. Releasing	5 reels	May 20
Bobbed Hair	Wanda Hawley	Paramount	5 reels	Apr. 1
Boy Crazy	Doris May	R-C Pictures	5 reels	Mar. 11
Come On Over	Colleen Moore	Goldwyn	5 reels	Mar. 25
Cradle Buster, The	Glenn Hunter	Amer. Releasing	6 reels	May 20
Cub Reporter, The	Richard Talmadge	Goldstone-S. R.	5 reels	
Dangerous Little Demon	Marie Prevost	Universal	5 reels	Mar. 18
Daring Danger	Special Cast	Amer. Releasing	5 reels	
Don't Doubt Your Wife	Leah Baird	Assoc. Exhib.	5 reels	Mar. 25
Extra, Extra	Walker-Murphy	Fox	5 reels	Mar. 18
Fair Lady	Special Cast	United Artists	7 reels	May 27
Fire Bride, The		Wid Gunning	5 reels	April 1
Fool's Paradise	Special Cast	Paramount	8 reels	Dec. 24
Forever	Special Cast	Paramount	7 reels	Oct. 29
Glass Houses	Vera Dana	Metro	5 reels	Feb. 25
Hearts' Haven	Special Cast	Hodkinson	6 reels	
Her Husband's Trade-mark	Gloria Swanson	Paramount	5 reels	Mar. 4
I Can Explain	Gareth Hughes	Metro	5 reels	Feb. 25
Innocent Cheat, The	Special Cast	Arrow-S. R.	5 reels	
Insinuation		Rus. Clark Syn.-S. R.	5 reels	
Iron to Gold	Dustin Farnum	Fox	5 reels	Mar. 25
Island Wives	Corinne Griffith	Vitagraph	5 reels	Apr. 1
Isle of Zorda	Special Cast	Pathe	9 reels	Mar. 25
Jan of the Big Snows	Special Cast	Amer. Releasing	5 reels	
Lady Godiva	Special Cast	Assoc. Exhib.	6 reels	Mar. 25
Love's Masquerade	Conway Tearle	Selznick	5 reels	Apr. 22
Lying Truth	Special Cast	Amer. Releasing	5 reels	Apr. 29
Man to Man	Harry Carey	Universal	6 reels	Feb. 11
Miss Paul Revere	Special Cast	Rus. Clark Syn.-S. R.		
Mistress of the World	Special Cast	Paramount	20 reels	Mar. 18
Night Riders, The	Special Cast	Second Nat.-S. R.		Apr. 29
No Trespassing	Irene Castle	Hodkinson	7 reels	Apr. 29
Pardon My Nerve	Chas. (Buck) Jones	Fox	5 reels	Mar. 4
Question of Honor, A	Anita Stewart	First National	6 reels	Mar. 25
Ragged Heiress	Shirley Mason	Fox	5 reels	Mar. 25
Rangeland	Neal Hart	Wm. Steiner-S. R.	5 reels	Mar. 25
Rounding Up of the Law	Big Boy Williams	Aywon-S. R.	5 reels	
Stage Romance, A	William Farnum	Fox	7 reels	Feb. 25
Tangled Trails	Neal Hart	Wm. Steiner-S. R.	5 reels	Dec. 24
Tracked to Earth	Frank Mayo	Universal	5 reels	Feb. 25
Travelin' On	William S. Hart	Paramount	5 reels	Mar. 4
Vermillion Pencil, The	Sessue Hayakawa	R-C	5 reels	Mar. 18
Wild Honey	Priscilla Dean	Universal	6 reels	Mar. 11
Wise Kid, The	Gladys Walton	Universal	5 reels	Mar. 4
Woman, Wake Up	Florence Vidor	Assoc. Exhib.	6 reels	Mar. 4
World's Champion, The	Wallace Reid	Paramount	5 reels	Mar. 11
Yankee Doodle, Jr.	Special Cast	Burnside-S. R.	5 reels	Mar. 25

APRIL

Feature	Star	Distributed By	Length	Reviewed
Alias Phil Kennedy	Special Cast	Wid Gunning	5 reels	
Angel of Crooked Street, The	Alice Calhoun	Vitagraph	5 reels	Apr. 29
Arabian Love	John Gilbert	Fox	5 reels	Apr. 15
Bear Cat, The	Hoot Gibson	Universal	5 reels	Apr. 8
Blonde Vampire, The	Jacia Mooers	Wid Gunning	5 reels	
Bootleggers, The	Special Cast	Wid Gunning	5 reels	Apr. 22
Border Scouts	Bert Hall	State Rights	5 reels	Apr. 22
Bought and Paid For	Special Cast	Paramount	5 reels	Mar. 25
Channing of the North-west	Eugene O'Brien	Selznick	5 reels	May 6
Cradle, The	Ethel Clayton	Paramount	5 reels	Apr. 1
Crimson Challenge, The	Dorothy Dalton	Paramount	5 reels	Apr. 22
Destiny's Isle	Special Cast	Amer. Releasing	6 reels	
Devil's Pawn, The	Pola Negri	Paramount	5 reels	May 20
Elope If You Must	Eileen Percy	Fox	5 reels	Apr. 1
Face Between, The	Bert Lytell	Metro	6 reels	Mar. 25
Fascination	Mae Murray	Metro	6 reels	May 6
False Fronts	Special Cast	Amer. Releasing	6 reels	Mar. 11
Find the Woman	Special Cast	Paramount	6 reels	Apr. 29
First Woman, The	Mildred Harris	R-C	5 reels	Apr. 29
Free Air	Special Cast	Hodkinson	5 reels	Apr. 15
Gas, Oil, Water	Charles Ray	First National	5 reels	Apr. 15
Good Provider, The	Special Cast	Paramount	6 reels	Apr. 22
Greater Duty, The	Special Cast	East Coast Prod.-S.R.	5 reels	
Green Temptation, The	Betty Compson	Paramount	6 reels	Apr. 1
Gypsy Passion	Special Cast	Vitagraph	6 reels	Apr. 8
Heart of a Texan, The	Neal Hart	Wm. Steiner-S. R.	5 reels	
Heart Specialist, The	Mary Miles Minter	Paramount	5 reels	Mar. 4
Hidden Woman, The	Special Cast	Amer. Releasing	5 reels	
Impulse	Neva Gerber	Arrow-S. R.	5 reels	
In Self Defense	Special Cast	G. H. Hamilton-S. R.	6 reels	May 13
Is Matrimony a Failure?	Special Cast	Paramount	5 reels	Apr. 22
Kisses	Alice Lake	Metro	5 reels	Mar. 25
Lariat Thrower, The		W. M. Smith-S. R.	5 reels	
Lonesome Corners	Special Cast	Assoc. Exhib.	5 reels	
Love Slave, The	Lucy Lorraine	Russell Clark-S. R.	6 reels	
Lure of Gold	Neal Hart	Wm. Steiner-S. R.	5 reels	
Madness of Love, The	Special Cast	Wid Gunning	5 reels	Apr. 22
Man From Downing Street, The	Earle Williams	Vitagraph	5 reels	Apr. 15
Man Under Cover, The	Herbert Rawlinson	Universal	5 reels	Apr. 15
Man's Law and God's	Special Cast	Amer. Releasing	5 reels	
Money to Burn	William Russell	Fox	5 reels	Apr. 22
My Old Kentucky Home	Special Cast	Amer. Releasing	6 reels	May 6
Pasteboard Crown, A	Special Cast	Asso. Exhib.	6 reels	June 3
Pillagers, The	Special Cast	Amer. Releasing	5 reels	
Queen of the Turf	Special Cast	R-C	5 reels	May 20
Reckless Youth	E. Hammerstein	Selznick	5 reels	Apr. 15
Reported Missing	Owen Moore	Selznick	6 reels	Apr. 22
Shackles of Gold	Wm. Farnum	Fox	7 reels	May 27
Sheik's Wife, The	Special Cast	Vitagraph	6 reels	Mar. 18
Silas Marner	Special Cast	Asso. Exhib.	6 reels	June 3
Silent Vow, The	Wm. Duncan	Vitagraph	5 reels	Apr. 15
Sisters	Special Cast	Amer. Releasing	7 reels	Apr. 22
Sleepwalker, The	Constance Binney	Paramount	5 reels	Apr. 22
So This Is Arizona	Special Cast	W. M. Smith-S. R.	5 reels	
Soul of a Woman	Jane Novak	Assoc. Photoplays	5 reels	
Spanish Jade, The	Special Cast	Paramount	6 reels	May 13
Sunshine Harbor	Margaret Beecher	Assoc. Exhib.	6 reels	
Table Top Ranch	Neal Hart	Wm. Steiner-S. R.	5 reels	
Three Buckaroos, The	Special Cast	Amer. Releasing	5 reels	
Through a Glass Window	May McAvoy	Paramount	5 reels	Apr. 15
Too Much Business	Special Cast	Vitagraph	5 reels	Apr. 15
Trail's End		W. M. Smith	5 reels	
Truthful Liar, The	Wanda Hawley	Paramount	5 reels	Apr. 29
Two Orphans	Foreign Cast	Russell Clark-S. R.	6 reels	
Up and Going	Tom Mix	Fox	5 reels	Apr. 8
West of the Pecos	Neal Hart	Wm. Steiner-S. R.	5 reels	
When Knights Were Bold	Special Cast	G. H. Hamilton-S. R.	5 reels	
Why Not Marry?	Margery Wilson	Nat. Exchanges-S. R.		
Without Fear	Pearl White	Fox	6 reels	Apr. 29
Woman's Woman	Special Cast	Rus. Clark Syn.-S. R.	5 reels	
Wonderful Wife, A	Miss DuPont	Universal	5 reels	Apr. 29
Worldly Madonna, The	C. Kimball Young	Equity—S. R.	6 reels	May 13
Your Best Friend	Vera Gordon	Warner Bros.—S. R.	5 reels	Apr. 15

MAY

Feature	Star	Distributed By	Length	Reviewed
Angel Citizens	Franklyn Farnum	W. M. Smith Prod.	5 reels	
Bachelor Daddy, The	Thomas Meighan	Paramount	5 reels	May 6
Back to Yellow Jacket	Special Cast	Arrow-S. R.	5 reels	
Beauty Shop, The	Raymond Hitchcock	Paramount	6 reels	May 20
Beauty's Worth	Marion Davies	Paramount	6 reels	Apr. 8
Beyond the Rocks	Gloria Swanson	Paramount	6 reels	May 13
Brenda's Heritage	Special Cast	Second National	5 reels	
Crossroads of New York	Special Cast	First National	6 reels	June 3
Deuce of Spades	Charles Ray	First National	6 reels	May 13
Dollar Devils	Special Cast	Wid Gunning	5 reels	
Don't Write Letters	Gareth Hughes	Metro	6 reels	May 13
Evidence	E. Hammerstein	Selznick	5 reels	June 10
Fighting Streak, The	Tom Mix	Fox	5 reels	May 13
Fools First	Special Cast	First National	5 reels	June 3
Gay and Devilish	Doris May	R-C Pictures	6 reels	May 27
Glory of Clementine, The	Pauline Frederick	R-C	5 reels	June 10
Grandma's Boy	Harold Lloyd	Assoc. Exhib.	5 reels	
Gray Dawn, The	Special Cast	Hodkinson	6 reels	May 6
Great Alone, The	Monroe Salisbury	Amer. Releasing	5 reels	
Hate	Alice Lake	Metro	6 reels	May 13
Head Over Heels	Mabel Normand	Goldwyn	5 reels	May 13
His Wife's Husband	Betty Blythe	Amer. Releasing	5 reels	May 20
Kissed	Marie Prevost	Universal	5 reels	May 27
Locked Out	Alice Calhoun	Vitagraph	5 reels	
Man From Beyond, The	Houdini	Houdini Pictures—S. R.	5 reels	Apr. 15
Man From Hell's River	Irving Cummings	Irving Lesser-S. R.	5 reels	Apr. 15
Man From Home, The	Special Cast	Paramount	6 reels	May 13
Man Who Married His Own Wife, The	Frank Mayo	Universal	5 reels	May 6
Man Worth While, The	Romaine Fielding	R. Clark Syn.—S. R.	6 reels	
Me and My Gal	Special Cast	Amer. Releasing	5 reels	
Men of Zanzibar	Wm. Russell	Fox	6 reels	June 10
Missing Husbands	Special Cast	Metro	5 reels	May 27
Mohican's Daughter, The	Special Cast	Amer. Releasing	5 reels	
My Wild Irish Rose	Special Cast	Vitagraph	6 reels	June 10
North of the Rio Grande	Holt-Daniels	Paramount	6 reels	May 27
Ordeal, The	Agnes Ayres	Paramount	6 reels	May 13
Prisoner of Zenda, The	Special Cast	Metro	8 reels	May 6
Primitive Lover, The	C. Talmadge	First National	6 reels	May 27
Real Adventure, The	Florence Vidor	Assoc. Exhib.	6 reels	May 27
Referee, The	Conway Tearle	Selznick	5 reels	May 20
Ridin' Wild	Roy Stewart	Irving Lesser-S. R.	5 reels	May 13
Second Hand Rose	Gladys Walton	Universal	5 reels	May 13
Seeing's Believing	Viola Dana	Metro	6 reels	Apr. 8
Sheik of Araby, The	T. B. Warner	R-C (Reissue)	5 reels	
Sonny	R. Barthelmess	First National	7 reels	
Step On It	Hoot Gibson	Universal	5 reels	May 20
Strange Idols	Dustin Farnum	Fox	5 reels	June 10
Tracks	Special Cast	Assoc. Exhib.	5 reels	
Trail of Hate, The	Big Boy Williams	Lorenzo-S. R.	5 reels	June 3
Trap, The	Lon Chaney	Universal	6 reels	May 13
Very Truly Yours	Shirley Mason	Fox	5 reels	May 20
Watch His Step	Richard Talmadge	Goldstone-S. R.	5 reels	May 13
Western Speed	Chas. Jones	Fox	5 reels	May 13
When Romance Rides	Special Cast	Goldwyn	5 reels	Apr. 22
White Masks	Franklyn Farnum	W. M. Smith Prod.	6 reels	Apr. 29
Wife Trap	Mia May	Paramount	6 reels	May 13
Woman He Married, The	Anita Stewart	First National	6 reels	Apr. 22
Yellow Men and Gold	Special Cast	Goldwyn	6 reels	Apr. 8
Yellow Stain, The	John Gilbert	Fox	5 reels	May 27

JUNE

Feature	Star	Distributed By	Length	Reviewed
Across the Continent	Wallace Reid	Paramount	6 reels	May 6
Afraid to Fight	Frank Mayo	Universal	5 reels	
Always the Woman	Betty Compson	Goldwyn	5 reels	
Barb-Wire	Jack Hoxie	Sunset-S. R.	5 reels	
Black Bag, The	Herbert Rawlinson	Universal	5 reels	
Blue Blood	Alice Calhoun	Vitagraph	6 reels	
Bring Him In	Special Cast	Chas. Miller Prod.	5 reels	
Broken Shadows	Special Cast	Second National-S. R.	5 reels	
Cloudburst	Bombadier Billy Wells	Lee-Bradford-S. R.	5 reels	
Daddy's Love	Special Cast	Roy H. Klumb Prod.	5 reels	
Don't Blame Your Children	Special Cast	Wid Gunning	5 reels	June 10
Don't Weaken	Irene Castle	Hodkinson	7 reels	
Eternal Flame, The	Norma Talmadge	First National	6 reels	
Eyes of the Mummy	Pola Negri	Paramount	5 reels	June 10
Fatal Marriage, The	Reid-Gish	R-C (Reissue)	5 reels	
Five-Dollar Baby, The	Viola Dane	Metro	6 reels	
Forget Me Not	Gareth Hughes	Burston-S. R.	5 reels	
Golden Dreams	Special Cast	Goldwyn	6 reels	
Her Man	Special Cast	First National	5 reels	
Her Night of Nights	Marie Prevost	Universal	5 reels	
Hurricane's Gal	Dorothy Phillips	First National	6 reels	
I Am the Law	Special Cast	Affil. Dist.-S. R.	7 reels	May 27
Isle of Doubt	Wyndham Standing	Prod. Security-S. R.	5 reels	
John Smith	Eugene O'Brien	Selznick	5 reels	
Lost and Found	Jackie Coogan	First National	5 reels	
Love Nest, The	Special Cast	Wid Gunning	5 reels	June 3
Monte Cristo	Special Cast	Fox	10 reels	Apr.
Mr. Barnes of New York	Tom Moore	Goldwyn	5 reels	Apr. 29
Mr. Pim Passes By	Special Cast	Sec. National-S. R.	6 reels	
Mrs. Dane's Confession	Special Cast	Wid Gunning	6 reels	June 10
One-Eighth Apache	Roy Stewart	Arrow-S. R.	5 reels	
Our Leading Citizen	Thomas Meighan	Paramount	6 reels	
Over the Border	Betty Compson	Paramount	6 reels	
Price of Youth, The	Neva Gerber	Arrow-S. R.	5 reels	
Queen of the Moulin Rouge, The	Special Cast	Amer. Releasing	6 reels	
Serving Two Masters	Josephine Earle	Lee-Bradford-S. R.	5 reels	
Sherlock Brown	Bert Lytell	Metro	6 reels	June 10
Skin Deep	Special Cast	First National	6 reels	
Son of the Wolf	Special Cast	R-C	5 reels	
Smudge	Charles Ray	First National	6 reels	
They Like 'Em Rough	Viola Dana	Metro	6 reels	June 10
Trouble	Jackie Coogan	Sol Lesser	6 reels	June 3
Virgin's Sacrifice, A	Corinne Griffith	Vitagraph	6 reels	May 13
Way of a Man, The	Josephine Earle	Lee-Bradford-S. R.	5 reels	
White Faith	Hope Hampton	First National	5 reels	
White Hell	Special Cast	Bartlett Prod.-S. R.	5 reels	May 27
Wolf's Fang, The	Wilfred Lytell	Producers Security	5 reels	
Woman Breed, The	Pauline Frederick	R.-C. Pictures	6 reels	
Woman Conquers, The	Kath'rine M'D'nald	First National	5 reels	
Woman Who Walked Alone, The	Dorothy Dalton	Paramount	5 reels	

JULY

Feature	Star	Distributed By	Length	Reviewed
Alias Julius Caesar	Charles Ray	First National	6 reels	
Another Man's Boots	Special Cast	Anchor-S. R.	5 reels	
Bellboy 13	Special Cast	First National	5 reels	
Black Orchids	Special Cast	Metro	7 reels	
Borderland	Agnes Ayres	Paramount	6 reels	
Broken Chains	Frank Mayo	Universal	5 reels	
Domestic Relations	K. MacDonald	First National	6 reels	
For the Defense	Ethel Clayton	Paramount	5 reels	May 6
Freshie, The	Big Boy Williams	Di Lorenzo-S. R.	5 reels	
Greater Redemption, The	David Butler	Burston-S. R.	5 reels	
Greatest Truth, The	Special Cast	Paramount	6 reels	
Iron Heart	Pete Morrison	Sanford Prod.-S. R.	6 reels	
Lights of the Desert, The	Shirley Mason	Fox	5 reels	
Lorna Doone	Special Cast	First National	6 reels	
Love and the Law	Special Cast	Arrow-S. R.	6 reels	
Man from Glengarry, The	Special Cast	Ernest Shipman-S. R.	6 reels	
Man Unconquerable, The	Jack Holt	Paramount	6 reels	
Man Who Smiled, The	Special Cast	First National	6 reels	
Oliver Twist	Jackie Coogan	Sol Lesser-S. R.	6 reels	
One Clear Call	Special Cast	First National	6 reels	
Orphan of the Ghetto, The	Special Cast	Arista-S. R.	6 reels	
Pawned	Special Cast	First National	6 reels	
Red Hot Politics	Richard Talmadge	Goldstone-S. R.	5 reels	
Sands of Humanity	Special Cast	Producers Security	5 reels	
Self Made Man, A	William Russell	Fox	5 reels	
Shadow Eater, The	Richard Travers	Barlett Prod.	5 reels	
Sonny	R. Barthelmess	First National	6 reels	
South of Suva	Mary Miles Minter	Paramount	5 reels	
Stranger of the Hills	Special Cast	Anchor-S. R.	5 reels	
Three of Us, The	Agnes Ayres	Paramount	5 reels	
Top o' the Morning	Gladys Walton	Universal	5 reels	
Trimmed and Burning	Hoot Gibson	Universal	5 reels	
Trooper O'Neil	Tom Mix	Fox	5 reels	

Comedy Releases

Feature	Star	Distributed By	Length	Reviewed
Anvil Chorus, The	Snub Pollard	Pathe	1 reel	Apr. 15
Any Ice Today	Mutt & Jeff C'rtoon	Fox	½ reels	
Any Old Port		Educational	2 reels	
Back Yard, The	Jimmy Aubrey	Vitagraph	2 reels	
Barnstormer, The		Fox	2 reels	
Blacksmith, The	Buster Keaton	First National	2 reels	
Bow Wows, The	Snub Pollard	Pathe	1 reel	
Broker, The	Lupino Lane	Fox	2 reels	
Cashier, The	Mutt & Jeff C'rtoon	Fox	½ reel	
Cheerful Credit	Brownie	Universal	2 reels	
Clear Case, A	Mutt & Jeff C'rtoon	Fox	½ reel	
Cold Feet		Educational	2 reels	Apr. 22
Coming and Going	Vernon Dent	Folly-Pacific	1 reel	
Cops	Buster Keaton	First National	2 reels	
Cured by Radio	Roy Atwell	Universal	1 reel	
Danger		Educational	2 reels	Apr. 29
Dark Horse, A		Universal	2 reels	
Days of Old	Snub Pollard	Pathe	1 reel	
Do Me a Favor	Snub Pollard	Pathe	1 reel	
Don't Be Foolish		C. B. C.-S. R.	2 reels	
Duck In	Lloyd Hamilton	Educational	2 reels	
Dynamite	Lloyd Hamilton	Educational	2 reels	
Easy to Cop		Universal	1 reel	
El Toro		Fox	2 reels	
Fair Enough		Educational	2 reels	Apr. 22
False Alarm, A		Educational	2 reels	June 10
Fat and Sassy	Vernon Dent	Folly-Pacific	1 reel	
Fly Time		Roy Klumb Prod.-S.R.	1 reel	
For Love of Money		First National	2 reels	
Fresh Start, A		Educational	2 reels	
Full of Pep	Snub Pollard	Pathe	1 reel	Apr. 22
Gasoline Trail		Roy Klumb Prod.-S.R.	1 reel	
Gay Deceiver, The		Universal	1 reel	
Gee Whiskers	Neely Edwards	Universal	1 reel	Apr. 15
Get the Hook	Vernon Dent	Folly-Pacific	1 reel	
Golf Insect, A		Universal	1 reel	
Gymnasium Gym	Billy Bevan	First National	2 reels	
Hale and Hearty	Snub Pollard	Pathe	1 reel	
Hands Up	Geo. Ovey	Folly-Pacific	1 reel	
Hello Mars	Harry Sweet	Universal	2 reels	
Hennessy of the Mounted	Geo. Ovey	Folly-Pacific	1 reel	
Hickory Hick, A	Bobby Vernon	Educational	2 reels	
High and Dry		Educational	2 reels	
High Fliers	Neely Edwards	Universal	1 reel	
His Inheritance Taxi	Neely Edwards	Universal	1 reel	
His Prehistoric Blunder	Roy Atwell	Universal	1 reel	
Holding His Own	Geo. Ovey	Folly-Pacific	1 reel	
Hop, Skip and Jump	Mutt & Jeff C'rtoon	Fox	½ reel	
Horse Tears	Queenie	Universal	2 reels	
Hot Dog	Clyde Cook	Fox	2 reels	
Hot Off the Press	Snub Pollard	Pathe	1 reel	Apr. 1
Hound of Tankerville	Otis Harlan	Educational		
In at the Finish	Vernon Dent	Folly-Pacific	1 reel	
Jump Your Job	Snub Pollard	Pathe	1 reel	
Just a Minute	Eddie Lyons	Arrow	2 reels	
Keep Moving	Eddie Lyons	Arrow	2 reels	
Kill the Nerve	Snub Pollard	Pathe	1 reel	
Last Shot, The	Mutt & Jeff C'rtoon	Fox	½ reel	
Late Hero, The	Geo. Ovey	Folly-Pacific	1 reel	
Laughing Gas		Fox	2 reels	
Light Showers	Snub Pollard	Pathe	1 reel	
Little Rascal, The		Universal	2 reels	
Loose Nuts	Roy Atwell	Universal	1 reel	
Mile a Minute Mary	Dorothy Devore	Educational	2 reels	
Minute Man, The	Roy Atwell	Universal	1 reel	
Movie Mix-Up, A	Roy Atwell	Universal	1 reel	
Movies, The	Snub Pollard	Pathe	1 reel	
Mummy's Nightmare	Geo. Ovey	Folly-Pacific	1 reel	
Mutts	Brownie	Universal	2 reels	
My Mistake	Eddie Lyons	Arrow	2 reels	
My Wife's Relations	Buster Keaton	First National	2 reels	
Mysterious Stranger	Jimmy Aubrey	Vitagraph	2 reels	
Nobody Home	Geo. Ovey	Folly-Pacific	1 reel	
No Brains	Harry Sweet	Universal	2 reels	Apr. 29
Now or Never	Vernon Dent	Folly-Pacific	1 reel	
Off His Beat		Universal	2 reels	
Oh, Promise Me	Neal Burns	Educational	2 reels	Mar. 18
On Patrol		First National	2 reels	
On the Jump	Vernon Dent	Folly-Pacific	1 reel	
One Horse Town	Harry Sweet	Universal	2 reels	Apr. 1
Our Gang	Snub Pollard	Pathe	1 reel	
Paniky Pullman, A	Roy Atwell	Universal	1 reel	
Pardon Me	Snub Pollard	Pathe	1 reel	Mar. 18
Pay Day	Charles Chaplin	First National	2 reels	Apr. 15
Peggy Behave	Baby Peggy	Universal	2 reels	
Penny Reward, A		Educational	2 reels	
Piper, The		Fox	2 reels	
Please Be Careful		Fox	2 reels	
Poor Boy	Lloyd Hamilton	Educational	2 reels	
Powder Romance	Roy Atwell	Universal	1 reel	
Punch the Clock	Snub Pollard	Pathe	1 reel	
Rag Doll Romance, A		Educational	2 reels	
Rainmaker, The	Lloyd Hamilton	Educational	2 reels	
Red Hot Rivals	Lee Moran	Universal	2 reels	
Rubberneck, The	Lee Moran	Universal	2 reels	
Shaky Family Tree, A		Universal	1 reel	
Sheik, The		Fox	2 reels	
Should Watchmen Sleep	Neely Edwards	Universal	1 reel	
Show, The	Larry Semon	Vitagraph	2 reels	
Sic 'Em Brownie		Universal	2 reels	
Skipper's Policy, The	Dan Mason	Educational	2 reels	
Sleeping Sickness	Vernon Dent	Folly-Pacific	1 reel	
Sleepyhead, The	Harry Sweet	Universal	2 reels	
Society Sailors	Neely Edwards	Universal	1 reel	
Some Baby	Snub Pollard	Pathe	1 reel	
Some Class	Brownie	Universal	2 reels	
Special Delivery	Al St. John	Fox	2 reels	
Speed 'Em Up		Universal	2 reels	
Spooks		Educational	2 reels	
Stand Pat	Paul Parrott	Pathe	1 reel	
Step Forward	Ben Turpin	First National	2 reels	
Straight from the Farm	Al St. John	Fox	2 reels	
Strictly Modern	Snub Pollard	Pathe	1 reel	
Studio Rube, The	Al St. John	Fox	2 reels	
Such Is Life	Billy Bevan	First National	2 reels	
Taking Things Easy	Neely Edwards	Universal	1 reel	
Ten Seconds	Lee Moran	Universal	2 reels	
They're Off	Vernon Dent	Folly-Pacific	1 reel	
Three Weeks Off		Universal	2 reels	
Throbs and Thrills		Roy Klumb Prod.-S.R.	1 reel	
Tis the Bull		Educational	2 reels	
Tom's First Flivver		Roy Klumb Prod.-S.R.	1 reel	
Toonerville Blues	Dan Mason	Educational	2 reels	June 10
Toonerville Trials	Dan Mason	Educational	2 reels	
Torchy and Orange Blossoms	Johnny Hines	Educational	2 reels	
Torchy's Hold Up	Johnny Hines	Educational	2 reels	May 6
Torchy's Ghost	Johnny Hines	Educational	2 reels	
'Twas Ever Thus	Viola Daniel	Educational	2 reels	Mar. 11
Two of a Kind	Harry Sweet	Universal	2 reels	
Upper and Lower	Lee Moran	Universal	2 reels	Apr. 15
Wise Duck, The	Fox		2 reels	

Short Subjects

Title and Star	Distributed By	Length	Reviewed
Adventures of Sherlock Holmes (Drama)	**Alexander-S. R.**	**15 episodes**	
Adventures of Robinson Crusoe (Serial)	**Universal**	**18 episodes**	**Apr. 1**
Algeria, The Ancient (Scenic)	Prizma	1 reel	
Alice in Wonderland (Serial)	Warner Bros.	15 episodes	
An Arctic Hike on the Great Aletsch Glacier (Scenic)	Hodkinson	1 reel	Apr. 22
Ancient Customs of Egypt (Kineto Review)	Truart		
Ballad of Fisher's Boarding House (Drama)	Pathe	1 reel	Apr. 15
Beyond the Trail (Wes. Drama), Tom Sanchi	**Pathe**	**2 reels**	
Big Ranger, The (Drama)	Universal	2 reels	
Borneo Venice, A (Scenic)	**Truart**		
Boy and His Dog, The (Aesops Fables)	Pathe	2/3 reels	
Bridges of New York (Kineto Review)	Hodkinson	1 reel	May 6
Call of Courage, The (Drama)	Universal	2 reels	Mar. 18
Cap'n Kidd (Serial), Eddie Polo		15 episodes	
Crowning King Blizzard (Scenic)	**Educational**	**1 reel**	
Dangerous Adventure, A (Serial)	Warner Bros.	15 episodes	
Death Trap, The (West. Dr.), Tom Santschi	**Pathe**	**2 reels**	
Desperation (Drama)	Universal	2 reels	
Expose of Sawing a Lady in Half (Novelty)	**Clarion-S. R.**	**1¼ reels**	
Eternal Triangle, The (Aesops Fables)	Pathe	2/3 reels	
Farmer and the Ostrich, The (Aesop's Fables)	Pathe	2/3 reels	Apr. 1
Felix All at Sea	Winkler-S. R.	1 reel	May 6
Felix Saves the Day (Cartoon)	**Winkler-S. R.**	**1 reel**	**Feb. 11**
Getaway, The (Drama), Neal Hart	Universal	2 reels	
Go Get 'Em Hutch (Serial)	**Pathe**	**15 epis'des**	**Apr. 15**
Good Things of Life (Novelty)	**Wid Gunning**	**1 reel**	
Great American Authors (Series)	Hodkinson	1 reel	
Great Reward, The (Serial)	National Exch.	15 episodes	
Grit (West. Drama), Shorty Hamilton	McGovern & Egler	**2 reels**	
Guilty Cause, A (Drama), Tom Santschi	**Universal**	**2 reels**	
How to Grow Thin (Novelty)	Educational	1 reel	Mar. 18
Hunter and His Dog, The (Aesops Fables)	Pathe	2/3 reels	
Island of Surprise (Scenic)	**Truart**		
It Is the Law (Drama), Tom Santschi	Universal	2 reels	
Japan, the Garden of the East (Scenic)	**Kineto**	**1 reel**	**Apr. 29**
Jaws of Steel (Drama), Reginald Denny	Universal	2 reels	
Juggernauts of the Jungle (Educational)		**1 reel**	
Jungle Belles of Borneo (Novelty)	**Truart**		
Jungle Goddess, The (Serial)	**Exp. & Imp.-S. R.**	**15 episodes**	**Feb 4**
Leather Pushers, The (Series), Reginald Denny	Universal	2 reels	Jan. 28
Lion and the Mouse, The (Aesop's Fables)	Pathe	2/3 reels	
Love at First Sight (Aesops Fables)	Pathe	2/3 reels	
Lochinvar of the Line (Drama), Edgar Jones	**Pathe**	**2 reels**	
Magic Gems (Study)	**Prizma**	**1 reel**	
Matching Wits (Drama), Art Acord	**Universal**	**2 reels**	
Missing Men (Drama)	Educational	1 reel	
Model Dairy, The (Aesops Fables)	Pathe	2/3 reels	
Musselfish Shell, The (Novelty)		1 reel	
My Country (Scenic)	Educational	1 reel	Apr. 29
Mysterious Tracks (Drama)	Pathe	1 reel	
Never Let Go (Drama), Nat Ross	Universal	2 reels	
Official Movie Chats of M. P. T. O. of A.	**Educational**		**Feb. 11**
Old Moose Trails (Scenic)	**Educational**	**1 reel**	
Opossum, The (Novelty)	Pathe	2 reels	Apr. 22
Pageantry in India (Scenic)	**Kineto**		
Pelican Island (Scenic)	**Truart**		
Perilous Ascent of the Zinal-Rothorn (Scenic)	**Truart**		
Pony Boy (Drama), Shorty Hamilton	McGovern & Egler	2 reels	
Pyrenees and Wooden Legs (Scenic)	**Educational**	**1 reel**	
Quaint Denizens of the Zoo (Novelty)	**Kineto Review**	**1 reel**	**Mar. 25**
Quaint Holland (Scenic)	**Universal**	**2 reels**	
Raid, The (Drama), Neal Hart	Universal	2 reels	
Rich Cat and Poor Cat, The (Aesops Fables)	Pathe	2 3 reels	
Ride 'em Cowboy (Drama), Shirty Hamilton	McGovern & Egler	2 reels	
Rome (Kineto Review)	Hodkinson	1 reel	Apr. 29
Ropin' Fool, A (Will Rogers, W. Dr.)		**2 reels**	**Nov. 26**
Seeing Red (Drama), Tom Santschi	Universal	2 reels	
Seeing the Unseen (Novelty)	**Prizma**	**1 reel**	
Sky Ranger, The (Serial)	**Pathe**	**15 episodes**	
Spendthrift, The (Aesops Fables)	Pathe	2/3 reels	
Squarin' It (Drama), Neal Hart	Universal	2 reels	
Striking Tires, The (Novelty)	**Bosworth, De Freves & Felton**	**1 reel**	
Such is Life in Volendam (Scenic Cartoon)	R-C	1 reel	Apr. 29
Such is Life in London's West End (Cartoon)	R-C	1 reel	Apr. 29
Sunbeams (Study)	**Prizma**	**1 reel**	
Sweet Heart (Western Drama), Billy West	**Joan Film**	**2 reels**	
Terror Trail (Serial), Eileen Sedgwick	**Universal**	**18 episodes**	
Thrills and Spills (Novelty)	Educational	1 reel	May 6
Tiger and the Donkey, The (Aesops Fables)	Pathe	2/3 reels	
Too Much Overhead (Educational)	**Educational**	**1 reel**	
Trail of the Wolf, The (Drama), Percy Pembroke	Universal	2 reels	Apr. 1
Treacherous Rival, A (Drama), La Plante-Pembroke	Universal	2 reels	
Trickery (Drama)	Universal	2 reels	
United States Naval Efficiency	**Kineto**	**1 reel**	
Vengeance Is Mine (Drama), Irene Castle	Pathe	3 reels	
Verdict, The (Drama), Eddie Polo	**Universal**	**2 reels**	
Village Life in Switzerland (Scenic)	**Kineto Review**	**1 reel**	
Vistas of the Holy Land (Kineto Review)	National Exch.	1 reel	Mar. 25
Wanderlust (Scenic)	**Educational**	**1 reel**	
Wedding Feast, Among Borneo Dayaks, A (Novelty)	**Truart**		
White Eagle (Serial)	**Pathe**	**15 episodes**	
White Messenger, The (Drama), Eddie Polo	Universal	2 reels	May 6
Wicked Cat, The (Aesops Fables)	Pathe	2/3 reels	Apr. 29
Wolf in Sheep's Clothing (Aesop's Fables)	Pathe	2/3 reels	

Live News from Correspondents

CLEVELAND

Betty Blythe just concluded one of the most successful "personal appearance" engagements ever held in Cleveland, and that's going some, for we've had 'em all, at one time or another. There were two reasons why she succeeded even beyond the expectation of S. Barrett McCormick, managing director of the Allen Theatre, where Miss Blythe made three personal appearances every day during the week just ended. One reason was because she did something other than thank her audience for coming to see her. At every performance she sang. And it wasn't always the same song. And even the hard-shelled ones had to admit that Betty has a real voice. Also, the star held daily receptions in the Allen tea room. She talked with people, mixed with the audiences, answered questions and acted more like a hostess at a large party than a motion picture actress on parade.

While the roof was burning off the Marquis theatre, Crawford Road and Hough Avenue, Cleveland, on Saturday night of last week, operator Frank Riley went on showing "Bobbed Hair," a Wanda Hawley feature, and the organist ground out the liveliest jazz selection in his repertoire. At the same time an audience of 200 people, mostly children, filed out of the house without the least confusion. W. J. Slimm is manager of the Marquis theatre. The cause of the fire is unknown, although it is thought that short circuit wires were responsible. The damage is estimated at about $4,000.

ST. LOUIS

The physical assets of the Independent Film Company of Missouri, 3317 Olive street, were purchased last Tuesday by Samuel Bromley and Charles Becker, an attorney. The sales were held under the auspices of the Internal Revenue Department of the Government to satisfy a bill for $550, said to represent back film rental taxes and penalties. The Government is also said to hold additional tax bill totaling almost $1,000.

Bromley and Becker may open another independent exchange, but have not fully decided on their plans. They did not take over the book assets or any of the liabilities of the Independent exchange. Creditors of the company have appointed a committee to ascertain what steps are necessary to protect the interests of those holding accounts against the closed exchange.

W. E. Truog, of Kansas City, the new Goldwyn district head, was here for a sales convention of the local Goldwyn organization last Sunday. He put plenty of pep into the boys, telling them that Goldwyn will concentrate on his productions and for them to make it the Greatest Goldwyn Year.

S. R. O. Clayton, who hails from the West Coast, is the latest edition to Jack Weil's Goldwyn sales staff. He will concentrate on the key cities.

Phil Selznick, special representative of General Manager Woody of Select Pictures, was among the visitors of the week.

A. C. Schaefer of the Academy, Ironton, Mo., was seen along Picture Row. Came in for snappy stuff.

Tom Reed of Duquoin and George H. Newsome, Plaza, Mount Vernon, Ill., were other callers of the past week.

The formal opening of the Fox exchange, 3320 Olive street, on Monday of last week was very well attended. It is among the finest film offices in the West.

J. A. Seipker of the Wildey theatre, Edwardsville, Ill., is very proud of the clean bill of health given his show house by Director of Public Safety McKelvey of St. Louis. At the request of the Mayor and City Council of Edwardsville, McKelvey gave the Wildey a thorough going over. He found it structurally correct in every detail and in an absolutely safe condition.

INDIANAPOLIS

Fred R. Bonifield, local attorney, and Glenn E. Black, manager of the Park theatre, announced they have leased the Park property for ninety-nine years, and next summer will wreck it to replace it with a sixteen-story hotel and theatre. The house for years was the leading legitimate theatre. In the last decade it has been used variously for lgitimate, stock, movies and burlesque.

Shubert vaudeville has a five-year lease on it now, making it necessary for Bonifield and Black to get the theatre portion of the new building completed by a year from next fall if the house is wrecked next spring.

Although Mayor Shank said the innovation was not intended to hurt theatrical business opening of a municipal stock company in Brookside Park for free performances five nights a week, this week did not add to a bright summer outlook for the downtown and neighborhood theatres.

NORTH CAROLINA

A. A. Anderson, residing in Hamlet, N. C., and owning and operating several houses in North and South Carolina, is disposing of his houses with the intention of getting something bigger. He is expected to make an announcement of his plans at any time now.

J. F. Worsley has left the Charlotte office of First National and will handle the state rights and older releases of First National out of the Atlanta office.

ATLANTA

William Oldknow, pioneer exhibitor and distributor of the southeast, has sold his stock in the Consolidated Film and Supply Co. and resigned as its vice-president and general manager.

He will be succeeded as general manager by Ned E. Depinet, of Dallas, Tex., manager of the Dallas branch office and assistant general manager of Consolidated until the resignation of Mr. Oldknow. It is understood Mr. Depinet will remain in Dallas.

William Saal, branch manager of the Wid Gunning office in Atlanta, returned last week from a trip to the home office in New York.

Thomas I. McDermott, of the New York office of Timely Films Co., is calling on exhibitors in the key cities in this territory in the interest of "Aesop's Fables" and "Topics of the Day."

Stanley Warwick, of West Palm Beach, Fla., is planning the erection of a $125,000 theatre. He has leased property next to the Palm Beach Bank and ground has already been broken for the building. It will probably be finished in September.

DISTRIBUTOR'S INDEX

Affiliated Distributors, Inc.
(Distributed on State Rights)
Edwin Carewe Productions
Burr's Novelty Review

Alexander Film Corp.
(Distributed on State Rights)
Adventures of Sherlock Holmes

Amalgamated Prod. Co.
(Distributed on State Rights)
Stan Laurel Comedies

American Releasing Corp.
Pete Morrison Series
Chester Bennett Productions
Marion Fairfax Productions
Finis Fox Productions
International Film Service Prod.
Messmore Kendall Productions
Pyramid Pictures Productions
Ray C. Smallwood Productions

Arrow Film Corp.
(Distributed on State Rights)
Ann Little Series
Arrow-Gerber Productions
Blazed Trail Productions
Pine Tree Productions
Ben Wilson Productions
Northwest Dramas
Muriel Ostriche Comedies
Speed Comedies

Louis Burston Productions
(Distributed on State Rights)
Hughes-Love Series

C. B. C. Film Sales Co.
(Distributed on State Rights)
Carnival Comedies
Sunrise Comedies *(Billy West)*
Star Ranch Westerns
Screen Snapshots

Clarke-Cornelius Corp.
(Distributed on State Rights)
Mayflower Photoplay Prod.
Laughographs

Di Lorenzo, Inc.
(Distributed on State Rights)
Big Boy Williams Series
Frederick Herbst Productions

Educational Film Exchanges
Campbell Comedies
Christie Comedies
Gayety Comedies
Mermaid Comedies
Punch Comedies
Toonerville Comedies
Torchy Comedies
Vanity Comedies
Selig-Rork Short Reel Dramas
Robert C. Bruce Scenics
Lyman H. Howe Novelties
Chester Outings
Ollendorff's Sketchographs
Kinograms News Weekly
Cinal Films-Slow Speed

Equity Pictures
(Distributed on State Rights)
Clara Kimball Young Series

Export & Import
(Distributed on State Rights)
Selig Serial, 15 episodes

Famous Players-Lasky Corp.
Agnes Ayres Series
Constance Binney Series
Alice Brady Series
Ethel Clayton Series
Betty Compson Series
Bebe Daniels Series
Marion Davies Series
Ethel Ferguson Series
William S. Hart Series
Wanda Hawley Series
Jack Holt Series
May McAvoy Series
Thos. Meighan Series
Mary Miles Minter Series
Wallace Reid Series
Gloria Swanson Series
Rodolph Valentino Series
Cosmopolitan Productions
James Cruze Productions
Cecil B. DeMille Productions
William deMille Productions
George Fitzmaurice Productions
Jesse Lasky Productions
Ernest Lubitsch Productions
George Melford Productions
Fred Niblo Productions
John S. Robertson Productions
Penryhn Stanlaws Productions
UFA Productions *(Mia May)*
Irvin Willat Productions
Sam Wood Productions

Federated Film Exchanges
(Distributed on State Rights)
Chester Comedies, 2 reels
Hallroom Boys Comedies, 2 reels
Joe Rock Comedies, 1 reel
Screen Snapshots

Fidelity Pictures Corp.
(Distributed on State Rights)
Features
12 Witner Comedies

First National Exchanges
Richard Barthelmess Series
Jackie Coogan Series
Katherine MacDonald Series
Anita Stewart Series
Constance Talmadge Series
Norma Talmadge Series
H. O. David Productions
Emerson-Loos Productions
Hope Hampton Productions
Thos. Ince Productions
Inspiration Picture Productions
Ernest Lubitsch Productions
Marshall Neilan Productions
Charles Ray Productions
Selig-Rork Productions
Mack Sennett Productions
John M. Stahl Productions
Trimble-Murfin Productions
King Vidor Productions
Charles Chaplin Comedies
Buster Keaton Comedies, 2 reels
Ben Turpin Comedies, 2 reels

Fox Film Corporation
Dustin Farnum Series
William Farnum Series
John Gilbert Series
Charles Jones Series
Shirley Mason Series
Tom Mix Series
William Russell Series
Pearl White Series
Twentieth-Century Series
Clyde Cook Comedies
Lupino Lane Comedies
Al St. John Comedies
Sunshine Comedies
Mutt & Jeff Cartoons
Fox News Reels

Geographic Film Corp.
(Distributed on State Rights)

Paul Gerson Pictures,
(Distributed on State Rights)
Plum Center Comedies

Goldwyn Pictures Corp.
Betty Compson Series
Tom Moore Series
Mabel Normand Series
Benj. B. Hampton Productions
Allen Holubar Productions
Rupert Hughes Productions
Marshall Neilan Productions
Maurice Tourneur Productions
George Clark Productions
R. A. Walsh Productions
Irvin V. Willat Productions

Graphic Film Corp.
(Distributed on State Rights)
Vivian Martin Series

Wid Gunning, Inc.
Alder and Unander Productions
B. & C. Productions
E. J. & D. Carroll Productions
Al Gilbert Productions
Herz-Sascha Productions
Long Beach Motion Picture Prod.
Wray Physioc Productions
Rocks Productions
Victor Schertzinger Productions
Tuttle & Waller Prod.

W. W. Hodkinson Corp.
Hugo Ballin Productions
Benj. B. Hampton Productions
Edwin L. Hollywood Productions
T. Hayes Hunter Productions
Ward Lascelle Productions
Ernest Shipman Productions
Triart Productions
Irvin V. Willat Productions
Great Authors Series
Kineto Reviews
Official Urban Movie Chats

Houdini Pictures Corp.
(Distributed on State Rights)
Houdini Series

Lee-Bradford Corp.
(Distributed on State Rights)
Josephine Earle Series
U. S. Moving Pictures Prod.
Squirrell Comedies

Metro Pictures Corp.
Viola Dana Series
Alice Lake Series
Bert Lytell Series
Mae Murray Series
Rex Ingram Productions
S. & L. Productions
Metro Classics

Pacific Film Company
(Distributed on State Rights)
Ora Carew Series
Chapman-Hall Vehicle
Henry B. Walthall Series
Folly Comedies, 1 reel

Pathe Exchanges, Inc.
Associated Exhibitors Prod.
Noble Johnson Productions
Louis Nalpas Productions
Playgoers Pictures Productions
Producers Pictures Productions
Revillon Freres Productions
George B. Seitz Productions
Charles Hutchinson Serials
Aesop's Fables
Gaylord Lloyd Comedies
Harold Lloyd Comedies
Paul Parrott Comedies
Snub Pollard Comedies
Harold Lloyd Re-issues
Rolin Comedies
Pathe Playlets
Pathe News
Pathe Review
Screen Snapshots
Topics of the Day

Producers Security Corp.
(Distributed on State Rights)
Irving Cummings Series
Cissy Fitzgerald Series

R-C Pictures Corp.
Pauline Frederick Series
Mildred Harris Series
Doris May Series
Sessue Hayakawa Series
William Christy Cabanne Prod.
Hunt Stromberg Productions
Hy Mayer Travelaughs
Starland Revue

Russell Productions
(Distributed on State Rights)
Frank Braidwood Series
Lester Cuneo Series
Neal Hart Series
Helen Gibson Series
Al Jennings Series
Fritzi Ridgway Series
Capitol Film Productions

Sanford Productions
(Distributed on State Rights)
Pete Morrison Series

Second National Pictures Corp.
(Distributed on State Rights)
Peggy Hyland Series
Madge Titheradge Series

Selznick Pictures
Elaine Hammerstein Series
Owen Moore Series
Eugene O'Brien Series
Conway Tearle Series
Ralph Ince Productions
Select Productions
Wm. J. Flynn Series
Selznick News Reels

Ernest Shipman
(Distributed on State Rights)
Sault Ste. Marie Films Ltd.

W. M. Smith Productions Co.
(Distributed on State Rights)
Franklyn Farnum Series
Shorty Hamilton Series
Hart & O'Day Series

Star Serial Corp.
(Distributed on State Rights)
Eddie Polo Serials

Sunset Productions
(Distributed on State Rights)
Jack Hoxie Westerns

Universal Film Mfg. Co.
Art Acord Series
Harry Carey Series
Lon Chaney Series
Priscilla Dean Series
Erich Von Stroheim Prod.
Century Comedies, 2 reels
Jewel Comedies, 2 reels
Neely Edwards Comedies
Star Comedies, 1 reel
Tom Santschi Westerns
Universal Westerns
Special Attractions
Universal Jewels
Leather Pusher Series
International News
New Screen Magazine
Serials

United Artists Corp.
Douglas Fairbanks Series
Mary Pickford Series
Rex Beach Productions
Whitman Bennett Productions
Distinctive Productions
D. W. Griffith Productions

Vitagraph, Inc.
Alice Calhoun Series
Corinne Griffith Series
Jean Paige Series
Earle Williams Series
Louis Mercanton Productions
Jesse Robbins Productions
Jimmy Aubrey Comedies
Larry Semon Comedies
Serials

Warner Brothers
(Distributed on State Rights)
Harry Rapf Productions
Monty Banks Comedies, 2 reels

THE WILLIAMS PRINTING COMPANY, NEW YORK

Simplex

THE TRADE CERTAINLY THINKS WELL OF THE

SIMPLEX

ALLOWING FROM

$500. to $800.

FOR FIVE- TO EIGHT-YEAR-OLD SIMPLEXES THAT ORIGINALLY COST

$300

When machine builders whose machines list at prices ranging from $600 to $900 will make such allowances to install their product it can only mean that—

IN THEIR OPINION AN EIGHT YEAR SIMPLEX IS WORTH $800—or

THEIR $900 MACHINE IS ONLY WORTH $100—or

AN EIGHT-YEAR-OLD SIMPLEX THAT COST $300 IS BETTER TODAY THAN THEIR $900 MACHINE —or else

THE TERM "LIST-PRICE" IS A MISNOMER.

WHO KNOWS?

THE PRECISION MACHINE CO. INC.
317-29 East 34th St.--New York



Rothacker-Aller Laboratories, Inc.
Hollywood, California



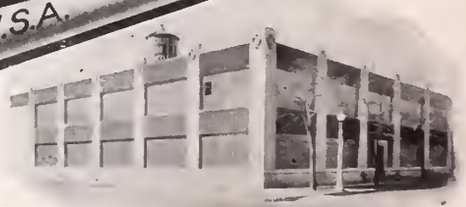
Miss Claire Windsor
in
"One Clear Call"

Louis B. Mayer presents
"One Clear Call;" story by
Frances N. Greene; scenario by
Bess Meredyth; the editing by
Madge Tyrone; photographed
By Ernest G. Palmer, A. S. C.
A John M. Stahl Production

Claire Windsor, Milton Sills,
Henry B. Walthall, Irene Rich,
Joseph Dowling, William Marion
And Stanley Goethals are among
The prominent players—*Splendid.*
A John Stahl Mayer-made Special;
A First National Attraction;
Rothacker Prints, of course.

Rothacker

FILM MFG. CO. CHICAGO. U.S.A.
TRADE MARK REG.



There are reasons—
Come and see them.

Founded 1910
by
Watterson R. Rothacker

JUNE 24, 1922

Motion Picture News

Reg. U. S. Patent Office



8 CIRCULATION FIGURES THAT COUNT!

Vouched for by 3 Bureau The Audit of Circulation!

The largest exhibitor ever reported by a 7 circulation trade organ!

Proof conclusive that "The News Alone Covers the Field"! 4

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An Invitation!!

Addressed To

Motion Picture Exhibitors, their Associations, Organizations and Executives

In last week's issue of the MOTION PICTURE NEWS appeared, under the caption "The Music Tax—Its Stipulations" an editorial on this subject. With what it had to say, and the suggestions it contained, we are in entire sympathy.

To "get together," to "stop fighting in court," are things that we have been trying to do for years, with the exhibitors and their representatives.

We want to be fair, have always wanted to be so; we want nothing but what it is right and just that we should have.

THEREFORE

We now officially supplement the suggestion made with an *invitation, cordially* and *sincerely* extended to those addressed at the top of this page, to meet with us, individually or collectively, officially or informally, at our offices or theirs, at any time that is convenient to them, for the purpose of discussing issues related to the so-called "Music Tax," and arriving at an *amicable adjustment* of all differences that exist.

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

Telephone Vanderbilt 4326

56 WEST 45th STREET NEW YORK CITY

THE FILM DAILY
FORMERLY Wid's
Saturday, June 10, 1922

Good Films Only

Is Frank Rembusch's Plea—Says There Shouldn't Be Any Bad Pictures

Frank J. Rembusch of Shelbyville, Ind. has forwarded to this office the following interesting communication:

"When you complain to the distributor, he says—'Well, you can't expect them to always make a good picture.' Of all the damnable, inexcusable, contemptible, silly alibis in this industry, that sentence is the worst, and I have heard it used until it makes my stomach turn.

"We can't give the public a good performance 'once in a while.' Our entertainment must be 100% every day, or near it, if we expect to keep our doors open. Every picture that goes on our screen must be a good picture, and every alibi to the contrary should be kicked out of this industry.

"For every star picture, good or bad, we must pay a big star price. After we pay the big price, we are obliged to go after the public with an exploitation campaign that forces them to come into our theaters, and often to see a poor picture that disgusts them with all pictures. If a star picture is bad, naturally, they believe the balance are worse.

"The thing that this industry needs and the biggest thing that we need right now is that every picture be a good picture. There is no excuse for bad screen performance, because if the picture is bad it need never be shown or it can be made over. It's not like a great stage artist who must perform every day rain or shine.

"If our stars have run out of material or ideas, let them get out and give somebody else a chance that has a new idea or thought, and is willing to make every picture a good picture.

"Forever—let's kill this alibi. They can't always be good is silly. Why can't they be good? They must be. Either a good picture or no picture should be our motto.

"A motion picture performance should be more nearly perfect than any other, and there is no excuse or alibi for otherwise.

Comin

Where
Let us
FILM'
(gratis
what

Judge
ar

You're right Mr. Rembusch!

Paramount's slogan adopted May 1st, on the presentation of the 41 new Paramount Pictures released from Aug. 1922 - Jan. 1923

"41 without an alibi!"

"We believe the motto for this year will be 'how good is the picture'"

— Adolph Zukor
May 12th, 1922

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

THE SATURDAY EVENING POST July 8, 192

The World's Greatest for the Casting of



Paramount

If it's a Paramount Picture

Array of Talent Motion Pictures





This is the great pool of dramatic genius into which Paramount dips for perfect casts.

Eac[h] [fa]me thro[ugh] Para-[mount] [pic]!

THIS double-page advertisement appears in the Saturday Evening Post, July 8.

Four things make a great motion picture. Great stars, great stories, great direction, and—perfect casts.

Every Paramount Picture has a perfect cast, because Paramount has gathered the largest group of famous, talented supporting players in existence.

Every member of the Paramount stock company has a national following. Their names mean just as much to the box-office as the names of many stars.

This advertisement about the Paramount stock company will be read by ten million people. They will see their favorites in it, and they will hunt up the theatre that shows their pictures.

Yo[u] [lo]ok-ing [fo]r a show. Tell him you [w]ant to see all the great Paramount Pictures.

Pictures

it's the best show in town

Paramount Pictures

FAMOUS PLAYERS-LASKY CORP.
ADOLPH ZUKOR, President
NEW YORK CITY

Created by Cosmopolitan Productions

"The Valley of Silent Men"



with Alma Rubens

Directed by **Frank Borzage** *who directed* **"Humoresque" and "The Good Provider"**

From the Story by

James Oliver Curwood

Scenario by **John Lynch**



An Extraordinary Story

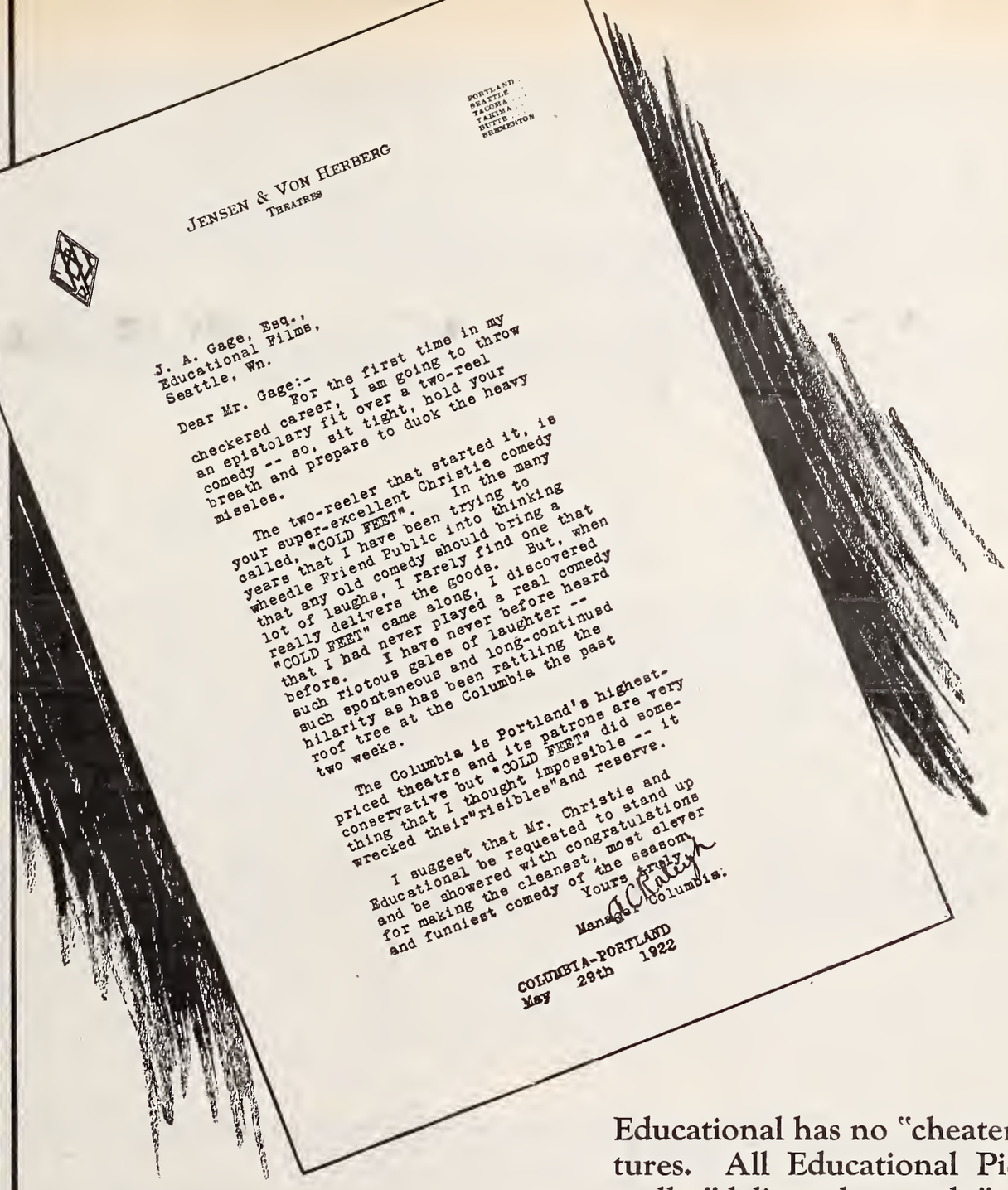
James Oliver Curwood's stories always appeal to screen audiences. The popularity of "The Valley of Silent Men" has been tested. It was the talk of the country when published serially in Good Housekeeping Magazine and as a book by Cosmopolitan Book Corporation.

It has been made into a great picture with an extraordinary cast—Alma Rubens, Lew Cody, Joe King, George Nash, Mario Marjeroni, J. M. Johnson and others.

Book This Feature—
September Release.

Presented by
Famous Players-Lasky Corp.

It's a Paramount Picture.



JENSEN & VON HERBERG
THEATRES

PORTLAND
SEATTLE
TACOMA
YAKIMA
BUTTE
BREMERTON

J. A. Gage, Esq.,
Educational Films,
Seattle, Wn.

Dear Mr. Gage:-

For the first time in my checkered career, I am going to throw an epistolary fit over a two-reel comedy -- so, sit tight, hold your breath and prepare to duck the heavy missles.

The two-reeler that started it, is your super-excellent Christie comedy called, "COLD FEET". In the many years that I have been trying to wheedle Friend Public into thinking that any old comedy should bring a lot of laughs, I rarely find one that really delivers the goods. But, when "COLD FEET" came along, I discovered that I had never played a real comedy before. I have never before heard such riotous gales of laughter -- such spontaneous and long-continued hilarity as has been rattling the roof tree at the Columbia the past two weeks.

The Columbia is Portland's highest-priced theatre and its patrons are very conservative but "COLD FEET" did something that I thought impossible -- it wrecked their risibles and reserve.

I suggest that Mr. Christie and Educational be requested to stand up and be showered with congratulations for making the cleanest, most clever and funniest comedy of the season.

Yours truly,
J. C. Raleigh
Manager Columbia.

COLUMBIA-PORTLAND
May 29th 1922

AND—

"Cold Feet" is a SUMMER release, whereas many producers hold good things until Fall.

Educational does not release "cheaters" just because the weather is warm.

Educational has no "cheater" pictures. All Educational Pictures really "deliver the goods."

AND--- Christie Comedies are a prominent part of Educational Pictures, which are

NATIONALLY ADVERTISED TO 24 MILLIONS OF PEOPLE.

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, INC.

E. W. HAMMONS, President

WILL DRAW LIKE A MAGNET !





If a Film Exchange Had a Production with the Drawing Power of Our Business Getter They Would Immediately Charge You Triple the Regular Price.

WE HAVE SOMETHING THAT WILL CROWD YOUR THEATRE

YOU CAN CROWD YOUR THEATRE REGARDLESS OF WEATHER

Pick out a day that you would like to boost—matinee or evening, or both—and announce that every woman attending your theatre that day will receive absolutely free an invisible

MOVIE FAN HAIR NET

There were many millions of hair nets sold last year, and nearly every woman wears them. There are very few women that will be able to resist the appeal of attending a theatre that will give them free a MOVIE FAN HAIR NET. Be the first one in your town and have them attend your theatre instead of your competitor's.

If you have the least doubt about this being a success, ask the next woman you meet if she will attend a theatre that will give away absolutely free an invisible MOVIE FAN HAIR NET.

FREE ADVERTISING ACCESSORIES

We will furnish you absolutely free the following advertising accessories:
2 STYLES OF SLIDES, 1 and 2 COLUMN ADVERTISING CUTS and 2 ONE-SHEETS.

Every MOVIE FAN HAIR NET is packed in a very attractive envelope and comes in convenient boxes marked with the color of each hair net.

On the bottom of the envelope is printed very prominently "Compliments of" (your theatre name here).

COST A MINIMUM

You have probably spent many times that amount in exploitation and without one-third the results you will get from the distribution of the Movie Fan Hair Nets.

PRICES ARE AS FOLLOWS:

$45.00 Per 1000 $25.00 Per 500

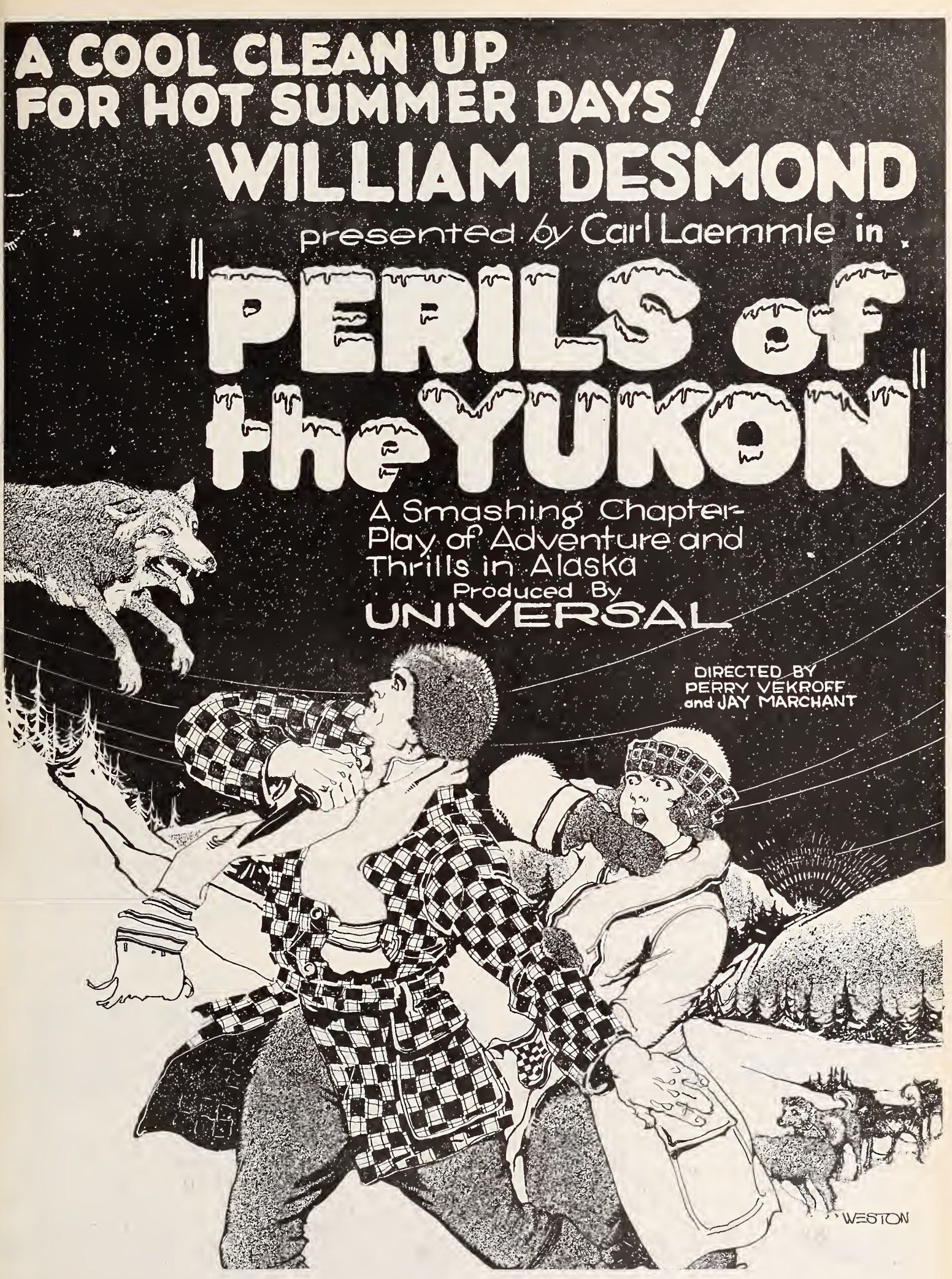
This is an opportunity that comes but occasionally, and is an opportunity not only to pack them in, but to make lasting friends for your theatre.
Show yourself to be an up-to-date show man by being the first one in your territory to take advantage of this wonderful summer proposition.

DON'T DELAY, BUT SEND IN YOUR COUPON TODAY!

MOVIE FAN HAIR NET CO., Not Inc.,
630 S. Wabash Ave., Chicago, Ill.

Please send me immediately.....
MOVIE FAN HAIR NETS.
Enclosed find deposit of $10.00.
Please send balance C. O. D.....
Theatre .....
City..... State.....

References: First National Bank of Chicago


A COOL CLEAN UP
FOR HOT SUMMER DAYS!
WILLIAM DESMOND
presented by Carl Laemmle in
"PERILS of the YUKON"
A Smashing Chapter-Play of Adventure and Thrills in Alaska
Produced By
UNIVERSAL
DIRECTED BY
PERRY VEKROFF
and JAY MARCHANT
WESTON



Will make YOUR show the best in town for 18 weeks!

Carl Laemmle will offer the greatest box office attraction ever presented in a continued feature.

In the Days of BUFFALO BILL

Starring

ART ACORD

An amazing whirlwind of action, romance, super-thrill and suspense

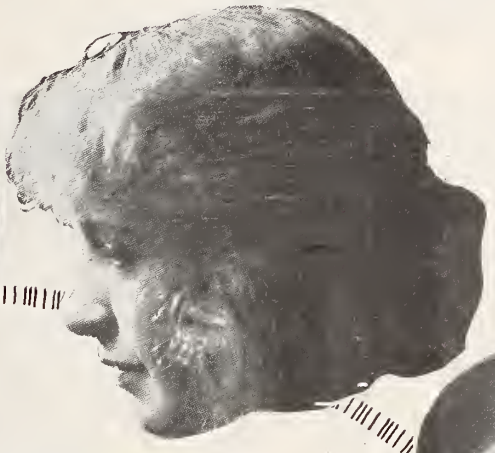
Directed by **ED. LAEMMLE**

Produced by UNIVERSAL

The Big Picture For September!

Read







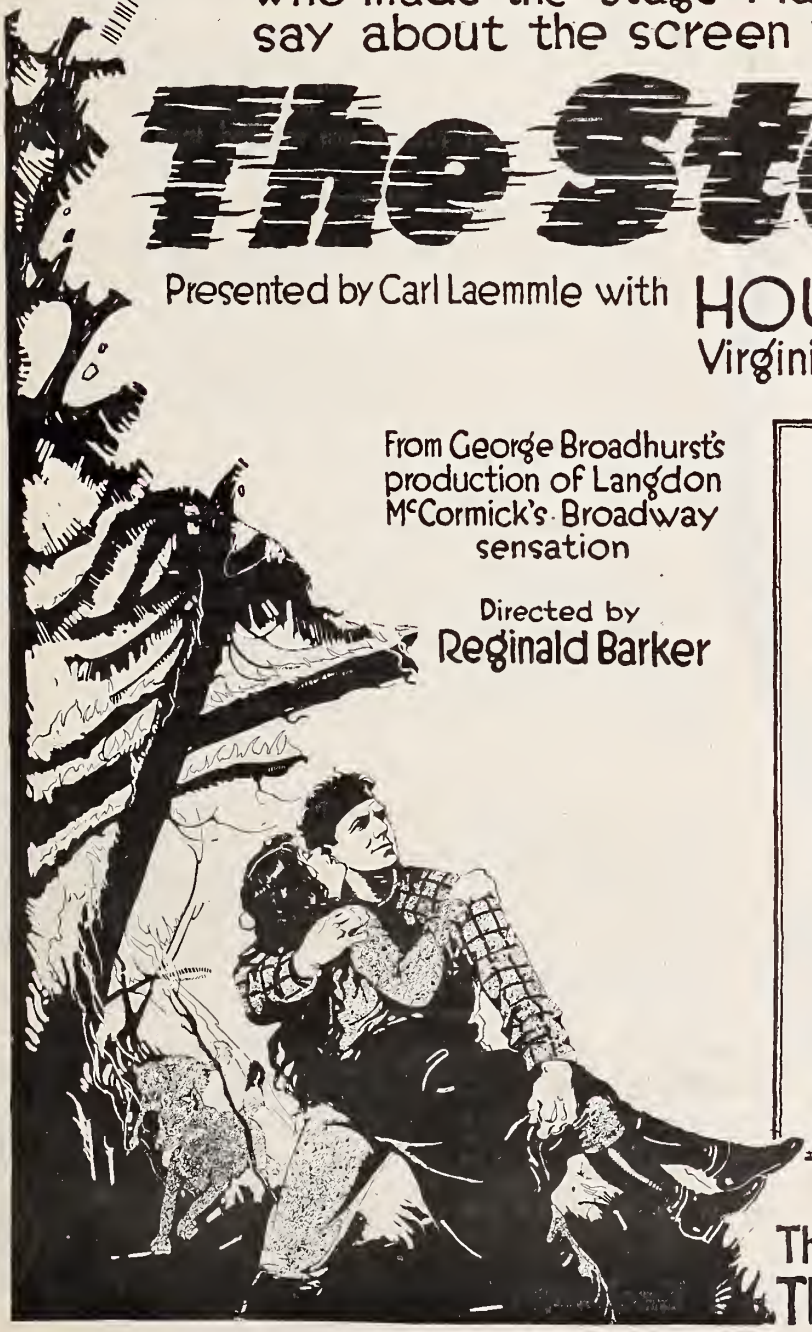
WHAT

GEO. BROADHURST
HELEN MacKELLAR
LANGDON McCORMICK

who made the Stage Play a success, say about the screen version of

The Storm

Presented by Carl Laemmle with HOUSE PETERS
Virginia Valli and Matt Moore



From George Broadhurst's production of Langdon McCormick's Broadway sensation

Directed by Reginald Barker

GEO. BROADHURST
The Producer

"HAVING seen your screen version of 'The Storm,' I desire to say that I consider it a magnificent picture and one which I enthusiastically recommend to all my friends."

HELEN MacKELLAR
The Star

"IT was wonderful from every angle. I am almost at a loss for words to express my appreciation of the forest fire scene. Miss Valli is adorable and ideal in my pet role."

LANGDON McCORMICK
The Author

"YOU have given 'The Storm' splendid pictorial value and your forest fire scene will prove a sensation anywhere in the world. I have never seen anything finer."

UNIVERSAL JEWEL

This picture will be advertised in
THE SATURDAY EVENING POST

Here's the big way to exploit

"The Fatal

A magnificent request revival of Lord



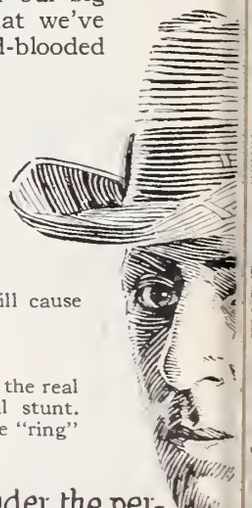
Wallace Reid

R-C PICTURES

A colossal array of box-office names—Imagine what you can do with such names as Griffith and Reid and Gish and Cabanne not to mention the age-old fame of Lord Tennyson's love poem—Imagine what you get when the talents of these great artists are merged into one big box-office SHOW—

Imagine, Mr. Showman, how you can exploit those names—Imagine how you can advertise the big shipwreck scene—Annie's wedding to Philip, the romance of which has come down the ages in Tennyson's epic verses—Imagine how you can play this great big SHOW against the summer heat—Imagine what you can do with our smash posters with those names emblazoned in huge type—

A ready-made audience of millions awaits this unusual attraction—School children for generations have committed the poem to memory—All want to see it brought to life by the magic of Griffith—Book this attraction NOW and get behind it with our exploitation—Go over the following stunts culled from our big press sheet—They're only samples of what we've prepared to help you mop up with this red-blooded SHOW!



1 There's a novelty drinking cup! Just like the paper cups used in thousands of offices. They make absolutely sound and sure and CHEAP advertising. Each cup carries a red-fire message that drives home the title of the attraction and the names of the stars, plus the intimate personal invitation to "drink to the health of Lillian Gish and Wallace Reid." Imagine what a stir these will cause if you distribute them in your town.

2 A corking novelty wedding ring. A duplicate of the real thing only CHEAP. Another absolutely practical stunt. These rings are of good metal, made to fit the average "ring" finger, and are attached to a card on which the advertising message is printed. "An exact replica of the wedding ring

Produced under the per-

D.W. G

Book immediately through your nearest R-C Exchange

Wallace Reid and Lillian Gish in

"Marriage"

Tennyson's immortal classic "Enoch Arden"

used by Lillian Gish and Wallace Reid in 'The Fatal Marriage'." Isn't that a WOW? We ask you?

---

3 Another Knockout! A nifty cardboard novelty. Like the others, sure-fire and cheap. It's a card shaped like a man's hand, holding between the thumb and index finger a ring, the inside of which is cut out. Made of good strong material, printed in black ink. For distribution in homes, clubs, offices, shops, etc. Big ballyhoo on each one. Give free admission to anyone whose "ring" finger fits into the opening.

---

4 A mystic ring! Makes a great ballyhoo. The rings, made of cardboard, come in envelopes, three rings in each. Distribute them a few days in advance of show. Room for theatre name on each ring. Printed on each envelope are instructions. Look into this one. We're keeping it secret purposely. It's crammed with mystery. They'll all fall for it and you'll get a laugh—which is the best kind of exploitation.

---

5 Here's one for the lobby that costs only $1.95. It will go like a million dollars. Secure from your R-C exchange twelve of the smashing one sheets with the picture of a big red heart. Cut out the hearts and mount them on compo board. Do the same thing with the questionnaire on the other one sheet. Use only ONE questionnaire. Place this cut-out on a stand in your lobby and all around the lobby hand the cut-out hearts. It will get you a whale of a lot of attention. And think of the COST.



sonal supervision of
riffith

See Our Remarkable Exploitation Sheet

GET our big exploitation sheet now. Don't delay an instant. It's loaded with red-fire ideas. It's created by practical, two-fisted showmen whose mission in life is to help you land the MONEY. The stunts are novel and cheap and intensely practical. Take some of these exploitation bombshells and shoot 'em off. They'll rip your town wide open.



Lillian Gish

R-C PICTURES

Hereafter, all R-C Exchanges will be known as Film Booking Offices of Americ

Eight Goldwyn Pictures



With Helene Chadwick and Richard Dix

Gouverneur Morris'
Yellow Men and Gold

Always the Woman
starring
Betty Compson

Zane Grey's
Golden Dreams
A Ben B. Hampton Prod.

Basil King's
The Dust Flower



With Claire Adams and Carl Gantvoort

EIGHT pictures that brim with action, sparkle with humor and grip with humanness form the current Group of Goldwyn Pictures.

Society drama and adventure, lure of the desert, romance of pirate gold, action, thrills and laughs—these will make good your strongest promise.



With Betty Compson



With Helene Chadwick, Claude Gillingwater and James Rennie

These Goldwyn Pictures

That Are Strong Attractions

Head Over Heels
starring
Mabel Normand

Zane Grey's
When Romance Rides
A Ben B. Hampton Prod.

Mr. Barnes of New York
starring
Tom Moore

Rupert Hughes'
The Wall Flower



With Claire Adams, Carl Gantwoort and Jean Hersholt

BETTY COMPSON, Tom Moore, Mabel Normand, Colleen Moore, Richard Dix, Helene Chadwick, and Claire Adams, are among the names for the electric lights. Rupert Hughes, Zane Grey and Gouverneur Morris are box office authors. Every picture has exploitation angles that mean business.

They are *Eight Prosperity Opportunities.*



With Colleen Moore

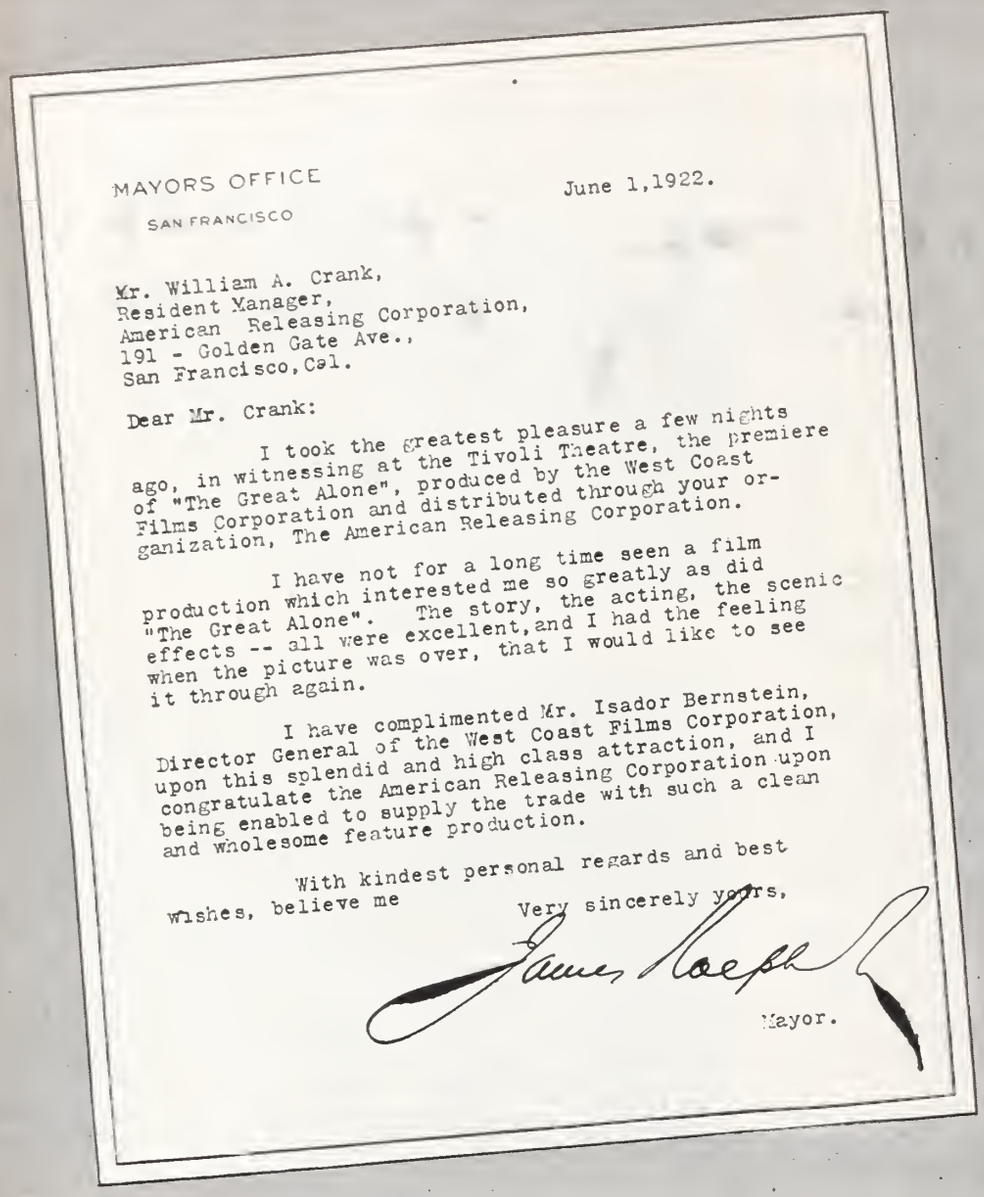


With Tom Moore



With Mabel Normand

Are For Current Showing!



MAYORS OFFICE
SAN FRANCISCO

June 1,1922.

Mr. William A. Crank,
Resident Manager,
American Releasing Corporation,
191 - Golden Gate Ave.,
San Francisco, Cal.

Dear Mr. Crank:

I took the greatest pleasure a few nights ago, in witnessing at the Tivoli Theatre, the premiere of "The Great Alone", produced by the West Coast Films Corporation and distributed through your organization, The American Releasing Corporation.

I have not for a long time seen a film production which interested me so greatly as did "The Great Alone". The story, the acting, the scenic effects -- all were excellent, and I had the feeling when the picture was over, that I would like to see it through again.

I have complimented Mr. Isador Bernstein, Director General of the West Coast Films Corporation, upon this splendid and high class attraction, and I congratulate the American Releasing Corporation upon being enabled to supply the trade with such a clean and wholesome feature production.

With kindest personal regards and best wishes, believe me

Very sincerely yours,

James Rolph

Mayor.

From the Mayor of San Francisco

Mayors of great cities do not rush carelessly into print to aid in the exploitation of motion pictures. "The Great Alone" wins this praise because it is a big *he-man* picture and it has achieved the further amazing distinction of being praised by several distinguished clergymen who hold red-blooded action stories to be good dramatic fare for the American public.

Isadore Bernstein *presents*

MONROE SALISBURY

in

The GREAT ALONE

A West Coast Films Corp. Production

Directed by Jacques Jaccard

Remember the combination: SALISBURY at his best; JACCARD giving his ablest and strongest direction; BERNSTEIN contributing the Pacific Studios' best standards of production.

Opening for its New York premiere on June 11th at the CAMEO Theatre; opening for it Southern California premiere at once in the NEW PANTAGES, Los Angeles.

American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited

TUESDAY, JUNE 6, 1922

SIGRID ACTS AND LOOKS WELL IN ROMANCE

She and Monte Blue Put On "My Old Kentucky Home" as It Should Be; Something New in Way of Plots.

"My Old Kentucky Home," Shown at the Roosevelt.

BY OBSERVER.

You'll love Monte Blue in "My Old Kentucky Home." We're partial to Monte, anyway, but this time he seems better than ever before. There is so much character and man about him. You'll agree with us that he's dear. Couldn't help it.



SIGRID HOLMQUIST

That reminds us, we should say something about Sigrid Holmquist, too. She's the girl in the case, as you can imagine—she's as lovely to look at as she is capable—or vice versa—guess the surprise is that a good-looking person can, after all, be skillful.

"My Old Kentucky Home" is an engrossing story of love, scheming, romance and horse racing—the typical southern story, done as it always should be but seldom is. There are any unusual twists and turns to the plot that keeps you a bit breathless through the entire performance. We found it one of the most complete, satisfying film stories we have seen. There is a realness about it that carries you away—transplants you.

"My Old Kentucky Home" is a splendid picture—one of the altogether worth while things we have seen this season.

If you are tired of bedroom dramas, sex orgies and plotless pictures and you want to see something interesting, clean and clever you should go to the Roosevelt.

FROM THE "HERALD-EXAMINER" CHICAGO



PYRAMID PICTURES INC.

presents

My Old Kentucky Home

By Anthony Paul Kelly Directed by Ray C. Smallwood

A Ray C. Smallwood Production

With an all-star cast including

SIGRID HOLMQUIST ~ MONTE BLUE ~ LUCY FOX
MATTHEW BETZ ~ JULIA SWAYNE GORDON

American Releasing

My Old Kentucky Home, starring Monte Blue and Sigrid Holmquist (seven reels). This is a very pleasing and satisfactory picture. Our patrons spoke well of it. The film was in good condition.—N. LaPage, Rialto, Superior, Wis.

My Old Kentucky Home, starring Monte Blue and Sigrid Holmquist (seven reels). We received more favorable comments on this picture than on any other subject which we have shown in months. It is very good, just what patrons like best. The picture brought in the biggest box office receipts we have had in a long time. The film was in perfect condition.—C. M. Waterbury, Sherman, St. Cloud, Minn.

FROM "AMUSEMENTS" MINNEAPOLIS

Here are two samples of what the public thinks about "My Old Kentucky Home"—a report from a big Chicago newspaper and exhibitor reports of big business in the Minneapolis territory. These are not isolated reviews about the popularity and drawing power of "My Old Kentucky Home"—we have been reproducing similar reports from all sections in five trade journals for weeks.

American RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

B. P. SCHULBERG

Presents

"RICH MEN'S WIVES"

By Agnes Christine Johnson and Frank Dazey

Directed by ~ GASNIER



L. J. GASNIER

The Exhibitor's constant plea is—
"Give us GOOD PICTURES"
Here's our answer:
Our aim will be to give you ~ NOT merely good pictures but — GREAT PICTURES



House Peters



Claire Windsor



Gaston Glass



Rosemary Theby



Little Richard Headrick



Myrtle Stedman



Charles Clary



Carol Holloway



Martha Mattox



William Austin

A PREFERRED PICTURE

Distributed by
AL LICHTMAN CORPORATION
576 ~ FIFTH AVENUE ~ N.Y.

AL LICHTMAN - *president* B.P. SCHULBERG - *vice president* J.G. BACHMANN - *treasurer*

"A BAD WOMAN IS THE SORT OF WOMAN A MAN NEVER GETS TIRED OF"
OSCAR WILDE



SELECT SP PICTURES

Lewis J. Selznick,
President,
Presents With Pride

OSCAR WILDE'S

RENOWNED DRAMA

"A WOMAN OF NO IMPORTANCE"

A W

SELECT SP PICTURES

LEWIS J. SELZNICK, PRESIDENT

Oscar Wilde's Celebrated Play



"NOTHING IS SERIOUS EXCEPT PASSION"
~Oscar Wilde

"A Woman of No Importance"

THE GREATEST SUMMER RELEASE OF A DECADE

MONTE CRISTO

To the Exhibitors and Distributors of the United States and Canada:

NOTICE is hereby given to you that the undersigned has received information that several alleged distributors in the United States are soliciting contracts for the exhibition of a motion picture photoplay entitled "Monte Cristo" which is a reissue of a film distributed many years ago by the General Film Company, starring Hobart Bosworth. That film is based on the so-called O'Neill-Fechter version of "Monte Cristo," and is an infringement of the rights of the owners of the O'Neill-Fechter version because the General Film Company had not acquired any rights to picturize the O'Neill-Fechter version. That question was litigated in the courts of the State of New York in litigation entitled "O'Neill vs. General Film Company," and the courts of the State of New York held that the General Film Company was guilty of an infringement of the said O'Neill-Fechter version by reason of the exhibition of said picture without the consent of the owners of the O'Neill-Fechter version, and that decision stands unreversed in the State of New York. We will further take action in the Federal or State courts in any State of the United States or any Province in the Dominion of Canada, where an infringement of our rights occurs.

THIS notice is published for the purpose of warning all exhibitors and all persons who attempt to exploit or in any manner make use of that film, that Fox Film Corporation, which owns all of the motion picture rights to the O'Neill-Fechter version, will prosecute any attempt to infringe those rights against any persons who exhibit, exploit, license, sell or in any manner deal with the aforesaid "Monte Cristo" film.

(Signed) FOX FILM CORPORATION
West 55th Street
New York City


YOUTH-LOVE-ADVENTURE-
PEGASUS AND A PRETTY GIRL
and Tom Mix
WHAT MORE CAN ANY BOX OFFICE ASK?

WILLIAM FOX *presents*

Tom Mix

IN

FOR BIG STAKES

Directed by

LYNN REYNOLDS







FOX

IN INDEPENDENCE & STRENGTH



"UP IN THE AIR ABOUT MARY"

The Bathing Girl Special
Five Acts of Furious Fun

ASSOCIATED EXHIBITORS
ARTHUR S. KANE, PRESIDENT

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE
INC.

FOREIGN REPRESENTATIVE
SIDNEY GARRETT





IT'S A WOW!

It's got the zip of the mountains, the tang of the seashore.

Speed? That's its keynote. The zoom of airplanes, the roar of racing boats.

And such a romance, such a story, such comedy—and such girls.

The cast:—Joe Moore, Louise Lorraine, Robert Anderson, Laura La Vernie and oceans of girls.

Story and direction by William Watson.

All about a society girl engaged to a fine healthy sap. She runs away to the country and falls for an honest boyish smile. Enter the fond mother. Discovered. Daughter is rushed to the seashore. The boy gets there, too. Big play for daughter's hand

The boy pulls a Young Lochinvar. Into the wedding—out with the girl—into a blimp.

Zowie! Some climax.

And what you can do with this one by exploitation.

It is made to order to solve your summer worries



OPEN MARKET!

Mr. Buyer:

In response to emphatic popular demand, I take pride in announcing a Series-de-Luxe of

Four Superlative Society Specials

Starring

BETTY BLYTHE

"The Queen of the Screen"

To be directed by

KENNETH WEBB

Director of

"FAIR LADY" and
"HIS WIFE'S HUSBAND"

To be adapted by

DOROTHY FARNUM

Scenario Writer of

These Same BETTY BLYTHE Successes

Produced by B. B. Productions, Inc.

at the

WHITMAN BENNETT STUDIOS

1st Release Sept. 1st, HOW WOMEN LOVE

Miss Farnum's Version of Izola Forrester's Novel "The Dangerous Inheritance"

2nd Release Nov. 1st, The IDOL of the RICH

High Class Elaborate Melodramas Abounding in Heart Interest and Emotional Situations. Beautiful Sets, Gorgeous Gowns, Exquisite Photography

They Will Cost Real Money
They Will Earn Real Money

Whitman Bennett

B. B. PRODUCTIONS, Inc.
JAMES A. GAUSMAN, *Sales Manager*
15 West 44th Street, New York City

Blanketing New York
Going BIG Everywhere



KEEP YOUR EYE ON R-C PICTURES



Marjorie Rambeau
Gail Kane
Hazel Dawn
Eleanor Dawn
Margaret Lawrence
Lowell Sherman
Allen Dinehart
Herb't Corthell
Mask and Wig Club

ALL IN

Starland Revue

Look at These Stars

THE greatest array of box-office names ever assembled in one big reel.

Every one of these stars commands a vast personal following. Every name has tremendous box-office "pull."

Imagine what these great names will do—shrieking from a special one sheet—if you but take advantage of this unparalleled opportunity to CASH IN ON STARLAND REVUE.

Every reel packed with novelty, romance, unusual interest—and puts your patrons on a footing of friendship with all the biggest stars.

BOOK IT NOW AND
BOOST IT HARD

R-C Exchanges will hereafter be known as Film Booking Offices of America

FRANKLYN E. BACKER

presents

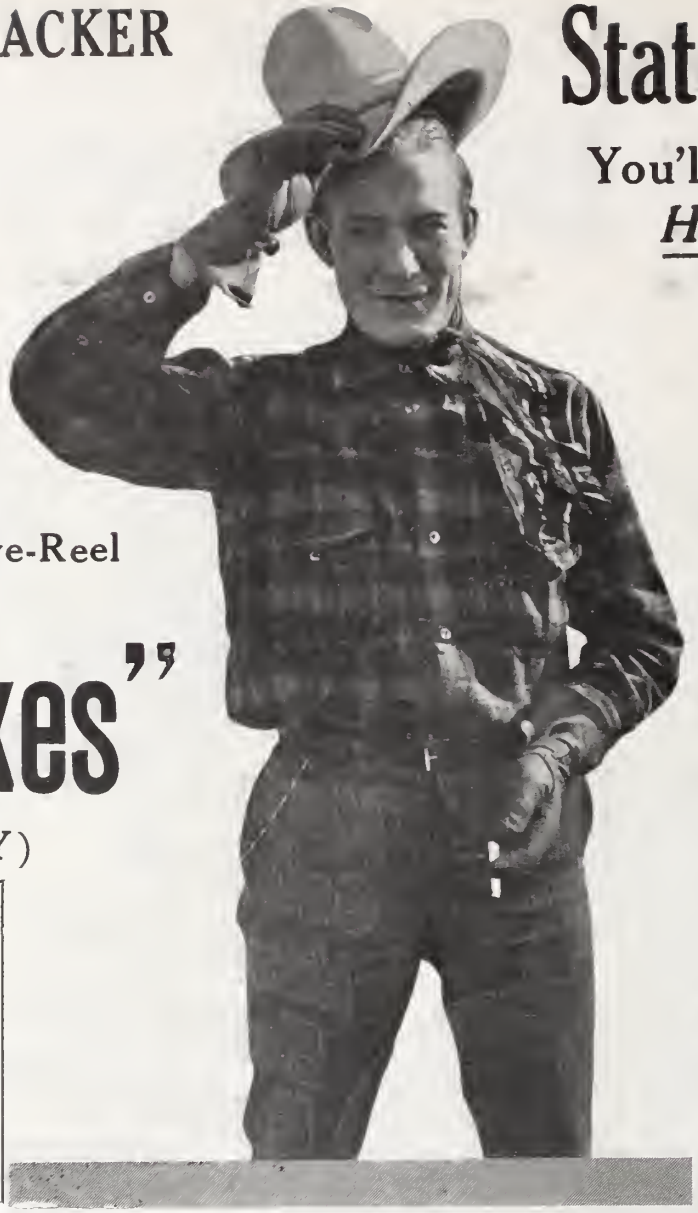
J. B. Warner

In a Series of Six Five-Reel Westerns

"Big Stakes"

(NOW READY)

IN PREPARATION
"Crimson Gold"
"Flaming Hearts"
"Wolf Man"
"Danger Ahead"
"Red Courage"



State Righters!

You'll Tip Your Hat to *Him* When You See Him in

"Big Stakes"

Adapted from the American Magazine story "High Stakes" by Earl Wayland Bowman because you will see that

HE CAN MAKE MONEY FOR YOU

There will always be a demand for the *clean, different* Western comedy-drama.

And that's what "Big Stakes" is.

There is nothing obvious in the plot—the unusual love story keeps you in doubt until the final fifty feet.

There's a gamble for life and love that will bring you *up out of your seat.*

And through it all there's action-thrill-humor-logic.

Produced by

METROPOLITAN PRODUCTIONS, Inc.

Released through

EAST COAST PRODUCTIONS, Inc.

TIMES BUILDING **NEW YORK**

FOR THE COMING YEAR

we will release

60 to 70



WATCH WAIT

for our

SENSATIONAL ANNOUNCEMENT

SOON

A line up to suit the times
Selected by the biggest Exhibitors in America

Some Big Summer Attractions

Exhibitors usually find a lack of the highest grade pictures in the summer, just when they need them most to compete with Hot Weather amusements, because producers hold them up for Fall release. First National is giving you the very best for the Hot Spell. Look over this list.

Richard Barthelmess
presented by
Inspiration Pictures, Inc., in
"Sonny"

His third big production for First National and a worthy successor to "Tol'able David." Taken from the play by George V. Hobart and directed by Henry King.

Marshall Neilan
presents his latest
First National
"Fools First"

With Claire Windsor, Richard Dix and Claude Gillingwater. Suggested by Hugh MacNair Kahler's story in the Saturday Evening Post.

Constance Talmadge
presented by
Joseph M. Schenck in
"The Primitive Lover"

One of the fascinating comedienne's most sprightly pictures. Adapted by Frances Marion from "The Divorcee" by Edgar Selwyn and directed by Sidney A. Franklin.

Norma Talmadge
presented by
Joseph M. Schenck in
"Smilin' Through"

Eight reels of Storm and Sunshine. Adapted by James Ashmore Creelman and Sidney A. Franklin from Allen Langdon Martin's play. Directed by Sidney A. Franklin.

Anita Stewart
presented by
Louis B. Mayer in
"Rose o' the Sea"

From the book by Countess Barcynska and directed by Fred Niblo, director of "The Three Musketeers." A thrilling tale of the wrecks of the sea—and of society.

Katherine MacDonald
presented by
B. P. Schulberg in
"Domestic Relations"

The most beautiful woman of the screen in an interesting story of domestic tangles. Story and scenario by Violet Clarke and directed by Chet Withey.

Oliver Morosco
presents his
stage success
"The Half Breed"

A story of tradition's barrier and how he smashed it. The play that has been road showed all over the country and is known to every one. With Wheeler Oakman.

"One Clear Call"
presented by
Louis B. Mayer
The John M. Stahl
Production

A gripping tale of masked avengers in a wild night ride. From the book by Frances Nimmo Greene and directed by John M. Stahl.

Dorothy Phillips
presented by
Allen Holubar in
"Hurricane's Gal"

A thrilling story of the sea and a smuggling ship commanded by a girl. Adapted and personally directed by Allen Holubar from the story by Harvey Gates.

Buster Keaton
presented by
Joseph M. Schenck in
"My Wife's Relations"

One of Keaton's funniest and well worth featuring on your program—a sure hot weather winner. Written and directed by Buster Keaton and Eddie Cline. Open market.

Mack Sennett
presents his latest
2-reel fun maker
"Gymnasium Jim"

A comedy that will keep your patrons roaring from start to finish. With Billy Bevan and Mildred June. Directed by Roy Del Ruth. Open market.

Charles Ray
presented by
Arthur S. Kane in
"Smudge"

Written by the famous movie writer, Rob Wagner. Produced by Charles Ray Productions, Inc., and distributed by First National Exhibitors Circuit, Inc. Open market.

You can depend on First Nationals winter and summer

FIRST NATIONAL PICTURES

Motion Picture News

Mrs. Snow of Ohio

MRS. EVELYN SNOW, head of the Ohio Censor Board, has been dismissed from office.

The theatres and exchanges of Ohio will be rejoiced, and rightly so, over the elimination of a person who was so obviously unfit for so great a responsibility.

But the thing goes much deeper and broader than that.

It has a national, not merely a local application; and large principles are involved.

Pathe Exchange and those in Ohio who have fought so persistently for common justice deserve the thanks not merely of this industry but of the people of the United States.

It isn't a question of Mrs. Snow of Ohio and the fact that her intellect *happened* to fail in the unprecedented task of deciding what the eyes of the several million people of a commonwealth may see upon a public screen.

It's a question of the Mrs. Snows and the Mr. Snows, Censors, of New York, Pennsylvania, Kansas, Maryland and all the other states of a land founded upon the principle of freedom in thought, speech and worship.

In other words, it's a question of—censors. Who is the person, and by what infallible measure of super intellectuality and super morality and super taste is he or she capable of saying *absolutely* what their fellows' minds may or may not know?

Mrs. Snow did just about what any human being would do—or at least *might* do—as a censor.

She felt first of all that she had only to report to herself and God.

But it was proven by law that there was some check upon what seemed an unbridled power. Her office was a part of the state system of education—it's hard to suppress a grin here—and when after persistent effort this fact was established the head of the state educational department dismissed Mrs. Snow.

Another principle of considerable size was brought to light, one that has had much to do with the development of the Anglo Saxon race, with the growth of justice throughout the civilized world, and one that is another of the foundation stones of American liberty—namely the right of a trial by some kind of an impartial tribunal, where liberty has first been taken away.

The head of the Ohio department of education has given this right to those citizens of the United States who deal with motion pictures in Ohio. Surely, these are forward steps.

Wells' " Outline of History " gives no more definite impression of the irresistible progress of human intelligence.

Then Mrs. Snow did another very natural thing.

She was a political appointee. She was in politics. So she issued a dictum that office-holders should not be criticized in any way upon the screen. She censored herself out of pictures and what she said before a public gathering. She could talk but pictures could not.

So here's another vital principle: the political freedom of a new and the greatest of all modern mediums of expression!

We owe much to this Ohio situation. We owe much to Pathe and all those who dug these glaring lights out of the quagmire of the most ignorant and unjust and damnable thing ever slammed upon this country. They will shine brightly hereafter in other states where censorship lifts its dark cloud.

And we are obligated, primarily—and almost totally—as citizens of the United States, not merely as picture people.

WM. A. JOHNSTON.

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Hays States Conferences Will Achieve Real Results

REPRESENTATIVES of the Motion Picture Producers and Distributors of America and the Motion Picture Theatre Owners of America have been conferring during the present week in New York City. Will H. Hays has voiced his optimism over the important and lasting benefits that he anticipates will accrue to the industry as a result of these conferences. As yet, however, th full details of the business transacted and the work accomplished have not been made available for publication.

The first conference between the representatives of the M. P. P. D. A. and the M. P. T. O. of A. was held on Monday of this week, June 12th, at the Biltmore Hotel, New York City. On Thursday afternoon the following statement was issued from the headquarters of the M. P. P. D. A.:

The conferences are still under way. Many matters are yet being considered. Sessions have been held following the conference (on Monday) at the Biltmore, and meetings of sub-committees of both organizations have been held during the week at the different offices. A main issue was the subject of a more uniform and understandable contract for the mutual advantage of all concerned. The development of an effective arbitration plan operative in each exchange section was also another important matter discussed.

At the time of going to press, the committees representing each of the organizations were in session.

Following the close of the conference at the Biltmore on Monday, Will H. Hays spoke very briefly as follows:

"The meeting was a very pleasant and, I am sure, a profitable one. It will continue tomorrow. We are discussing our mutual problems and I am confident that much good will result."

The Monday conference followed a luncheon and was adjourned shortly before four o'clock.. Representing the M. P. P. D. A. were: Will H. Hays, Winfield R. Sheehan, Sidney R. Kent, and Karl W. Kirschway. The M. P. T. O. of A. committee comprised: W. A. True, Hartford; E. M. Fay, Providence, R. I.; Harry Davis, Pittsburgh; A. Julian Brylawski, Washington, D. C.; H. B. Varner, Lexington, N. C.; W. A. Steffes, Minneapolis; C. E. Cady, Lansing, Mich.; Jacob Lourie, Boston; W. H. Cadoret, Chicago; Howard A. Smith, Buffalo; W. D. Burford, Aurora, Ill.; Joseph G. Rhode, Kenosha, Wis.; M. E. Comerford, Scranton, Pa.; R. F. Woodhull, Dover, N. J.; C. E. Whitehurst, Baltimore; David Cohen, Binghampton, N. Y.; Joseph Duffy and Michael J. O'Toole of Scranton, Pa.; Sidney S. Cohen and A. J. Moeller, New York City.

The Exhibitor's Bulletin, the official organ of the M. P. T. O. of A., in the issue of June 10th, contains a statement relative to the conference scheduled for this week between the M. P. P. D. A. and the M. P. T. O. of A. representatives. In connection with the work to be done at this conference as well as at later meetings with other producers, the Bulletin states:

"This work will be constructive. We are out of the quarrel era. We are building steadily and hope to so advance in our negotiations as to secure lower film rental deposits, elimination of non-theatrical competition, cheaper advertising and other accessories and a uniform and fair contract and other things of value to the theatre owner.

"This work will be supplemented in all states by constructive action on censorship, taxation, undue regulation and other matters of interest to exhibitors. We are going forward."

De Mille Supports Hays for Better Pictures

"The motion picture industry to a man is behind Will H. Hays in his fight to maintain the high moral and artistic standard of motion pictures."

That is the declaration made by Cecil B. De Mille, director-general of Paramount Pictures, following Mr. Hays' request that notices be posted on the bulletin boards of all studios outlining the standard which he has set for motion picture production.

"We are making pictures today, as many of us consistently have made them in the past," De Mille pointed out, "that are in complete accord with Mr. Hays' ideals. He is determined to prove to the world that the motion picture industry is capable of producing pictures without external supervision and we are bending every effort to aid him in this work."

Warns Against Showing Old "Monte Cristo"

Fox Film Corporation, which is to release soon its modern version of Dumas' "Monte Cristo," has issued warning to all exhibitors in the United States and Canada against exhibition of the old "Monte Cristo" film distributed many years ago by the General Film Company.

The Fox company claims that the General Film Company's "Monte Cristo," now reissued, it believes, on the strength of the new Fox picture, has been declared by the courts of New York an infringement on the O'Neill-Fechter version. Fox serves notice that its company owns all the motion picture rights to the O'Neill-Fechter version of "Monte Cristo" and will prosecute any persons who exhibit, exploit, license, sell or in any manner deal with the reissued "Monte Cristo" film.

PICTURES AND PEOPLE

SAM E. MORRIS post cards from 85 Wardour Street, London. Says he's a little lonesome for 729 Seventh Avenue, and things are rather quiet there—but (and this shows what a genuine film man he is) Selznick sure has a winner in "Reported Missing."

* * *

Since German made pictures have at last reached Great Britain, the point has arisen as to whether they should be announced and shown as German pictures or have their origin camouflaged. The Kinematograph, which like MOTION PICTURE NEWS, has from the beginning taken the position that "the screen of the world must be open to the world," now adds editorially: "but they must be open to a straight world." In other words, they should be honestly announced just as Goldwyn is now handling its London exhibitions of "Caligari," "Sumurun," "Destiny," etc.

* * *

Some exceptions have been taken to our article in the June 10th issue on "big" pictures of the coming season. We expected this and the article stated clearly that it is only a one man opinion based on such facts as were available. We also tried to make it clear that the article was particularly written for the very important long run theatre that now exists in most large centres, the theatre that wants only a dozen of pictures a year. Had the article been written for all theatres we would in duty bound have made chief reference to Paramount product. This advance announcement of forty-one pictures is, in our opinion, and as we have already stated, the most compelling trade advertisement that has been published thus far in this industry's history, and as could only be expected, it has made a deep and wide impression upon the exhibitor market.

* * *

THIS inch of space is donated, and donated freely and willingly, to Nat Rothstein, the effervescent advertising and publicity director of Robertson-Cole. Expression of appreciation from a publicity man to a trade paper editor is too rare to pass unnoticed. Oftener does a cat mingle playfully with a canary. Here is Nat's tradition-breaking epistle:

Mr. George D. Gould,
Motion Picture News,
New York, N. Y.
Dear Mr. Gould:

Hope the shock doesn't kill you, but this letter contains no "kick,"—simply a few words of appreciation for the kind way in which you treated our story on "In the Name of the Law." It was of supreme importance to us and I am very glad you carried it the way you did.

Very truly yours,
R-C PICTURES
(Nat).

* * *

Randolph Bartlett has completed his contract to edit and title the series of German productions that Famous Players-Lasky acquired and has retired to a New England fastness to spend the summer writing fiction and other magazine literature. While with Famous he revised and titled four productions and edited two others. In future Mr. Bartlett intends doing only free lance titling and editing.

* * *

Another of the old timers is leaving the industry, temporarily at any rate. Walter K. Hill, veteran publicity and trade paper man will, on June 30, join the Columbia Amusement Company in the capacity of General Press Agent for their circuit of theatres and burlesque attractions.

It's a big proposition with a big opportunity and his many frinds will look forward to Mr. Hill's success.

* * *

WILLIAM M. KRAFT of the Apollo Exchange, planted a big stunt a short time ago which is sure to be a winner for the Vera Gordon feature "Your Best Friend." He convinced Judge Schoen of Newark that the picture would be a good sight for dissatisfied couples who came before him. He also persuaded another Justice to "sentence" one hundred delinquents to see the picture before making final disposition of their cases. The Associated Press broadcasted the story over its wires, mentioning the picture and the Sunday American Syndicate, with an estimated circulation of 10,000,000 ran a full page story of the novel sentence meted out by the judges.

* * *

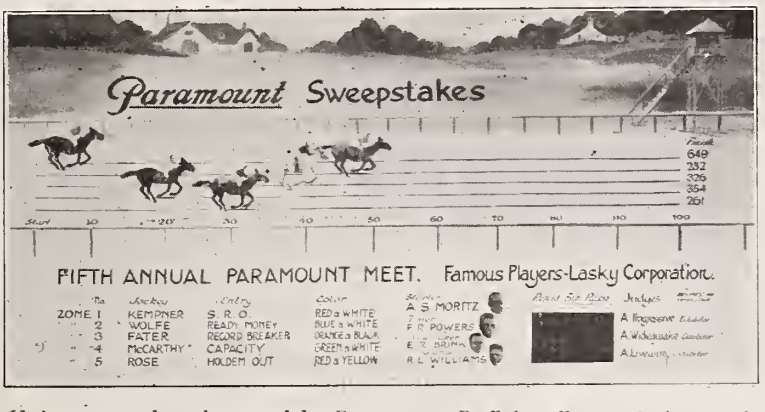
To completely change from one scene to another, yet still maintain the same identical sets and backgrounds, by the mere turning of a series of electric switches, is the remarkable innovation which Myron Selznick promises to give to the art of the silent drama in the near future.

The principle on which these developments are being carried out is in the theory that: as various colors have different photographic values when painted upon scenery, these colors will have the same photographic values if thrown upon the scenery and back drops by means of colored lights instead of being painted on.

* * *

DOUGLAS FAIRBANKS, screen star, took enough time from his work on his greatest production, "Douglas Fairbanks in Robin Hood," personally to report the proceedings of the thirteenth annual convention of the International Rotary to the world over the radiophone. As a result of the co-operation of Mr. Denby, Secretary of the Navy, and the Navy Department, together with that of newspapers all over the country, Mr. Fairbanks' verbal reports were relayed by various broadcasting stations so that they extended from the Pacific coast to the Atlantic Seaboard and from the Gulf of Mexico to Medicine Hat and thence to many foreign lands.

* * *



Unique score board erected by Paramount Buffalo office to designate the standing of the sales staff for Fifth Annual Paramount Week

ONE exhibitor—a veteran of General Film days—from the Middle West came into the office Monday, looking for "spiritual advice and ghostly comfort."

Here is—reduced to the fewest words possible—is what he reported. City of 20,000. Theatre new this Spring. Cost $150,000. The last word in comfort, style and appearance. Replaced two shooting galleries, dismantled when the new house opened. Orchestra, organ,

(Continued on Page 3319)

First National Prize Winners Reach Coast

Successful Contestants Among Exhibitors Are Given Royal Reception

EIGHT of the liveliest "live wire" exhibitors in the United States now are in Los Angeles, getting recreation education and acquainted generally, as the guests of Associated First National Pictures, Inc.

Unofficially they are known as the "$1-A-Week-Men." Officially they are the winners of the Exploitation Competition conducted by First National during its A niversary Week, Feb. 18 to Feb. 25, 1922. There were nine of these winners but one was unable at the last moment to make the tour, and alternates were chosen for two others.

Six of the exhibitors started from Chicago on their trip on Wednesday, June 15. En route they picked up the seventh. The eighth left from Seattle. Following is a list of those who are making the trip:

Alfred Gottesman, Strand Theatre, Shenandoah, Pa.; Ben Davis, Manager of the Colonia Theatre, Norwich, N. Y.; Ralph Steffy, Coliseum Theatre, Seattle, Wash.; A. G. Stolte, Des Moines Theatre, Des Moines, Iowa; Nick McMahon, Marlow Theatre, Ironton, O.; O. K. Mason, Regent Theatre, Wichita, Kans.; Joe Burton, Star Theatre, Toccoa, Ga.; Ralph Lieber, Circle Theatre, Indianapolis.

Davis goes as an alternate for Edward L. Hyman, manager of the Strand Theatre, Brooklyn, who was unable to make the trip because of business pressure; McMahon is an alternate for John Paxton of the Musselman Theatre interests, Paris, Tex., and Willard C. Patterson, of the Metropolitan Theatre, Atlanta, Ga., one o the winners also is held at home by pressing business.

First National will present the men who were unable to go with handsome tokens emblematic of the honor they won through their exceptional exploitation compaigns during First National Week.

During the time the "$1-A-Week-Men" are in Los Angeles they will meet First National stars and producers and will go through the various studios, studying at close range the making of pictures. Thus, by the time they have finished their visit they will have become familiar with every angle of motion pictures, from the preparing of scenarios up to the making and finishing of productions.

Crowds of prominent motion picture people welcomed the winners when they assembled at Chicago. E. J. Eichenlaub, manager of First National's Chicago Branch, took charge of the party. The first thing he did was to hand them a congratulatory message from Hon. George E. Cryer, Mayor of Los Angeles, which was as follows:

"Greetings! Kindly receive these expressions of the pleasure of our city over the news of your proposed visit. The proverbial Western hospitality is assured you on your arrival in Los Angeles." Similar messages were received from the Independent Screen Artists Guild and the Western Association Motion Picture Advertisers.

During the time the "$1-A-Week-Men" are in Los Angeles they will be entertained by the Screen Writers' Organization, the Western Association of Motion Picture Advertisers and various stars and producers. Louis B. Mayer will give them a big dinner.

"Cold Light" Applied to Film Production

Long Sought for "Light Without Heat" Claimed as Actuality

COLD light, it now appears, has become an actuality rather than a vague prophecy. Max J. Ritterrath, scientist of the American Research Laboratories, Los Angeles, Cal., is the inventor of an apparatus which eliminates the heat from the light rays.

To the motion picture industry and the scientific world in general this invention will have a decided beneficial influence.

By means of this cold light some extremely remarkable work has been accomplished, which is of interest to the motion picture industry. A film has been produced of the tiny insect life not visible to the naked eye. Heretofore it has been impossible to apply sufficient light to such minute subjects to permit the enlargement through a telescopic lens for photographic purposes. An intensity of 30,000 beam candle power light was employed to magnify the subjects. While an intensity many times greater than this may be obtained through the ordinary arc lamps, the intense heat that accompanies this beam of light immediately kills the subject under investigation. The new light, however, by elimnating the heat, makes it possible to observe these delicate subjects for hours at a time without the slightest injury.

Some of the wonders displayed in the first film ever produced of the minute animal life are—a tiny insect, invisible to the naked eye, hopping about on the screen as plainly as a large, playful St. Bernard dog!

A fly, almost infinitesimal in size, leisurely feeding on one of its ancient enemies, another small insect!

A microbe which inhabits the water, so small that it hasn't yet been discovered and classified by scientists, inhaling and exhaling water in much the same way as a large blacksmith's bellows!

One of the most interesting features of the film might well be called "The Ballet of the Bugs."

In this section the numerous insects and organisms which are the bane of the citrus grower's existence were shown with startling fidelity to detail.

Several specimens of the larva of the Syrphus Fly, known familiarly as the dancing worm, are shown doing their fantastic dance steps. Although less than 13-1000 of an inch in size, in their native state, they are so enlarged in the film that their antics are as plainly visible on the screen as those of a large, playful dog.

Then there is the mealy bug, known to science as the Pseudococcus Rissi, one of the worst pests in the citrus world. Specimens of this pest are shown in many stages —full grown and doing their damage to oranges and orange trees; others just hatched, frolicking playfully with their mothers, and still others attacked by their age-old enemies, the aphis family and the lace-winged hemerobius. The latter is capable of killing twenty mealy bugs a day and because of this is known to orange growers as a friendly bug.

Most of the insects shown in the film were magnified to 30,000 or 35,000 times their natural size, in this way making it possible to study in detail what look to the naked eye little larger than tiny specks of dust.

Not only is this cold light an extremely interesting application to the motion picture industry through the production of interesting film containing life with which we are not acquainted, but it also has an extremely useful application for use in the projection machine. Probably the greatest danger of fire in the motion picture theatre comes through ignition of the film in the projection machine. No amount of perfection in the mechanism of these machines can eliminate all this danger due to the fact that a part of the mechanism may become defective through improper treatment by the projectionist or in the manufacture. However, if the rays striking the aperture and the film, are entirely free from heat, the danger of film fire will be eliminated in a great degree.

It is the plans of the American Research Engineering Company to design a device which will be used on projecting machines to filter all the infra red (heat) waves from the beam of light.

Mrs. Evelyn Snow Is Dismissed as Head of Ohio Censor Board

Decision Against Pathe News Reversed; Review of Situation in Ohio

MRS. EVELYN SNOW has been dismissed as head of the Board of Censors of the State of Ohio. The formal announcement of Mrs. Snow's discharge was made at Columbus last Saturday by Vernon M. Riegel, chief of the Division of Education, of which the Board of Censors is a sub-division. There will be no successor appointed, at least for the present, to the office from which Mrs. Snow has been ousted. Mr. Riegel declares that it is his purpose to carry on personally the work of censoring motion-pictures so as to acquaint himself with the details and thus be enabled to formulate a set of policies to guide the next board that shall be chosen.

The sudden dismissal of the former chief of the Ohio censor board comes as a sequel to an agitation that has raged for months around Mrs. Snow in her official capacity and the motion-picture interests of the state of Ohio. Behind the bare news despatch given above lies an interesting story of vigorous and persistent effort to wrest the screen from the arbitrary control of political appointees and establish it as an untrammeled medium of expression. Co-incidental with the announcement of Mrs. Snow's dismissal—and of almost equal interest to that news—comes word that the Division of Education has reversed a recent ruling of Mrs. Snow in which the erstwhile censor-chief ordered eliminated from Pathe News certain views which presented herself in her official capacity together with various depreciative remarks, accredited to her, concerning the low state of mentality of the American public. The remarks were quoted as sub-titles and classified the public as made up of about ten per cent who really could think for themselves, fifteen per cent who did some real thinking at different times, and seventy-five per cent who never did any thinking at any time and whose average mental capacity was that of a twelve-year-old child. Mrs. Snow was also quoted as having declared the public to be unfit to judge for themselves. The publication of these statements brought a stream of protests not only from many parts of Ohio but from other states as well. The dismissal of Mrs. Snow from office and the reversal of her recent ruling in the Pathe case are hailed by many as a general victory for the constitutional right of freedom of expression as well as a signal triumph for the motion-picture industry.

Dissatisfaction with the way Mrs. Snow was administering her office first became evident some months ago. One of the earliest causes of friction was Mrs. Snow's order to eliminate from Topics of the Day certain criticisms directed against the practice of state censorship. This precipitated state-wide discussion as to the jurisdiction of the censor-board in such matters as the criticism of officials in public office—a question that has always been regarded as legitimate material for newspaper comment and discussion. About the same time the relation of Mrs. Snow's office to that occupied by Mr. Riegel as head of the Division of Education was debated. Doubt was expressed in certain quarters as to the extent of Mr. Riegel's jurisdiction over Mrs. Snow's official acts.

Another source of dissatisfaction early made its appearance. It was alleged that Mrs. Snow absented herself from Columbus for periods of several weeks at a time in order to make pro-censorship speeches before various church and women organizations and that as a result of her absence films, awaiting release for exhibition in theatres, accumulated for weeks at a time and were kept back from release for want of action by her. Even news reels, it was charged, were held up from a week to ten days. Finally the exchange-men of the state entered a formal objection. An appeal was directed to the Attorney-General of Ohio to determine the exact relation of Mr. Riegel's office to that of Mrs. Snow's. The Attorney-General in the opinion handed down declared that the censor board was clearly a subsidiary bureau of the Division of Education and that Mrs. Snow was susceptible to official action on the part of Mr. Riegel the same as any other subordinate officer of the Division of Education, even to the extent of her continuance in or discharge from office. The final word in any specific case involving censorship was definitely awarded to Mr. Riegel as chief of the Division of Education.

Mr. Riegel assumed the whip hand. He issued an order constraining Mrs. Snow to remain in Columbus and review pictures with reasonable speed. At the same time he instituted a Board of Appeals to which exchange-men could appeal in the event that they considered the previous decisions of the Board of Censors unjust. Riegel himself headed this Board of Appeals. One of the pictures that this appeal board passed after rejection by Mrs. Snow was First National's "One Arabian Night."

Meanwhile, a number of cases actually brought to court served to intensify interest in the now state-wide discussion of censorship. In its review of a Pollard comedy, the censor board ordered certain eliminations to be made from a church-wedding scene in the picture. The language of the order was interpreted by Paul Tessier, Pathe Exchange manager of Cleveland, to mean that certain phases of "hokum" in the church scene were to be excised, and cuts were made accordingly. The picture was shown in Tiffin, O., and following this showing a warrant was sworn out for the arrest of Mr. Tessier on the charge of not making eliminations ordered by the censor board. The complaint alleged that the entire church-scene had been ordered eliminated. The Attorney-General's office engaged the service of one of the biggest legal firms in Cleveland as special counsel to prosecute the case, according to Louis Innerarity, counsel for Pathe—and this, says Mr. Innerarity, although conviction would have imposed a minor fine as the penalty. Mr. Innerarity, in an interview with a NEWS representative this week, further declared that the Tiffin exhibitor who had shown the picture was told that if he would come to testify in the case on the invitation of the prosecuting side he would be kept immune from indictment for showing the picture. The exhibitor responded and testified. Mr. Tessier was likewise told, said Mr. Innerarity, that if he pleaded guilty to the charge of not having conformed with the language of the order of the censor board, he would not be prosecuted. Mr. Tessier, however, refused to comply with the request, declared Mr. Innerarity. The case was tried and resulted in a verdict of "Not Guilty" for the Pathe manager.

Court action has also been started against the Pathe manager in Cincinnati, S. C. Jacques. After lapse of almost two months, the Reverend Raymond G. Clapp, of Cincinnati, recently swore out a warrant for the arrest of Mr. Jacques, alleging that on March 27th he witnessed a Pathe News number, issue No. 25, exhibited in a theatre without a license number attached. Mr. Innerarity gave it as his opinion that the Pathe organization was being singled out for attack by the pro-censorship forces and flouted the idea that any man could after the lapse of two months recall a particular picture on a definite date that had been shown without a license number attached. Briefs are now being compiled in connection with the case which comes to trial within two weeks, and Mr. Innerarity declared it to be the determination of the Pathe organization to fight this and other such cases to the limit.

(*Continued on page* 3318)

Campaign Picture Free to Aid Candidate

The National Film Publicity Company has been flooded with requests for the "Jim Reed for Senator" film which is being distributed free to theatres that will show it. Ten prints of the picture, which is 600 feet in length are being used.

Some of the newspapers adverse to Reed and favorable to Breckinridge Long, his opponent for the Democratic nomination, during the past week used news stories telling of the circulation of the campaign film. It was pointed out that Joseph Mogler, president of the Motion Picture Exhibitors League of St. Louis, who is also a member of the Republican State Committee, signed a postscript to the letter sent out urging theatres to accept the film.

Mogler wrote: "We are greatly concerned over the issues regarding movie censorship and blue laws in Missouri. Let us put Senator Reed over—he is our friend."

Friends of Senator Reed paid the expense of making the film and distributing it to approximately 250 picture houses. It shows the opening of Reed's campaign at Moberly, excerpts from his platform and speeches and also some advice concerning censorship and blue laws.

Long is backed by the Missouri Anti-Saloon League. His position on censorship and blue laws has not been made known. Reed is a staunch supporter of personal liberty.

Fox Organization Will Picnic Up Hudson

The William Fox organization will hold a picnic at Bear Mountain, on the Hudson, New York, on July 22d. On this occasion all the employees of the New York home office and studio, the New York Fox Exchange, and the managers and employees of the Fox houses in Greater New York will be the guests of the organization.

The party will board the "Onteora" at the Fifty-First Street Pier at 9:30 A. M., and on the trip up the river a band and jazz orchestra will provide dancing numbers. A luncheon will be served about noon. An elaborate program of entertainment and athletic contests is being arranged for the afternoon at Bear Mountain. The closing event of the day will be a gigantic "spread" to be served at the Bear Mountain Inn. Dancing will be continued on the homeward trip aboard the "Onteora."

The committee of arrangements named by Winfield R. Sheehan consists of Emanuel Preiss, general auditor and comptroller, chairman; Al Freedman, business manager of the laboratories; Max Golden, business manager of the studios; David A. Morrissey of the publicity department; William Bach, technical director of the studios; and Jack Myers, of the New York Fox exchange.

Cohen Men Beaten in Southern California Election

THE outcome of the annual election of officers held by the Motion Picture Theatre Owners of Southern California, on Monday of this week, June 12th, is considered in the light of a direct rebuke to the following of Sidney S. Cohen, president of the M. P. T. O. of A. The defeat of Glenn Harper, who is first vice-president of the national exhibitors' organization, for the office of secretary in the Southern California theatre-owners' body and his second failure to be elected as national committeeman are taken as specific instances of disfavor for Mr. Cohen and his followers.

The officers elected on Monday are: F. C. Adler of San Pedro, president; D. B. Vanderlip of Englewood, and C. E. Walker of Santa An, vice-presidents; J. S. Lazarus, secretary, and B. H. Lustig, treasurer. The Board of Directors include Jake Lustig, Harry Arthur, Joe Garff and John Young.

Glenn Harper was defeated in his candidacy for re-election as secretary by a vote of four to one. He was later defeated for national committeeman by W. W. Whitson of San Diego by a vote of ten to one. The defeat of the Cohen men is ascribed to the failure of the national delegates to return a satisfacotry report of the recent Washington convention. The majority of the theatre-owners expressed themselves to be in favor of closer cooperation between distributors and exhibitors.

Georgia Exhibitors Name New Officers

By-laws were adopted and officers for the ensuing year were elected on June 5th by the Georgia Amusement Protective Association in session at the Ansley Hotel, Atlanta.

Joe Burton, of the Star Theatre Toccoa was elected president and the following other officers were named: Mrs. Charles Cinciola, Alamo theatre, Gainesville, Ga., first vice-president; R. J. Edenfield, Dreamland theatre, Augusta, second vice-president; Y. F. Freeman, of the Southern Enterprises, Inc., Atlanta, treasurer, and Miss A. E. Aiken, of the Weekly Film Review, Atlanta, secretary.

Members of the executive committee were chosen as follows: Willard Patterson, Metropolitan theatre, Atlanta, Chairman; A. E. Johnson, Strand theatre, Valdosta; Mrs. M. E. James, Strand theatre, Athens; O. C. Lam, Elite theatre, Rome; Thomas W. Hogan, Bonita theatre, Canton, and H. E. Center, Palace theatre, Lafayette.

Eighty-two theatres, representing every section of the state, are now affiliated with the association, which is less than a year old, having been organized last July.

Black Chain Acquires Barre House

The black chain of New England theatres has just acquired the New Magnet theatre at Barre, Vermont. It already controls the two other theatres in the City, the New Park and the Opera House.

Nine New Companies in New York Industry

Nine companies incorporated in New York state during the past week for the purpose of engaging in the motion picture industry, or some one of its allied branches. The largest company, the Feaster Manufacturing Company, capitalized at $750,000, was formed for the purpose of manufacturing machines for winding motion picture film. The directors are: C. B. Santee, R. F. Beech, M. M. Manning, New York. Other motion pictures incorporating during the past week included the following:

Schubert Pictures Corporation, $500,000; G. C. Simpkins, Pierre Ellena, R. O. Weiss, New York City; Rialto Producing Company, $40,000, William S. Phillips, David Rafael, New York; Thomas Robinson, Brooklyn; the Rockaway Aeroplane Swing Co., $10,000, T. F. Murphy, William Nunley, Nathan Marks, Brooklyn; Ethical Film Service Co., $10,000, Max Schier, M. B. A. Schier, George J. Tapper, Brooklyn; the Community Theatre Company, Brasher Falls, $3,500, Neil Murphy, W. H. McCarthy, Herbert Eagles, Brasher Falls; Winmark Producing Company, $50,000, Montagu Marks, Roger Prosser, D. K. Kennard, New York; New Strand Theatre Corporation, $5,000, Elias Mayer, Louis Schneider, Jacob Elpern, New York; Silverton Amusement Corporation, $18,000, Abraham Silver, A. R. Bloomgarden, Margaret Ahern, Brooklyn.

New York M.P.T.O. in Executive Session June 19

The Board of Directors and officers of the Motion Picture Theatre Owners of New York State will hold an executive meeting at the State headquarters in New York City on Monday, June 19th.

Among the subjects slated for discussion are the matter of construction and regulation of theatres in New York State and the drafting of a new arbitration agreement with the F. I. L. M. Clubs of the State to take the place of the one about to expire. Representatives of the three F. I. L. M. Clubs will be present. Reports of the organization's funds and the formation of key-city units of the state body will also be made.

The Motion Picture Theatre Owners of the State of New York has been incorporated as ordered at the last meeting of the Board of Directors. Arrangements for a constitution and bylaws are scheduled to come up for final passage at this meeting.

Reservations have been made for the attendance of the Board of Directors at the Testimonial Dinner to be tendered Senator James J. Walker at the Plaza Hotel on the evening of June 19th.

R-C Plans Distribution Under New Name July 1

Will Dispose of Own and Independent Productions by Highly Developed Organizations

AN announcement of interest to the motion picture industry, and one which is expected to have an important bearing on the future distributing methods of pictures, is made this week by P. A. Powers of R-C Pictures Corporation. The substance of Powers' statement is this:

On and after July 1st, 1922, the Robertson-Cole Distributing Corporation will be known as the Film Booking Offices of America.

The purpose of the Film Booking Offices will be the distributing of R-C and independent productions through the medium of a highly developed selling organization.

By means of the Film Booking Offices, the independent producer will be assured an exploitation and selling medium without losing his identity. Each brand of pictures will be handled separately and distinctly. The F. B. O. will be simply a highly specialized exploitation and sales agent.

The new film clearing house is willing to assist the independent director, star or author who offers a worthwhile idea or plan for a picture or a series of pictures.

The R-C Studios in California will continue production and the product of R-C Pictures will be released through F. B. O. Independent producers will find a studio available for their use and may have the assistance of a staff of production specialists thoroughly conversant with the needs of the independent producer.

"To me this announcement means the realization of an idea that I have cherished for many years," states Mr. Powers. "It means that I am at last able to give the industry an organization to fill what I believe is its most acute need—an exploitation and selling medium for the independent producer—efficient, established and reliable.

"After July 1st we will start our plan of distribution which will guarantee each producer who releases through F. B. O. the popularization and perpetuation of his brand name or the name of the individual picture. There will be no merging under one name. It will not be an 'F. B. O. Production,' but an 'Ethel Clayton Production,' or a 'Harry Carey Production' or a 'Carter deHaven Comedy' that we will sell. The producer will have his full and just credit with the trade and with the public. The F.B.O. will act simply as his agent—a pipe line bringing the product to the ultimate consumer.

"The Film Booking Offices will be willing to finance or to assist in the financing of either individual productions or a brand of productions. We believe in the independent producer, and we believe that he always will and must exist for the well being of the industry. Once convinced of his ability and the value of his production plan or idea, the F. B. O. will aid him in the production and assure him a means of distribution unequalled in the industry. It will be always ready to listen to and consider the suggestions of independent producers.

"It is not only in distribution that we will aid the independent producer. He may avail himself of the use of the R-C studios in Los Angeles, the most complete and up-to-date in the film metropolis.

"It was only after mature and careful consideration that the executives decided to change the name of the Robertson-Cole Distributing Corporation. The thought has been in our minds ever since the resignation of Mr. Cole from the presidency of the company that has borne his name since its organization five years ago. With neither Mr. Cole nor Mr. Robertson any longer connected with the corporation it was only natural that we should seek a more pertinent, appropriate title for our new film clearing house. We selected the name Film Booking Offices in the belief that it conveyed most accurately an idea of what our future policy will be. The F. B. O. will mean just what it says—offices where the exhibitor will find reliable pictures with the utmost in exploitation behind them.

"To the producer it will mean a selling agency through which he will find the widest circulation for his product, and which will at the same time not deny him credit which should be his. The trademark of the producer will be carried on the film and in all trade paper advertising."

Social Workers' Session to Discuss Pictures

THE important position that the motion picture has attained in the work of social, educational and philanthropic organizations will be the subject of discussion during an entire session of the National Conference of Social Workers which will be held this year at Providence, R. I., June 22 to 29 inclusive. This is the first time that the motion picture has received such attention in the program of this conference which is usually attended by 3,000 or more persons.

The meeting to discuss "The Social and Educational Use of the Motion Picture as a Publicity Medium" will be held June 23, in Rockefeller Hall, Brown University. The program is being arranged by the Committee on Motion Pictures for Social Publicity representing the publicity workers of the National Conference of Social Work.

U. S. Organization Heads to Meet with Hays

REPRESENTATIVES of many of the national organizations will meet in conference with Will H. Hays on June 22nd, to discuss ways and means for public cooperation in the attainment of the objects for which the Association of Motion Picture Producers and Distributors of America was founded.

The purpose of the Association, as stated in its Articles of Association, are:

1. "Establishing and maintaining the highest possible moral and artistic standards of motion picture production;" and

2. "Developing the educational as well as the entertainment value and general usefulness of the industry."

Mr. Hays in referring to the conference made the following statement:

"As the principal amusement of the great majority of our people and the sole amusement of millions, and as an agency of limitless moral influence and educational possibility, motion picture production is a matter of very definite public concern. We hope that this conference and similar meetings will aid us in getting every possible viewpoint for the benefit of the producers, and bring the leaders of civic affairs into the closest cooperation, all to the end that we may develop constructive ways and means for the effective application of what must be in all thinking people a sympathetic interest in the success of the Association's purposes of 'establishing and maintaining the highest possible moral and artistic standards of motion picture production and developing the educational as well as the entertainment value and general usefulness of the industry.'"

Tax Returns Do Not Show True Conditions

THE amusement business in April did not decline, despite the impression to the contrary created by the publication of the government tax returns, according to an analysis of the government figures by S. R. Kent, in conjunction with Paramount's statistical department.

Official government tax returns as published, are as follows: April, $5,439,014; March, $6,284,528; January, $6,369,200; April, 1921, $7,415,568.

"At first glance," said Mr. Kent, these figures might be construed as indicating a further slump in the amusement business since January of this year. Further analysis, however, shows that the amusement business is proceeding on about the same level of activity.

"The difference in the tax figures is due to a change in the law under which these taxes are levied. Beginning January 1, last, the government admission tax was removed from admissions of 10 cents or under. The best statistics available show that 10 per cent. of the total motion picture business is done by theatres charging 10 cents or less for admission.

"Although this change in the law went into effect in January it is not apparent in the tax figures until February. Thus the published figures show an apparently sharp decline from January to April."

Goldwyn To Make "Ben Hur"

Goldwyn announces that it will shortly undertake the production on a gigantic scale of a motion-picture version of "Ben Hur." Arrangements were completed during the week between A. L. Erlanger, president of the company holding the exclusive dramatic and photoplay rights for General Lew Wallace's famous Biblical story, and the Goldwyn Pictures Corporation whereby the latter acquires the picture rights and one-half the dramatic rights.

The principals of the cast will be selected in this country, but the scenes will be filmed partly in Italy and Palestine and partly at Goldwyn's studios in Culver City. Work on the scenario will begin at once. The cast, scenario and other details of production will be subject to Mr. Erlanger's approval. Edgar Stillman Kelley, who wrote the music for the original stage production of "Ben Hur," will provide the musical setting for the picture.

When Mr. Erlanger purchased the picture rights for "Ben Hur" more than a year ago, the price he paid was close to $1,000,000, it is declared. The transaction completed with Goldwyn is reported to involve even a larger sum. The photoplay rights to "Ben Hur" have been eagerly sought for over a decade by the biggest producers, but without success heretofore.

First National Workers Organize Club

Employees in the New York office of Associated First National Pictures, Inc., have organized the First National Club and have laid out an attractive program of social affairs.

The first event held under its auspices was a dinner dance at which Hope Hampton was the guest of honor. Several outings are planned for the summer. The officers elected are:

President, Steve McGrath; vice-president, Joseph Kelly; secretary, James King; recording secretary, Sol I. Shernow; treasurer, Ed. Grainger.

The purpose of the organization is to promote good fellowship among the employees of First National.

Syracuse, N. Y., Exhibitors Form Key City Body

At a meeting of the theatre owners of the city of Syracuse, N. Y., held on Monday, June 12th, for the purpose of forming a key city organization to cooperate with the New York State body of exhibitors, the following officers were elected: President, James Rowe, Turn Hall theatre; vice-president, Jack Griswold, Savoy theatre; treasurer, Benjamin Fitzer, Happy Hour theatre; secretary, A. Robbins, Eckel theatre.

Resolutions were passed endorsing the work of the state officers and requesting the state organization to sever its relations with the Motion Picture Theatre Owners of America. A resolution was unanimously adopted, thanking Senator James J. Walker for his efforts in behalf of the exhibitors of the state.

Screen Writers' Guild Defines Position

THE Screen Writers' Guild of the Authors League of America has forwarded a letter to Will Hays, President of the Motion Picture Producers and Distributors of America, which sets forth the position of the Guild with relation to a certain "Photoplaywrights' League of America."

The letter in part follows:

"In a recent dispatch carried by the Associated Press, it was stated that a communication had been addressed to you as head of the national motion picture interests, by one Wycliff Hill, president of a California corporation which has styled itself the 'Photoplaywrights' League of America,' in which the impression was erroneously conveyed that the "Photoplaywrights' League" was a recognized representative national organization of authors and writers for the screen, actuated solely by ethical motives in conducting a commendable campaign against alleged swindling correspondence schools.

"As a matter of fact the 'Photoplaywrights' League' is, so far as we can discover, a business organization operated for profit, conducting a selling agency for the disposal of stories and collecting from amateur writers dues or fees for services which we in the studios know to be most difficult, if not practically impossible, for such an organization to render satisfactorily.

"Owing to a certain confusion that has thus been created, designedly or otherwise, it appears advisable for the Screen Writers' Guild of the Authors' League of America to inform you that the so-called 'Photoplaywrights' League of America' is in no way connected and should not be confused with the Screen Writers' Guild."

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Ask any other trade magazine to match that Exhibitor circulation!

M. R. O. Snow, Censor, Ousted

(Continued from page 3315)

This selfsame issue of Pathe News, that of No. 25, is the one directly associated with Mrs. Snow's last reversal as chief of the Ohio Board of Censors. It was during the course of a speech before a body of exchange-managers in Cleveland that the remarks reflecting on the mentality of the American public, accredited to her, were uttered. Later, Mrs. Snow was requested by a Pathe News cameraman to pose for some motion-picture views. She complied. In conjunction with these views of Mrs. Snow, as head of the Ohio censor board, were used her utterances on the mental classifications of the American public. When the number containing these views was submitted to the Board of Censors for review, Mrs. Snow promptly ordered eliminated the pictures of herself and the quotations accompanying them. An appeal from this decision was carried to Mr. Riegel. Although in full possession of the facts of the case as the result of his communications with the Attorney-General's office, the head of the Division of Education delayed in handing down a ruling on the matter, declared Counsel Innerarity of the Pathe organization. Steps were then taken to secure to a writ of mandamus with a view to compelling Mr. Riegel to issue a ruling in the case. Mr. Riegel's order reversing the decision of Mrs. Snow and his additional announcement of Mrs. Snow's dismissal from office followed, and they now form the latest development of Ohio's stormy experiment in the censorship of motion-pictures.

Musicians' Controversy Hurting Cause

Manager William Goldman, of the Missouri theatre, was compelled to make a last minute switch in his programme for the week of June 10 when, because of the controversy with the musicians' union, "The Southland Follies" declined to come to St. Louis to fulfill their engagement. Another musical number was substituted.

Wid Gunning Out of Distributing Company

ON Tuesday, June 13th, announcement was made by Wid Gunning that he had disposed of his interest in the Wid Gunning, Inc., distributing company and that he had resigned as president of that organization. The resignation of Robert E. Welsh from the vice-presidency of the company was also announced at the same time. Mr. Gunning stated his resignation was prompted by a desire to devote all his time to the matter of production.

Another announcement was made that the R-C Distributing Corporation will handle the physical distribution of the Wid Gunning product. The Gunning company, it was reported, will maintain its own sales force.

Pictures and People

(Continued from Page 3313)

modern lighting—everything right. Opposition, one house seating 400, one-third of the new shop's capacity.

Now a startling statement. Theatre isn't doing business enough to pay film service, let alone other overhead. Saw statement of week's gross. One night $11.00. Only Saturday and Sunday, when vaudeville is added to the bill, worth a tinker's damn.

We suggested revolutionary tactics. Wouldn't dare print them. They would raise a storm of protest from wise guys who sit at glass top desks in New York.

But something has to be done. This theatre is sick or at least somebody or something is sick. What is the remedy?

* * *

Julius Steger, supervising director for William Fox, sails on the La Savoie for Europe to meet William Fox in London. He will advise on the purchase of story material abroad, and will go to Rome to look over "The Shepherd King" which J. Gordon Edwards has recently completed there.

* * *

"We're having too d—— much regulation and censorship nowadays," said Herbert C. Pell, Jr., chairman of the New York State Democratic committee who was in Buffalo last week for a confab with local chiefs. "If I have my way our campaign this fall will be conducted against regulation, censorship and interference generally."

* * *

Of all barometers which record changing business conditions, none is to be compared for accuracy with the one called "collections." E. A. Eschmann, Pathe General Sales Manager, makes this observation in connection with a positive statement that recent collections on account of film rentals are very much better than they have been for months past.

* * *

A FINE stroke of diplomacy—one which cements good fellowship and loyalty is that of the employer who gives his workers an epilogue of pleasure after the dull, routine drama of business during the day. Last week New York was covered by a mantle that generated excessive heat. And on one of its hottest nights the Hodkinson staff and guests were Fortune's darlings, thanks to the fine impulse and generosity of W. W. who chartered a boat and gave them a moonlight sail.

There was dancing for those who possessed nimble feet, and others who desired to feast the eye upon the harbor activities, the sky line, the network of bridges which spanned the East River, were privileged to do so. Distribution and production were forgotten. Dictations and stenographic notes were left at the office. And the boat steamed into the Sound.

Moral: Yawning typewriters and dictation pads are like carburetors: they need diplomatic adjustment occasionally to make them register speed.

* * *

John Brunton, brother of Robert Brunton, and formerly business manager of the Robert Brunton Studios, now the United Studios of Los Angeles, California, left New York Wednesday for Miami, Florida, to attend an important meeting of the owners of the new Miami studios. At this meeting a producing unit will be formed to make pictures in the Miami studios and also a finance corporation to finance other production there. It is understood that both enterprises will be heavily backed by Glen H. Curtiss and other moneyed men of Miami.

Mr. Brunton previously made an inspection of and a report upon the Miami studios. In this report he spoke very highly of the new studios and laboratory and their equipment. He recommended, however, the local production unit and the finance corporation, the initial steps of which are to be taken at Friday's meeting this week.

The first picture to be made will probably be the life of Thomas A. Edison, showing the making of his various inventions and in which Mr. Edison himself will appear.

Mr. Brunton returns to New York next week.

Cleveland Exhibitors in New Quarters

The Motion Picture Exhibitors' League of Cleveland held its monthly meeting last Tuesday for the first time in its new quarters, 201 Film Exchange Building. An unusually large crowd was in attendance, and considerable important work was accomplished.

One of the outstanding features of the meeting was the passing of the motion that the annual election of officers, due to take place in June, be delayed until some time in the fall, so as to permit the present officers to conclude some of the measures now in progress. These measures have to do with problems affecting the operators, musicians, state and national organization, as well as some matters of local importance.

Henry H. Lustig, for the past three years president of the League, announced that he would not be a candidate for re-election. It was following this announcement that the League requested the present officers to remain in office until these special problems were solved.

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William A. Johnston, Pres. & Editor
E. Kendall Gillett, Treasurer
George D. Gould, Managing Editor
Fred. J. Beecroft, Adv. Mgr.

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Western N.Y. Forming New Organization

"The Western New York Motion Picture Theaters, Inc.," is the name of the organization which is being formed by friends loyal to Sydney Cohen and the national organization in western New York. The leaders in the new organization are Howard F. Smith, who recently resigned as president of the western New York unit of theatre owners when a large number of exhibitors voted to sever all connections with the national body and named J. H. Michael to fill out the unexpired term.

Others said to be behind the new organization are Dewey Michaels, Plaza theatre, Buffalo; Sydney C. Allen, Scenic theatre, Medina; Judge John W. Schatt of Gowanda Opera House and Nicholas Dipson, interested in Batavia theatres.

This new unit embodies the counties of Erie, Niagara, Chautauqua, Cattaraugus, Orleans, Genesee, Wyoming and Allegany. There are to be 11 directors, one from each of the eight counties and three at large.

It is reported that some 36 exhibitors have signed up as members of the new unit.

In the Film Centers

Activities of Exchange Managers, Exhibitors, Salesmen and Others

Kansas City

WINNING prizes is becoming second nature with Charles E. Gregory, salesman for the Goldwyn Kansas City office. Only recently Gregory won a first and second prize in the contest being staged by Goldwyn for new business. And now comes another first prize. This makes Gregory the leading Goldwyn salesman in all parts of the country.

Augusta, Kas., will be first town under 5,000 population to show the million dollar picture, "Foolish Wives." In proud headlines, the Augusta newspaper announced the good fortune of L. S. Cook, manager of the Liberty theatre in that town, and it is a 100 to 1 shot that there will be packed in Kansas, despite summer heat.

Eddie Green, formerly with the Hodkinson Corporation at Omaha, Neb., has been added to the sales force of the Kansas City Goldwyn office. Eddie, who has a wide acquaintance among Missouri and Kansas exhibitors, will cover the northern Kansas territory.

The distribution rights of "I Am the Law," a James Oliver Curwood story, have been purchased by the Enterprise Distributing Corporation of Kansas City for fifteen states. Truly B. Wildman, branch manager, expects prints of the picture this week.

The Standard Film Exchange, Kansas City, gained the destinction last week of being the only exchange in Kansas that is handling western pictures exclusively. Bernard C. Cook, branch manager, announced the purchase of the distributing rights of a series of eight Jack Hoxie productions from the Sunset Productions. A number of Fairbanks productions also will be distributed by the Standard.

G. E. Akers, general divisional sales manager for Paramount and formerly a booker for the General Film Company, Kansas City, will make Kansas City temporarily his headquarters for the next two months. Mr. Akers first started in the motion picture industry in Kansas City, fifteen years ago, as booker for the old General Film Company.

S. M. Gott, formerly an exhibitor of Holden, Mo., is erecting an airdome at Warrensburg, Mo., which will be replaced this fall by a modern theatre building.

E. W. Werner, owner of the Warwick theatre, Kansas City, one of the largest suburban houses in the city, is one exhibitor who has no fear of the proverbial summer "drouth." Mr. Werner has just completed the redecoration of his theatre at a cost of $5,000. The decoration is in colors of green, gold, old rose and putty color. New velvet curtains for the stage, made and installed by Duff & Repp of Kansas City, twenty-eight new candles on either side of the auditorium, with parchment shades and 1,000 new slip covers.

Pen Sketches

AN important deal in the state right field was consummated in Buffalo this week, when Robert T. Murphy, resigned as manager of the Pioneer exchange after a three-year incumbency to join N. I. Filkins, who has been in charge of the Buffalo and Albany Merit offices, in taking over the Merit franchise for New York state north of Westchester county from I. E. Chadwick. Mr. Murphy under the new arrangement will have charge of the Buffalo office and Mr. Filkins of the Albany branch. The Buffalo exchange will continue to be located on the second floor of the Paramount building in Franklin street. Ruth Rappaport, who has been with Mr. Murphy during his entire Pioneer regime, will have charge of the Pioneer office on the third floor of the Warner building. Mr. Murphy will be on the road most of the time. Jake Siegel will remain as a member of the Buffalo Merit office staff. Mr. Murphy is one of the best known film men in western New York. He started in the business seven years ago with the old Mutual company, then hopped to General. Later he was associated with Dan Savage at Paramount. Triangle called him next and then he joined up in the army. On his discharge he took over the Buffalo Pioneer exchange. Mr. Filkins is one of the trail blazers of the industry in western New York. He has been with Merit for many years and is known to every exhibitor in the state. Lately he has been devoting most of his time to building up the Albany office. With these two men at its head Merit should take its place in the forefront of state rights offices in New York. Mr. Murphy announces that Marie Wheeler will remain in charge of the Albany office staff. Mr. Murphy has just been elected secretary of the Buffalo Film Board of Trade.



Robert T. Murphy

* * *

THE Buffalo Paramount office is all set for the Fifth Annual Paramount Week interest in which has been heightened among the sales staff by the erection of a unique score board in the exchange. The idea is the joint work of Allan S. Moritz, branch manager and F. Ray Powers, office manager. A large board has been placed on the wall of the exchange. It represents a race track. Five salesmen are represented. The head of each has been placed on the various jockeys. The horses have been numbered according to the zones in which the salesmen work. The figures at the finish represent the total number of dates which is possible to obtain in the various territories. The photo shows that Salesman Wolfe has already obtained 50 per cent. of his quota. Jockey Kempner in the photo is bringing up the rear, but is expected to cross the line a winner. Kempner, Wolfe, Fater, McCarthy and Rose are entered in the "Paramount Sweepstakes." A. S. Moritz is starter, R. Ray Powers, timer; Earl R. Brink, bookmaker and R. L. Williams, programs. The following horses are being driven: S. R. O., Ready Money, Record Breaker, Capacity and Holdem Out, all noble steeds in the motion picture industry. The board has created much attention along Buffalo's Film Row.

Cleveland

I. MORRIS, for years the successful manager of the Home theatre, Superior and East 105th street, was operated on last Thursday for gallstones. Morris, a brother of Sam Morris, general manager for Select Pictures, is at the East 105th Street Hospital and is said to be doing well.

"Chic" Klein, manager of the Cedar theatre, Cedar avenue and East 76th street, died suddenly last Wednesday from acute Bright's disease. The Motion Picture Exhibitors' League attended the funeral in a body to pay their last respects to one of the most popular exhibitors in the city.

Christie Deibel, of the Liberty theatre, was one of the visitors to Cleveland this week. Among other things, Deibel signed up for reissues on Paramount and Educational pictures for the summer. "Not a case of economy," says Deibel. "Only some of the reissues are better than some of the new stuff, and its value we want, regardless of release dates."

J. Stuart Cangney, manager of the Temple theatre, at Bryant, O., charged with keeping his show open on Sunday contrary to law, has been released because of a disagreement of the jury. Cangney opened his house one Sunday and was permitted to run the whole show. The following day the ministers of the town and of surrounding towns organized an anti-Sunday motion picture club. They were joined by the women's clubs. The next Sunday the ministers stationed themselves out in front of the Temple theatre. They succeeded in turning some prospective patrons away from entering the theatre. Cang was arrested. He demanded a jury trial. And now the jury has disagreed. The ministers and club women are doing the same thing in Mt. Pelier, in the same county as Bryant.

Arnold Englander, scenic artist of Loew's State theatre, has gone to the coast to join Dumond's organization in Los Angeles.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE.

Chicago candidates for election to the Good Will delegation to France were introduced to Windy City movie fans by means of trailers which Watterson R. Rothacker gave to the drive for the reconstruction of devastated France. Miss Catherine Luce, of the Chicago Paramount organization, who is the motion picture industry's candidate, was "starred" in the trailer, being the only fair campaigner for votes to have a close-up. Harry Rice, reformed film publicity man who is now writing pieces for the papers on the Good Will campaign, "directed" the trailer and Verne Blakely turned the crank.

President Al Steffes and John J. Campbell, of the Minnesota Motion Picture Theatre Owners, and A. R. Pramer, of Nebraska Motion Picture Theatre Owners, met in Chicago this week and accompanied W. D. Burford, of the Illinois organization, to New York, where they were to participate in the meeting between officials of the M. P. T. O. of A. and Will Hays. Al Steffes, it is reported, may insist that Mr. Hays reply to the questionnaire drawn up at the Minneapolis convention of the Minnesota organization, which so far has failed to draw any answer from the head of the producers and distributors.

Manager Martin, of Pathe's Chicago exchange, was in New York this week conferring with home office officials on new pictures and sales plans for the local territory.

Bob Lucas is recovering, following four weeks spent in the hospital for an operation for appendicitis, and was at his office Tuesday for the first time since his illness. Bob is one of the most popular members of the Windy City film colony and his hundreds of friends will be glad to know that he expects to be back to normal within a short time.

General Manager John M. Quinn, of Vitagraph, is scheduled to arrive in Chicago Friday for a conference with Manager J. A. Steinson, and other local officials.

Manager C. C. Wallace, of Famous Players-Lasky Chicago exchange, has added four salesmen to his staff. They are Ed. Rosecan, who was transferred from Paramount's Toronto exchange, who will travel Indiana territory; Thomas Mason, a newcomer in the film industry, who will also work Indiana; W. D. Watts, well known in Chicago as a theatre manager, who will cover city territory; and Herman Heyman, who came from New York, who will also cover the Chicago city district.

The Hoy Reporting Service has secured quarters at 804 S. Wabash Avenue and will begin to function within a few days in conjunction with the film board of trade.

E. S. Rowley, formerly assistant manager of Realart exchange, is now managing the Gayety Theatre at 92nd and Commercial Avenue.

Our old friend Ray Lockett, who formerly sold Vitagraph pictures in Indiana, working out of the Chicago office, is vacationing here and renewing acquaintanceships along film row. Mr. Lockett is now connected with Fox's Minneapolis exchange as a salesman.

The Chicago council judiciary committee on Monday, refused by unanimous vote to bar the exhibition of the films of Roscoe "Fatty" Arbuckle in the city. Alderman Maderrom had introduced the order hitting at Arbuckle films while Arbuckle was on trial in California for the death of Virginia Rapp. Alderman Coughlin, in making the motion to place the Madderom order on file said: "I am for personal liberty and freedom. I think Arbuckle was a victim of circumstances and unlucky, that's all." Chairman Olson of the committee also took a decided stand against the order and declared that it went too far. He called attention to a telegram received from Arbuckle in which he declared that he had never appeared in a picture depicting objectionable scenes.

R. C. McMullen, who has been managing the Roosevelt for Ascher Brothers, is taking a short vacation in Los Angeles, following the taking over of the theatre by Balaban & Katz. On June 26th he will assume the management of Ascher Brothers' Palace Theatre at Peoria, with R. E. Redmond, who has been his secretary, as assistant manager.

L. M. Rubens, of Aurora, president of the Illinois Motion Picture Theatre Owners, will be home about July 1st, according to word sent by him from Paris, France. Mr. Rubens has been abroad since February 1st and has made an extensive tour, including various European countries, Palestine and Egypt.

Manager Plough, of Robertson-Cole, is pleased over the splendid press notices being given Pauline Frederick's "The Glory of Clementine," which is pulling good business at the Orpheum, and has been booked in for ten days' run at the Rose. R-C pictures, by the way, are now getting their share of loop showings.

Ralph T. Kettering, general representative of Jones, Linick & Schaefer, journeyed to San Francisco with Chicago Shriners for the big, annual Shrine convention.

A large number of representative Chicago exhibitors attended the Illinois Motion Picture Theatre Owners Get Together Luncheon at the Sherman Hotel last week at the invitation of Vice-President Abrahams, heard reports on the excellent progress he is making in bringing in new members and voiced the feeling that the campaign to get in both big and little exhibitors should be pushed to the utmost, in view of the necessity of a strong organization, both to combat unfavorable and adverse legislation and to enable the theatre owners to hold their own against the distributors. Joseph Hopp was delegated to act as toastmaster and filled the position to the satisfaction and entertainment of the audience. Complete plans for systematic organization work will be announced at a mass meeting, which will be called soon, and which will also take up other matters of immediate importance to exhibitors.

While in New York recently, Aaron J. Jones completed arrangements for the first Chicago showing of two of Paramount's new pictures at the Randolph. The pictures are "The Woman Who Walked Alone," starring Dorothy Dalton, and "The Good Provider."

The entire staff of Universal's Chicago exchange, headed by Sales Manager Stern and Business Manager Leserman, united in giving a big farewell dinner to Roy Alexander, who is leaving to become manager of Universal's Kansas City exchange, and Auditor A. Plattsman, who left Sunday, en route to New York and Europe, where he will take over the position of European auditor. Louis Laemmle presided as toastmaster and many speeches congratulating Messrs. Alexander and Plattsman on their well deserved promotions were made. A feature of the evening was the presentation of complete traveling outfits, including wardrobe trunks, suit cases, and traveling bags, to each of the departing officials and their wives. The event, which was a success from every point of view, was held at the Crystal Room, Hotel Sherman, and was followed by dancing.

Manager Clyde Eckhardt, of Fox Film Corporation, has received the first prints of "Monte Cristo," which he declares is destined to be one of the greatest box office attractions ever put on the market by this corporation. Exhibitors who have already viewed this super picture, express themselves as agreeing with Mr. Eckhardt's estimate.

The Roosevelt Theatre has been taken over by Balaban & Katz, under the terms of the participating lease recently signed by this firm with Ascher Brothers. No change in house policy or personnel outside of managership, which has been assumed by A. J. Balaban, are contemplated for the immediate present, but on July 1st the new Balaban & Katz policy will be put into effect. Chicago picture men are waiting detailed announcement of what this will be, with considerable interest.

Bill Brimmer, who recently returned to Chicago, from St. Louis, to make his headquarters in the old home town, has become associated with Fox Film Corporation's Chicago exchange, and will do sales promotion work. Irving Maas, assistant to Manager Clyde Eckhardt, has been transferred to the New York office, and will leave immediately to assume his new post. Matthew Cavanaugh, of Fox's Washington, D. C., exchange, will come to Chicago to fill the position made vacant by the departure of Mr. Maas.

R. H. Fox, manager of Kempson's St. Louis exchange, was visiting at this company's Chicago headquarters this week, and reports that his company is getting a strong foothold in St. Louis, and its pictures are now being shown in twenty-six houses there. His territory has escaped the extreme heat, which has made Chicago suffer for the past week, and slowed up theatre business, and, according to Mr. Fox, movie attendance is satisfactory. Manager Paul Bush, in charge of central states' territory, with headquarters in Chicago, was in New York this week conferring with President Kempner.

Dan Barton, of the Bartola Musical Instrument Company, was at his Chicago headquarters for a few days this week, following a flying sales trip through Wisconsin in his speedy Stutz. Mr. Barton reports a feeling of confidence is returning in this territory and that exhibitors are getting back into the market for high class musical instruments, which they have come to regard as an absolute necessity. Among the latest contracts secured for Barton pipe organs, were two from Milwaukee theatres, and one from a house at Three Rivers, installations in each case to start at the earliest possible date.

Manager Robertson Builds Fine "Forever" Display



Lobby display and ballyhoo which Manager Robertson of the Palace theatre, Fort Smith, Ark., recently originated during the run of "Forever."

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

Thomas D. Sorlero, Strand theatres, Lowell.
George J. Schade, Schade theatre, Sandusky.
M. C. Horator, Alhambra theatre, Toledo.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
Leo A. Landau, Alhambra theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland.
S. Barret McCormick, Managing Director, Allen theatre, Cleveland.
E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.
G. E. Brown, Managing Director, Loew's Palace theatre, Memphis, Tenn.
Stanley Chambers, Palace theatre, Wichita, Kan.
Willard C. Patterson, Criterion theatre, Atlanta.
E. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
Lowell W. Calvert, Managing Director, Capitol theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
J. A. Partington, Imperial theatre, San Francisco.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Eugene H. Roth, California theatre, San Francisco.

The Booking Guide

Is Helping Thousands of Exhibitors With Their Problems

If You Have Delayed Returning The Guide Questionnaire

Mailed You Personally Send It Today

Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Herbert J. Thatcher, Strand theatre, Salina, Kan.
Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.
L. W. Barclay, Managing Director, Nemo theatre, Johnstown, Pa.
Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.
William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.
Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.
C. C. Perry, Manager, Astor, Strand and Liberty theatres, St. Paul, Minn.
L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.
Joseph Plunkett, Managing Director, Mark Strand theatre, New York.
Samuel Sivitz, Director of Publicity, Rowland and Clark theatres, Pittsburgh.
Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.
Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.
George Tooker, Manager, Regent theatre, Elmira, N. Y.
Ernest G. Stellings, Manager, Grand theatre, Wilmington, N. C.
Phil Gersdorf, Supervisor, Southern Enterprises theatres, Macon, Ga.
W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.
W. Griffith Mitchell, Managing Director, Majestic and Family theatres, Port Huron, Mich.
A. J. Cobe, Managing Director, Central Theatre, New York.



An attractive lobby display on "Wild Honey," playing recently at the Majestic theatre, Portland, Ore.

Sign-Making Contest Good "Beyond the Rocks" Stunt

Boys and girls of Janesville, Wis., were lured into sign-making contest for "Beyond the Rocks" by the prizes offered by the Meyers theatre.

The best sign received a free pass for one year to the Meyers theatre; the second prize was twenty tickets, good any time.

More than 300 school children entered the contest. Every variety of signs imaginable was submitted. They were on card board, paper, linen, wrapping paper and tissue paper. They were done in ink, crayon, paint, charcoal and pencil. There was no limitations to size or design.

As a teaser campaign, the Meyer got out a herald with the letters spelling the title, chopped. Persons successfuly completing the printing were given two tickets.

Both stunts also went over big at the Majestic theatre, Madison, Wis. Bob Gary, Paramount Exploiteer from Milwaukee, Wis., handled both the contest and the defective heralds.



This is the lobby display used for "Why Announce Your Marriage?" when this picture played the Rialto theatre, Augusta, Ga.

Phillips Gets Many "Find the Woman" Tie-ups

IN exploiting "Find The Woman," Manager G. M. Phillips of the Rialto theatre, Atlanta, secured window tie ups with most of the prominent women's shops and drug stores in the downtown section of Atlanta. Several cards artistically painted and colored and read as follows—taking for illustration one from a drug store powder case—"FIND THE WOMAN—Here's the powder"—and gave the name of the powder advertised. Another card on the same order was in a woman's lingerie shop, one in the window of a large and well known laundry.



This is the way J. M. Edgar Hart of the Palace theatre, El Paso, Texas, tied up with National Baby Week as celebrated in his city

Cinderella Slipper Idea Fits Well to Use for "French Heels"

Several days in advance of the playing dates for "French Heels" Manager Doster of the Strand Theatre, Montgomery, Ala., was able to sell a local shoe store with the idea of a French heel slipper window. In the center was a small pair of slippers with a card announcing that they would be given to the first woman they fit, try-ons to begin the morning the picture opened at the Strand. There were numerous try-ons for the shoes and considerable publicity was gained.

Barnette's "Watch Your Step" Campaign Clever

A "Watch Your Step" campaign that Bill Johnson of the Exploitation Department of Southern Enterprises, Inc., of Texas, declares unusually clever has been recently put over by E. J. Barnette of the Victory Theatre, Waco, Texas.

Mr. Barnette gained the permission of the city council to stencil all the main streets and street car safety zones with the impression of a large foot—a track. In the center of this foot print was painted and stenciled Watch Your Step—Go.

A very clever newspaper tieup was arranged between the local newspapers and the theatre and local merchants. In the form of a full page ad, merchants advertised their goods in such a way that the ad represented some service that the advertiser rendered to the public and it was the finding of this "service" that composed the contest. Prizes were offered in the form of Victory Theatre Tickets.

In the lobby of the theatre was a cut-out of the six sheet, showing the auto racing car. Also arranged here and there were cards telling about the type of picture it was and the star.

The local newspapers gave the lobby display and also the street stunt special mention.



Ballyhoo on "Foolish Wives" by Manager Don Bradley of the Strand theatre, Denton, Texas



These lobby decorations (interior and exterior) were arranged on "Smilin' Through" by Arthur E. Weld, managing director of the Strand theatre, Waterloo, Ia.

Gives Away Three Pairs of Slippers for One He Advertised

The Hatton Boot Store at Pontiac, Mich., offered to give away free a pair of slippers to the first lady entering the store any time after eleven o'clock Saturday the closing day of the run of "Molly O" at the Oakland theatre. Only one pair of slippers was advertised as the co-operative advertising donation; but the manager of the store had to give away three pairs. A trio of women managed to slip through the eight foot doorway coincidently immediately after the town clock struck eleven. Some two dozen others were unable to get in with the first rush.

Masked Dancer Appears in "Peacock Alley" Prologue

A masked dancer prologue and contest as to her identity drew interest on "Peacock Alley" for Manager Powell of the Sugg theatre, Chickasha, Okla. A talented local girl was used doing a dance in peacock costume, enhanced by colored lights. Passes were given to those who identified the dancer,. The lobby was decorated with Murray cut-outs, but increased in drawing power by being edged all around with colored light globes, sockets for these being screwed into the board backs Three of these made the lobby a blaze of light and color.

FORCE DOWN THE HIGH RENTALS
Get your share of the spoils while the getting is good. Now is the time to act.
There is a positive way—read
Screen Opinions
THE UNBIASED REVIEWING SERVICE!
Costs 3 cents Per Review. CHICAGO, ILL.

Emphasizes Trade Mark Idea in Exploiting "Her Husband's Trademark"

When Manager E. C. Ogg, of the Imperial theatre, South Pittsburgh, Tenn., played "Her Husband's Trademark" he emphasized the trademark idea and also made use of the opportunity to sell the Paramount trademark to his patrons.

Following out a suggestion of Lem Stewart, Southern Enterprises exploitation director, Manager Ogg arranged a lobby display, using a table on which was arranged many small articles sold locally, each article one of merit and identified by its well-known trademark. Back of the table was displayed a special one-sheet poster which read: "Paramount Pictures Are the Best." "Paramount Is Our Trademark," a word that denotes the excellence of the picture always shown here.

Another Fine "Peacock Alley" Lobby Described

The "Peacock Alley" lobby displays continue to be the feature of this picture's playing engagements. One of the latest to be reported is that originated by B. B. Garner, manager of the Casino theatre, Lakeland, Fla.

A lattice work of white, gracefully entwined with vines, formed the background for the settings of the lobby. Hand painted cut-outs of the 24-sheet and three-sheets enhanced the artistic effect and the large peacock taken from the 24-sheet was conspicuously placed, completing the display.

"Forever" Lobby Front Suggests Atmosphere of Spring

The accompanying cut shows both the lobby display and ballyhoo used by Manager Robertson in putting over "Forever" at the Palace theatre, Fort Smith, Ark. Springtime effect was gained by the use of fresh vines and willow trees with the roots kept in buckets of water. Artificial flowers were pinned on. A big arch of strips of lumber was suspended from the dome by many ropes on which were pinned big leaves of green paper. The trellis was made of wide cotton tape with wooden strips only as supports at sides and ends. Costumes were rented for the ballyhoo.



Manager Lynch of the Lyric theatre, Jackson, Tenn., arranged this lobby display on "Beyond the Rocks"



Doll's house and cut-outs which formed the greater part of the lobby decorations on "A Doll's House" when this picture played the Strand theatre, Wichita Falls, Texas.

Hill's "Sailor Made Man" Lobby Elaborate

A most effective lobby display on "A Sailor-Made Man" was used by Manager Albert Hill of the Lucas theatre, Savannah, Ga. On either side of the lobby were two drops representing a sea scene with outgoing ships, breakers, sky line and other typical marine atmosphere.

Over the main entrance to the theatre a pilot house was constructed through which everyone entered. Over the pilot house was a large cut-out of Harold Lloyd and Mildred Davis with a helm constructed as though they were piloting the boat. Over each door leading into the theatre beaver board was so arranged as to give the cabin effect, entrance, etc. On deck were coils of rope, oars, anchors, lamps—in fact everything that would be found on a boat was there.

One week in advance all ushers were placed in sailor uniforms wearing Harold Lloyd caps, which in contrast to the usual dark red uniforms generally worn, caused lots of comment among the patrons. These uniforms were worn throughout the entire showing of the picture.

Manager Hill advertised the fact that 1,000 Harold Lloyd caps would be distributed to the boys of the city, and that these could be gotten by calling at the box office of the Lucas theatre.

A large 24-foot cut-out was placed directly in the path of patrons coming into the theatre. They could easily pass between his legs.

A ballyhoo was used as a sea-going hack. For a small rental, a cut-down automobile was secured and rigged up as a sail boat, with appropriate signs calling attention to the Harold Lloyd picture. Mr. Hill advises that this form of advertising is new in Savannah and went over in fine shape.



This cut explains some of the "Is Matrimony a Failure?" exploitation used by the Palace theatre, Muskogee, Texas

Berry Sells "Smilin' Through" Double Truck Himself

ADD Ace Barry to the list of advertisement selling exploitation men. The First National representative at Indianapolis sold the advertising manager of the Sullivan Times on the idea of a double truck for "Smilin' Through" at the Sherman Theatre, managed by Henry Wilson. The ad man was sold all right; but he didn't have the time to go out and sell the merchants so the exploitation man did it himself.

Such a stunt has a double value in the good will it builds for the theatre with the newspaper.



Lobby decorations on "The World's Champion," which Manager J. M. Edgar Hart of the Palace theatre, El Paso, Texas, recently designed

Seattle's Autoists Get "Blue Slips" as Exploitation Stunt

Slips of blue paper on which had been printed publicity for "Ten Nights in a Barroom," with the form used like that which the police department paste on automobile windshields to advise the drivers of traffic ordinance violations, helped put this picture over at the Blue Mouse theatre, Seattle.

The slips were on gummed paper with one end crimped over about a quarter of an inch to allow pasting on the glass of the windshields so they could be easily removed.

The stunt went over nicely and brought excellent returns for a minimum of expense.

Game Chickens Used for Lobby Display on "A Game Chicken"

As a display for "A Game Chicken," Manager Whitfield, of the Liberty theatre, Beaumont, Tex., arranged his lobby to resemble the interior of a poultry show. He secured at no cost eight of the finest chickens, all supposedly "game," and three roosters, which were placed in individual cages. These cages carried signs telling of the number of prizes each had won.

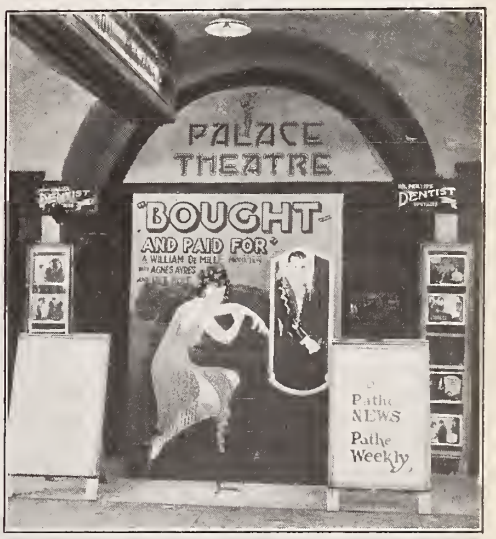
A sign read:

"A show for game chickens inside—now."

The crowing of the roosters and the mere fact that there was something alive in the lobby attracted unusual attention from the passers-by. There was no cash outlay for this stunt.

Mrs. Arthur Makes Big Play for Children's Patronage

A woman may be trusted to stand in well with the kiddies, and Mrs. W. E. Arthur, manager of the St. Denis theatre, Sapulpa, Okla., has boosted business by her plan of admitting all children free when accompanied by parents, on Tuesday and Wednesday afternoons and evenings. This brings out lots of grown folks who pay. And she arranges two annual free matinees for children—one a Christmas present, the other a birthday celebration and at such times has as many as 800 children out. A serial is always started at these events, so much future business is created.



"Bought and Paid For" lobby designed by Manager Earle Settle of the Palace theatre, McAlester, Texas



This is the way E. R. Rogers, managing director of the Rialto theatre, Chattanooga, Tenn., decorated his lobby during the showing of "The Four Horsemen"

Johnson's "School Days" Campaign

Special Appeal Made to Children But Adults' Tastes Are Not Neglected

A STUNT attractive to the young and the adults as well, was put across a few weeks ago by Manager Leroy V. Johnson, of the Liberty theatre, Seattle, for his week's engagement of "School Days."

The campaign began actively a week before the actual run of the picture. All the Seattle newspapers carried large amounts of advertising and publicity space on the attraction, and billboards were also used to good advantage for preliminary notices.

When the run began, the theatre was decorated to resemble a country schoolhouse. The lobby front was built as a likeness of "the little red schoolhouse on the hill," with all its accompanying trimmings. The girl ushers all wore white shirts, overalls and large straw bonnets, and the doormen were dressed to resemble school boys. A huge school bell was hung on top of the theatre marquee with a rope hanging down onto the street, bearing a request from Wesley Barry to Liberty patrons to ring the old school bell. As a result the bell was constantly ringing, as persons would go out of their way to pull the rope.

Advance advertising announced special features for children attending the opening performance at 11 a. m. on a Saturday, so an hour before the doors were opened the lobby was filled with children waiting to gain entrance. Hundreds of children in the city wore large paper dunce caps, bearing Liberty theatre and School Days advertising, which were distributed by the Seattle Star, the day before the run began.

The first 5,000 children to attend the show were given special favors and souvenirs. Five thousand small paper envelopes, each containing two rubber tacks, were given to young patrons. These envelopes bore the words "Use on teachers only" and were signed by Wesley Barry. Children were also given lollypops, each in an individual envelope bearing the likeness of Barry, and advertising School Days. Aside from these, small photographs of Barry in several different costumes and poses were distributed among the young fans.

Bissinger's "Wandering Boy" Campaign

A COMPLETE campaign on "Where Is My Wandering Boy" netted fine business for Manager Lou Bissinger, of the Washington theatre, Dallas, Tex., in spite of red hot weather. The accompanying cut shows the fine lobby display, made of board and canvas. A nice motherly woman was kept at the window, reading and sewing and talking to patrons.

An old lady with a worn suitcase, wearing an old bonnet and shawl, was used as a ballyhoo for the week in advance of opening, inquiring of all for help in finding her "wandering boy." Even the radio was brought in, inviting any mother who hadn't heard from her boy in a long time to accept the help of the theatre in locating him. About forty requests were received on this.

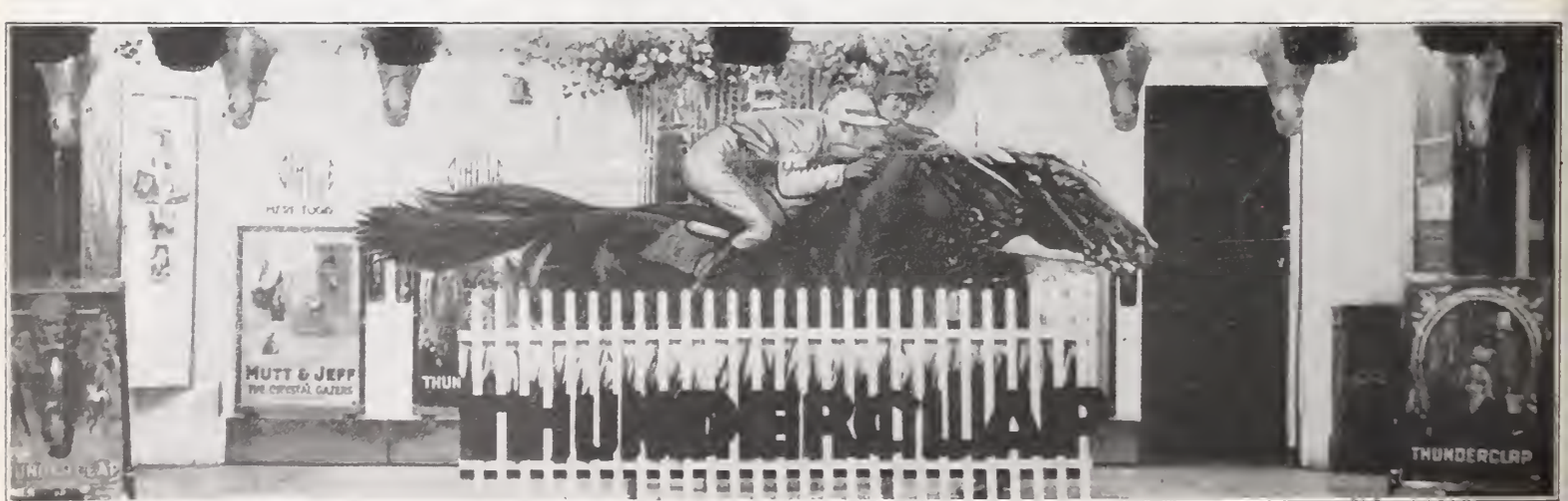
"Reported Missing" Sold Through Window and Lobby Displays

Wide attention was attracted to the engagement of "Reported Missing" at the Strand Theatre, Montgomery, Ala., by the cooperative windows which Manager Doster secured in department stores, haberdasheries, music houses, plumbing houses, etc. Cooperative cards also appeared in a drug store, a confectionery shop and a cafeteria.

In the lobby, three days before showing and throughout the three-day engagement, a special banner was displayed. A 24-sheet cut-out, illuminated, was placed above the marquee. And across the front of the lobby the title was spelled out in letters studded with electric lights, making a brilliant display in the evening.

Barcli Theatre Plays Benefit on "Hail the Woman"

Manager Walker of the Barcli theatre, Schenectady, N. Y., introduced theatrical press agent angles into the motion picture exploitation when he obtained the aid of the "Daughters of Isabella" for his run of "Hail the Woman," the largest woman's organization in the city. By allowing a discount of ten per cent, for their own organization, five hundred tickets were sold at the initial discussion of the plans. The members further agreed to sell enough additional tickets to make up a stated quota. As a result the financial success of the run was guaranteed Mr. Walker long before the picture opened.



Lobby decorations on "Thunderclap," as arranged for the recent showing at the Circle theatre, Portland, Ore.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

Across the Continent—
Wherever Wallace Reid and Ford motor cars have a following this one will pack 'em in. Did great business the first week. (Middle West.)

Went over big despite hot weather and strong counter attractions. Pleased generally. (Middle West.)

Box office value and entertainment qualities both fair. (West.)

Not much of a picture, but drew the crowds. (Middle West.)

Better than average picture and we did good business with it. (Middle West.)

The Woman Who Walked Alone—
Fairly good entertainment and fair business. (West.)

Good box office attraction. Drew fine comments from my patrons. (West.)

Patrons liked it very well. (Middle West.)

The Bachelor Daddy—
Excellent picture. Best attraction of the week. (Middle West.)

Pleasing picture. Light but a good summer feature. Good business. (East.)

The popularity of Thomas Meighan put this one over. Business a trifle below average. (East.)

The Good Provider—
Attracted good business despite Decoration Day and presence in town of big circus. (East.)

Awfully rainy weather during run of this picture, but it picked up very good during the latter part of the week. Had considerable favorable comment on this picture. (East.)

Moderately interesting. Big advance advertising helped put the picture over. Business pretty good for the hottest week this summer. (Middle West.)

Is Matrimony a Failure?—
Picture and its box office value up to standard. (Middle West.)

A fine picture which drew well. (Middle West.)

The Beauty Shop—
Subtitles helped to spoil picture's appeal, but comedy considered good and well acted. Business bad. (East.)

The Red Peacock—
Bad picture, and bad business. (East.)

Love of Pharaoh—
Good picture and we did good business with it. (Middle West.)

The Green Temptation—
Business fair. Pictures liked by patrons. Star popular. (East.)

Find the Woman—
Considering a week of rainy weather, this picture did a good business. It was a good mystery story and my patrons liked it very much. (East.)

Beyond the Rocks—
On second week business slack, following good opening on first week. Some dissatisfaction with story. Last day's business was all right. (Middle West.)

The Ordeal—
Proved one of the most popular pictures of the season. Good receipts. (Middle West.)

Beauty's Worth—
Marion Davies is popular here and this one drew good crowds all week. (Middle West.)

FIRST NATIONAL

Fools First—
Proved very pleasing and popular. Good patronage. (Middle West.)

Went over good for a week's run. Fine production. (West.)

A very good picture, and had a very good run. (East.)

Devotion—
A very pleasing programme picture. Fair receipts. (Middle West.)

One Clear Call—
Very well liked but business only fair. (Middle West.)

Ten Dollar Raise—
Very pleasing. Good audience picture. (Middle West.)

Gas, Oil and Water—
Can make no mistake in booking this one, especially where Charles Ray is popular. Did a good week's business.

The Woman He Married—
Held up fairly well for a week run. (East.)

Trouble—
Went over big. A lockout at 10:30 Saturday showing with "Jackie Coogan Essay Contest." Did not break records, but did a fine business all week. (Middle West.)

Smilin' Thru—
Wish we had one like it to follow. Many pronounced it Norma's best work. (Middle West.)

The Rosary—
This one attracted a large church representation. Did a good week's business. (Middle West.)

The Infidel—
A fine picture which attracted good business. (West.)

METRO

The Four Horsemen—
At popular prices this one played to good houses all week, despite the fact that it previously had shown here at higher prices. (Middle West.)

Although playing third current engagement, continued a favorite with patrons. (Middle West.)

One of the best drawing cards at popular prices of the season. Played to capacity for a week's run. (Middle West.)

Fascination—
Mae Murray is a favorite. Attendance up to expectations. (Middle West.)

One of Mae Murray's best. We did excellent business for week despite the extreme heat. (Middle West.)

The Face Between—
Mediocre picture. Mediocre business. (East.)

SELZNICK

Reported Missing—
Went over in big style. Popular with all. Fine commercial success. (East.)

Going good on second week of run. Seems to please. (West.)

Mrs. Leffingwell's Boots—
Did very good business on showing. People will come out to see good pictures, but anything mediocre—nix. (Middle West.)

Reckless Youth—
Elaine Hammerstein is not a box office magnet and business was only fair. (East.)

Evidence—
Good picture. Fair business. (Middle West.)

A Wide-Open Town—
Good entertainment for summer. Drew well. (Middle West.)

UNITED ARTISTS

The Fair Lady—
Made a hit with my patrons. Betty Blythe has many friends here. Good crowds throughout the week. (Middle West.)

A fine bit of screen entertainment which coupled with personal appearance of Betty Blythe drew them in for capacity all week, despite warm weather. (East.)

Way Down East—
Retains popularity. Many patrons came to see it for second time. (Middle West.)

The Ruling Passion—
Good picture but it did little business. (Middle West.)



A picturesque display ad which appeared in a Nashville, Tenn. newspaper, heralding the attraction "Flower of the North"

VITAGRAPH

The Angel of Crooked Street—
Alice Calhoun is coming along fast. This is her best to date. Business, however, was off. (East.)

Fair picture and fair business. (East.)

The Prodigal Judge—
This one went over very poorly. (West.)

The Silver Car—
Did fair business. Considered nice entertainment.

Restless Souls—
A good programme picture. Patrons liked it. Fit in nicely with balance of bill. (Middle West.)

GOLDWYN

The Wall Flower—
Very good picture which brought fine business. (West.)

Doubling for Romeo—
Although the star is not well enough known here to draw strongly, seems to be growing in favor. Feature drew better than Rogers pictures formerly shown. Comment satisfactory. (Middle West.)

Watch Your Step—
Pleasant little comedy that did satisfactory business. (Middle West.)

FOX

Chasing the Moon—
Tom Mix is a favorite with audiences at this house and he brought in good receipts for a week run in this vehicle. (East.)

Shame—
The title of this one was its greatest factor as a good drawing card. A good weekly attendance. (Middle West.)

The Last Trail—
Good westerns are well supported here. This one is good, hence a good attendance for week. (Middle West.)

AMERICAN RELEASING

The Three Buckaroos—
Fine caricature picture that kept the house in an uproar all the time. Better than average business on the week. (Middle West.)

My Old Kentucky Home—
Only a fair picture and we did average business for week. (Middle West.)

R-C PICTURES

Boy Crazy—
Very thin plot, but all right for warm weather. Packed houses, but had a huge supplementary bill. Not up to previous Doris May pictures. (Middle West.)

The Swamp—
Patrons liked it. Drew very well. (Middle West.)

UNIVERSAL

The Black Bag—
Not a knockout but a pretty good picture which went over well. (West.)

HODKINSON

At the Sign of the Jack O'Lantern—
Very good picture and gave general satisfaction. Business only fair. (East.)

OFFICIAL LEGION PRODUCTION

The Man Without a Country—
Members of American Legion supervised the showing of this one for a week and it played to capacity houses. (Middle West.)

PROGRAMS FOR THE WEEK OF JUNE 11TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Overture—"Mignon."
Special attraction—Ballet Divertissements—Three dancing numbers.
Scenic—My Country, Bruce.
Musical—Juan Reyes, noted young Chilean pianist.
Current Events—Capitol News.
Vocal — Louis Dornay, celebrated Dutch tenor, aria from "Ridi Pagliacci."
Feature—Nanook of the North.
Recessional—Organ Solo, "Liebestraum," Liszt.

Rivoli Theatre—
Overture—"Hungarian Lustspiele," Leker Bela.
Current Events—Rivoli Pictorial.
Specialty—Aid de ballet, Arlequin and Columbine, "My Lady's Garter."
Feature — Our Leading Citizen, Thomas Meighan.
Vocal — "Moonlight, Starlight," Hallett Gilberte, sung by Grace Hoffman, soprano.
Comedy—Tips, Baby Peggy.

Rialto Theatre—
Overture — "Fique Dame," Franz von Suppe.
Current Events—Rialto Magazine.
Vocal—"Love, Here Is My Heart," Lao Silesu, Gladys Rice, soprano.
Scenic—Below the Antarctic Circle.
Vocal—"Visions Fugitives," Jules Massenet, Marcel Salesc, baritone.
Feature—The Devil's Pawn.
Musical—"Hungarian Dances," Johannes Brahms.
Comedy—A Pair of Kings, Vitagraph.

Criterion Theatre—
Second Week—The Stroke of Midnight.



The Isis, Indianapolis, devised copy to illustrate "The Scrapper" as a picture promising action



What might be termed "descriptive advertising" used in offering "Yellow Men and Gold," when the attraction played California theatre, Los Angeles

Lyric Theatre—
Nero, Fox—Continued.

Apollo Theatre—
Silver Wings, Fox—Continued.

Park Theatre—
Retribution—Continued.

Strand Theatre—
Overture — "Princess Pat" with "Love Is Best of All," sung by Estelle Carey, soprano.
Current Events—Mark Strand Topical Review.
Vocal Prologue — Strand Male Quartette.
Feature—My Wild Irish Rose.
Comedy—A Pair of Kings.
Recessional—Organ solo.

Cameo—
Overture—Melodies from "Faust."
Current Events—Cameo News.
Comedy—Some Boy, Snub Pollard, Pathe.
Vocal—Solo, "Sometimes," Bessie Gerard.
Novelty—Fathe Review.
Musical — Violin Solo, by Dezso Szigeti, "Two Hungarian Poems."
Feature—The Great Alone, Monroe Salisbury.
Recessional—Organ Solo.

BROOKLYN

Mark Strand—
Overture—Selections from "Eileen" —Victor Herbert.
Specialty—Bubble Dance—A Music Film. A dance presentation in Prizma film form with dances by Ted Shawn and settings by Claud Millard.
Musical—Original Piano Trio—(a) "Chanson" (Friml). (b) "Do It Again" from "The French Doll" (Gershwin).
Current Events — Mark Strand Topical Review.
Vocal Solo—Amanda Brown, coloratura soprano, "La Capilera" (The Wren) Benedict.
Feature—My Wild Irish Rose.
Comedy—Harold Lloyd in "Get Out and Get Under."
Organ Solo—"My Wild Irish Rose" (Olcott).
Next Week—Yellow Men and Gold Buster Keaton in "The Goat."

CHICAGO

Chicago Theatre—
Current Events—Topics of the Day.
Vocal—Vivian Holt and Lillian Rosedale, Harmony Vocalists.
Musical—"Little Thoughts," organ solo—Jesse Crawford.
Novelty—Scenic.
Specialty—June Brides.
Feature—The Man from Home.
Comedy—The Round Up.
Cartoon.
Coming Feature — The Primitive Lover.

Tivoli Theatre—
Overture—"Hungarian Fantasy."
Current Events — Pathe News; Topics of the Day.
Vocal — Madame Michol singing "Blass Onia," Romeo & Juliet.
Musical—Pianologue.
Organ Solo—"Becky from Baylon."
Feature—One Clear Call.
Comedy—Felix All at Sea.
Next Week—Sonny.

Woodlawn Theatre—
Overture—"Madame Sherry."
Current Events — Pathe Review; Woodlawn News and Views.
Novelty—Sawing a Lady in Half.
Organ Solo—"Boo-hoo-hoo."
Feature—Reported Missing.
Next Week—North of the Rio Grande.

Roosevelt Theatre—
Overture—"Raymond."
Current Events—Pathe News.
Specialty — Pearl Frank, soprano, singing "Remember the Rose."
Scenic.
Feature—North of the Rio Grande.
Comedy—The Toonerville Blues.

Randolph Theatre—
Overture—Organ Selections.
Feature—The Woman Who Walked Alone.
Next Week—Over the Border.

Ziegfeld Theatre—
Feature—The Sheik.
Comedy—Who's Little Wife Are You?
Next Week—Stolen Moments.

Barbee's Theatre—
Novelty—Movie Chats.
Comedy—My Mistake.
Feature—You Can't Believe Everything.
Next Week—The Fatal Marriage.

LOS ANGELES

Superba Theatre—
Current Events — International News.
Vocal—"Time After Time," tenor.
Comedy—Three Weeks Off, Century.
Novelty—Jaws of Steel, Universal, short length.
Feature—The Black Bag.

Clune's Theatre—
Current Events—Kinograms.
Educational Scenic—The Great Divide.
Comedy — Swing Your Partner, Lloyd.
Vocal—"Bamboo Bay," tenor
Feature—The Lying Truth.
Next Week—Queen of the Turf.

Grauman's Theatre—
Overture—"The Mikado."
Current Events—Pathe Weekly.
Musical—"The Lost Chord," organ solo.
Cartoon—Out of the Inkwell.
Added Attraction — Six Brown Brothers, Saxophone Musical.
Feature — The Woman Who Walked Alone, Dorothy Dalton.



Advertising used by the Colonial, Indianapolis, in connection with presenting "Evidence"



The Moon theatre, Omaha, used this method of advertising "The Gray Dawn" for a one day attraction

Kinema Theatre—
Overture—Medley.
Current Events—Topics of the Day, International News.
Musical — "Asleep in the Deep," "An Old Fashioned Garden," organ solos.
Cartoon—Skipping the Pen.
Novelty—Fashion Review.
Vocal—"Vesti La Guiba," tenor.
Feature—Fool's First.

Mission Theatre—
Fourth Week—Monte Cristo.

Symphony Theatre—
Fifth Week—Grandma's Boy.

Tally's Theatre—
Current Events—Kinograms.
Novelty—Prizma Scenic, Bali the Unknown.
Feature — The Angel of Crooked Street.

California Theatre—
Overture — Symphony Orchestra—Hungarian Fantasia Rigoletti Paraphrase — "Those Longing for You Blues."
Current Events—International and Fox News; local topics.
Comedy—F. O. B. Africa, Monty Banks.
Feature—The Wallflower.
Next Week—Golden Dreams.

Hill Street—
Current Events—Kinograms.
Novelty—Kineto Scenic, The Lost Romance.
Comedy—Torchy Takes a Chance, Johnny Hines.
Feature — Handcuffs or Kisses, Elaine Hammerstein.
Five acts vaudeville.

Loew's State—
Current Events — International News.
Feature—The Face Between.
Five acts vaudeville.

SAN FRANCISCO

California Theatre—
Overture — "Shriners Welcome" and "Gems."
Current Events—Pathe Review.
Novelty—Egyptian Dance.
Comedy—The Little Rascal.
Specialty—Romance California.
Feature—Gray Dawn.
Next Week—A Virgin's Sacrifice.

Granada Theatre—
Overture—"Orpheus."
Current Events—Pathe Review.
Specialty—Musical Act.
Novelty—Welcome Shriners.
Feature—Too Much Business.
Scenic—My Country.

Imperial Theatre—
Overture—"Welcome Shriners."
Current Events — International News.
Scenic—Baby's Footsteps.
Specialty—Shrine Tableau.
Cartoon—Out on First.
Feature—Prodigal Judges.

Portola Theatre—
Feature—Concert.
Comedy—Snooky's Labor Lost.

SEATTLE

Coliseum Theatre—
Overture—"In a Bird Store."
Current Events—Pathe and Kinograms; Topics of the Day.
Comedy—Toonerville Blues.
Feature—The Infidel.
Next Week—The Crossroads of New York.

Columbia Theatre—
Overture—"Samson and Delilah."
Current Events—International.
Comedy—Apartment Wanted.
Feature—Prodigal Judges.
Next Week—The Black Bag.

Strand Theatre—
Overture—"Souvenir."
Current Events—Kinograms.
Scenic—Pathe Review.
Comedy—Poor Boy.
Feature—The Man from Home.
Next Week — The Woman Who Walked Alone—Dorothy Dalton.

Blue Mouse Theatre—
Second Week—Reported Missing—Selznick.
Next Week—The Queen of Sheba—Fox.

Liberty Theatre—
Overture—Popular Medley.
Current Events—Liberty and Selznick News.
Scenic—Pathe Review.
Comedy—On Patrol.
Novelty—Albert Mallotte playing "Nobody Lies."
Organ Solo—With part vocal accompaniment.
Feature—Across the Continent—Wallace Reid.
Next Week—Sonny.

Winter Garden Theatre—
Current Events — International News.
Cartoon—Aesop Fable.
Comedy—Good Morning Judge.
Feature—Silver—Car.
Next Week—Sheik of Araby.

PHILADELPHIA

Stanley Theatre—
Overture — "Bohemian Girl," "Jocelyn," "Badinage."
Current Events—Pathe News; Fox Weekly.
Feature—Polly of the Follies.
Scenic—Martin Johnson's Borneo Jungle Adventures.
Vocal — Millo Picco, baritone, in aria from Verdi's "Masked Ball."

Karlton—
Current Events—Pathe News.
Feature—Smilin' Through.

Palace—
Current Events—Pathe News; Topics of the Day.
Feature—The Ruling Passion.

Arcadia—
Current Events—Pathe News.
Feature—North of the Rio Grande.
Next Week—For the Defense.

Victoria—
Current Events—Pathe News.
Feature—The Three Musketeers.
Next Week—For the Defense.

Aldine—
Feature—The Splendid Lie.
Added Attraction — Personal Appearance of Grace Davidson.
Novelty—Starland Revue.
Next Week—His Wife's Husband.

Capitol—
Current Events—Kinograms.
Comedy—Poor Boy.
Feature—The Crimson Challenge.
Scenic—Night of Many Shadows.
Next Week — The Vermillion Peach.

Regent—
Feature—Kisses.
Special—Local Educational.
Comedy—Strictly Modern.
Next Week—Bobbed Hair.

DALLAS

Palace Theatre—
Anniversary—Presentation.
Overture—"Hungarian Fantasia."
Current Events—Palace News.
Novelty—One Reel.
Specialty—Vanity Palace.
Feature—Reported Missing—Owen Moore—Selznick.
Comedy—School Day Love—Educational.

Hope Theatre—
Current Events—Pathe News.
Musical — Trombone Solo — "At Dawning."
Vocal—"Swanee River Moon"—Alma Munster, soprano.
Feature—The Cross Roads of New York—Mack Sennett.



The Imperial, San Francisco, used the above copy in large space to exploit the attraction, "The Good Provider"



Pictorial copy used by the California theatre, Los Angeles, offering "Out of the Dust" as the feature attraction

Vocal—J. T. Guenette, vocal wonder.
Feature—The White Mouse.

CINCINNATI

Strand—
Current Events—Pathe News.
Comedy — Step Forward — Mack Sennett.
Feature—Your Best Friend.
Special attraction—Vera Gordon in person.
Next Week—The Infidel.

Walnut—
Current Events—Pathe News—Topics of the Day.
Cartoon—Aesop's Fables—Pathe.
Feature—The Man From Home.
Next Week—Over the Border.

Keith's—
Current Events—Keith's Reviews.
Cartoon—Aesop's Fables.
Comedy — Fair Enough — Educational.
Feature—Thru a Glass Window.
Next Week—The Dust Flower.

Capitol—
Current Events—Capitol News.
Feature—The Deuce of Spades.
Added Feature—The Ordeal.
Next Week—Reported Missing.

Palace—
Current Events — International News—Topics of the Day.
Feature—Spanish Jade.

ATLANTA

Howard Theatre—
Overture—"The Mikado" (by Sullivan)—Howard Orchestra.
Current Events—Howard News.
Prologue—"Chinese Episode" presenting Miss Edith Cone (dramatic soprano) and Mr. George McNulty (tenor).
Feature—Owen Moore in Reported Missing.

Metropolitan Theatre—
Overture—Selections by Orchestra.
Current Events—Kinograms.
Comedy—Oh Promise Me—Christie.
Feature—Jackie Coogan in Trouble.

Rialto Theatre—
Overture—Selections.
Current Events — International News.
Extra—Grantland Rice's Sport Pictorial.
Feature—The Worldly Madonna—Clara Kimball Young.

Strand Theatre—
Overture—Selections.

Comedy—Larry Semon in The Fall Guy.
Feature—Godless Men with Helene Chadwick and Russell Simpson.

Howard Theatre—
Overture—"Babes in Toyland."
Scenic—Howard News and Views.
Prologue—Fireflies, featuring the Howard Chorus of fifty voices.
Feature — The Bachelor Daddy, Thomas Meighan.

Metropolitan Theatre—
Overture—Metropolitan Orchestra.
Current Events—Kinograms.
Comedy—Johnny Hines in Torchy and Orange Blossoms.
Feature — The Primitive Lover, Constance Talmadge.

Rialto Theatre—
Overture—Rialto Orchestra.
Current Events — International News.
Special — Grantland Rice's Sport Pictorial.
Feature—The Crimson Challenge, Dorothy Dalton.

Criterion Theatre—
Orchestra—Selections.
Kinograms.
Educational Comedy.
Feature—The Lying Truth.

Strand Theatre—
Orchestra—Selections.
Comedy—Movie Mad, Christie.
Feature—A Virgin Paradise, Pearl White.

WASHINGTON

Metropolitan—
Overture—"Sweethearts."
Current Events—Pathe News; Topics of the Day.
Comedy—Some Baby, Pathe.
Scenic—Pathe Review.
Feature—Sonny, First National.
Next Week—Fool's First, First National.

Palace—
Overture—"Serenade."
Current Events—Pathe News; Topics of the Day.
Comedy—Funch the Clock, Pathe.
Feature — Across the Continent, Paramount.
Next Week (first four days)—Grand Larceny, Paramount.
Next Week (last three days)—Seeing Is Believing, Metro.

Columbia—
Feature—Foolish Wives, Universal.

Rialto—
Overture — "The Beautiful Galatea."
Current Events—Fox News.
Comedy—Poor Boy, Mermaid.
Feature—Over the Border, Paramount.
Next Week—His Wife's Husband.

BALTIMORE

Century Theatre—
Overture—"Fortune Teller"—Century Symphony Orchestra.
Comedy—Century attraction.
Current Events — Century News Pictorial—Selected.
Specialty—Vocal selections—Justin Lawrie and Fernando Guarneri.
Novelty — Operatic selections — Elizabeth and Amos Stidman.
Feature—Sowing the Wind—Anita Stewart.
Organ solo.



An ad two columns wide and seventeen inches long told patrons of the Des Moines, Ia. theatre, what the week offered, featuring "Trouble"

Rivoli Theatre—
Overture — "Madcap Duchess" — Iula's Symphony Orchestra.
Current Events—Rivoli News—Selected; Pathe Review.
Novelty—Round four—The Leather Pushers.
Feature—I Am the Law.
Organ—Duet.

Parkway Theatre—
Overture—"Blue Danube"—Parkway Orchestra.
Comedy—Danger—Jack White.
Current Events — Selected from Pathe Review and Movie Chats.
Feature—Watch Your Step.
Special Saturday Recital — Ada Carolyn, coloratura soprano.

New Theatre—
Overture—New Theatre Orchestra.
Current Events—Pathe News.
Comedy—Me and You.
Novelty—Urban Movie Chats.
Feature—My Old Kentucky Home.

CLEVELAND

State—
Overture—Selections from "The Fortune Teller."
Current Events — Pathe News — Topics of the Day.
Comedy—My Wife's Relations—Keaton.
Feature—Sonny—Richard Barthelmess.
Specialty—Paul Whiteman's orchestra under direction of M. Speciale, offering all new jazz repertoire.
Prologue—State Theatre Follies—A musical and dance revue with special setting. Arranged by Manager Ed. Strong.
Next Week—Over the Border—Betty Compson and Tom Moore.

Allen—
Overture—"Overture of 1812," by Tschaikowsky, conducted by Philip Spitalny. Overture was featured by a visualization with a cast of 50, arranged by S. Barrett McCormick. Special stage set made by Zimmerer.
Current Events—Allenette—Various news selections.
Short Reel—The Beryl Coronet—Second of the Sherlock Holmes series.
Feature—Watch Your Step—Cullen Landis.
Special Attraction—Kitty Gordon in person, assisted by Lady Vera Beresford and Ida Clemens, in a new song and dance offering.
Added Specialty—Loos Brothers, held over a seeond week with all new syncopated songs and dances.

Stillman—
Overture—"Cavalleria Rusticana," with phonographic record of Caruso's singing arias from the opera.
Comedy—Cracked Ice.
Feature—Is Matrimony a Failure?
Scenic—Women Must Weep.
Next Week — The Woman that Walked Alone.

Park—
Overture — "Naughty Marietta," Maurice J. Spitalny, musical director.
Current Events—Fox News.
Comedy — Torchy's Hold-Up — Johnny Hines.
Feature—A Stage Romance—William Farnum.
Next Week — They Like 'Em Rough—Viola Dana.

Standard—
Current Events — International News.
Comedy — Some Class — With Brownie, the dog.
Western—Joys of Steel.
Feature—The Black Bag—Herbert Rawlinson.
Next Week — Out of the Silent North—Frank Mayo.

KANSAS CITY

Liberty Theatre—
Overture—Selections.
Current Events—Pathe.
Comedy — A Rural Cinderella, Louise Fazenda.
Organ Selections.
Feature—Reported Missing—Owen Moore.
Next Week—Canadian Love.

Doric Theatre—
Current Events—International.
Organ Selections.
Short Subjects—The Adventures of Robinson Crusoe (Serial).
Feature — Blind Hearts, Hobart Bosworth.

Newman Theatre—
Overture—"Semiramide."
Current Events—Newman News and Views.
Organ Selections.
Short Subjects—Washington Irving, an entertaining novelty film.
Comedy — The Rainmaker, Lloyd Hamilton comedy.
Special Number—Lillian Crosman, Frank Ridge and Six Dutch Kiddies in "The Red Mill."
Feature—Trouble, Jackie Coogan.
Next Week—The Bachelor Daddy, Thomas Meighan.

Royal Theatre—
Overture—Special musical novelties.
Current Events — Royal Screen Magazine.
Organ Selections.
Comedy—The Show, Larry Semon.
Short Subjects — Adventures of Sherlock Holmes.
Feature—The Ordeal, Agnes Ayres.
Next Week—The Ruling Passion, George Arliss.

Twelfth Street Theatre—
Overture—Selections.
Current Events—Screen Magazine.
Comedy—Torchy comedy.
Organ Selections.
Feature—Shackles of Gold, William Farnum.
Next Week—Way Down East.



In advertising "Is Matrimony a Failure?" the Granada, San Francisco, exploits the cost

MILWAUKEE

Merrill Theatre—
Current Events — International News.
Novelty—Tony Sarg's Marionettes, Round Six, The Leather Pushers.
Comedy — Goldwyn's One Reel Classic—Ups and Downs.
Feature—Greater Than Love.

Alhambra Theatre—
Overture—"Bagdad."
Current Events—Pathe News and Topics.
Scene from "Cavalleria Rusticana" —Joan Zarara.
Feature — Our Leading Citizen, Thomas Meighan.

Garden Theatre—
Current Events — Weekly — Fox News.
Comedy—Two Act Torchy Comedy, Torchy Steps Out.
Novelty—"Chinese Fantasie"—Rosalie Reiter, dancer.
Vocal—Songologue—Elwyn Owen, organist.
Feature—Across the Continent.

Butterfly Theatre—
Current Events—Butterfly News and Views.
Feature—Watch Your Step.
Novelty—Goldwyn's Sport Review.
Musical—Violin Solo—James Innes, organ recital.
Added Attraction—Charlie Chaplin in Shoulder Arms.

Strand Theatre—
Overture—Strand Orchestra.
Current Events — Weekly — Kinograms.
Novelty—Sketchographs.
Feature—Wife Against Wife.
Comedy Feature—My Lady Friends, Mr. and Mrs. Carter De Haven.

PITTSBURG

Liberty Theatre—
Current Events — International News.
Feature—Sonny.
Comedy—'Tis the Bull.
Next Week—Crossroads of New York.

Regent Theatre—
Current Events—Kinograms.
Feature—Red Hot Romance.
Comedy—Gymnasium Jim.
Next Week — Is Matrimony a Failure?

State Theatre—
Current Events—Kinograms.
Feature—Red Hot Romance.
Comedy—Gymnasium Jim.
Next Week—Nanook of the North.

Blackstone Theatre—
Current Events — International News.
Feature—Where Is My Wandering Boy Tonight.
Comedy—'Tis the Bull.
Next Week—Crimson Challenge.

Cameraphone Theatre—
Current Events—Selznick News.
Feature—Where Is My Wandering Boy To-night.
Next Week—Not Announced.

Alhambra Theatre—
Current Events—Pathe News.
Feature—The Green Temptation.
Comedy—Speaking Spooks.
Next Week—Crimson Challenge.

Grand Theatre—
Current Events — Grand News Weekly.
Feature—Sonny.
Comedy—A Pair of Kings.
Specialty—Topics of the Day.
Novelty—Movie Chats.
Next Week—Crossroads of New York.

Aldine Theatre—
Current Events—Savoy theatre.
Feature—Reckless Youth.
Comedy—Toonerville Troubles.
Next Week—Not announced.

Olympic Theatre—
Current Events—Pathe News.
Feature—The Man from Home.
Comedy—Excuse Me, Sheriff.
Novelty—Smiles.
Next Week—Over the Border.

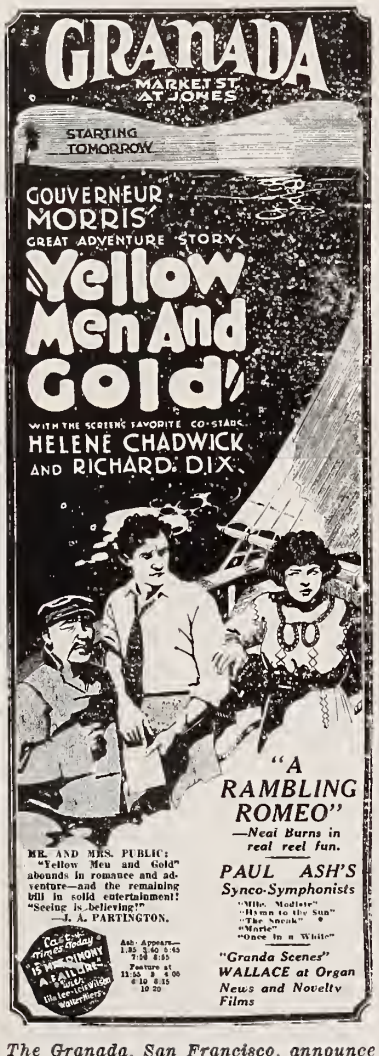
Savoy Theatre—
Current Events—Fox News.
Feature—The Fighting Streak.
Comedy—Step this Way.

DES MOINES

Des Moines Theatre—
Overture — "Meditation" from "Thais."
Current Events — International News.
Special Music—Organ solo.
Comedy—The Rain Maker.
Scenic—My Country—Bruce.
Feature—Across the Continent.
Next Week—Dream Street.

Strand Theatre—
Current Events—Kinograms.
Comedy—'Twas Ever Thus.
Feature—Reported Missing.
Next Week—The Bachelor Daddy.

Rialto Theatre—
Feature—The Three Musketeers.
Next Week—Don't Tell Everything.



The Granada, San Francisco, announce to their patrons "Yellow Man and Gold" and a comedy, "A Rambling Romeo," in one ad.

MINNEAPOLIS

State Theatre—
Overture—Selections from Mlle. Modiste.
Current Events—State Digest, comprised of Fox, Pathe and International News strips.
Comedy — My Wife's Relations, Buster Keaton.
Feature — The Primitive Lover, Constance Talmadge.
Organ Solo—"Nocturne."

Strand Theatre—
Overture—Selections by Strand Orchestra.
Current Events—Pathe and International News Weeklies.
Feature—Reported Missing.
Comedy—Mutt and Jeff cartoon.

Blue Mouse Theatre—
Current Events—Fox and International News.
Feature—Alice Lake in Kisses.
Comedy—Larry Semon in A Fair of Kings.

Pantages Theatre—
Feature—Fool's Paradise.
And four acts of vaudeville.

Hennepin Theatre—
Current Events—Pathe News.
Feature — Bobbed Hair, Wanda Hawley.
Comedy—A Mack Sennett comedy.
And seven acts of Orpheum circuit vaudeville.

ST. LOUIS

Missouri Theatre—
Current Events—Missouri News.
Comedy—Angel Food.
Cartoon—Marcus.
Musical—A musical review, orchestra.
Feature—North of the Rio Grande.

New Grand Central—
Current Events—News and views.
Musical—Second anniversary revue.
Feature—Come on Over, Colleen Moore.

West End Lyric and Lyric Skydome—
Current Events—News and views.
Novelty—An Aesop fable.
Comedy—Be My Wife (re-issue) and Johnny Hines in Torchy's Frame-Up.
Feature Film — A Question of Honor, Anita Stewart.

Delmar, Criterion and Congress—
Current Events—News and views.
Novelty—Cartoons.
Comedy reel.
Feature—The Good Provider.

New Capitol—
Current Events—News and views.
Comedy reel.
Feature—Smilin' Through, Norma Talmadge.

Empress Theatre—
Feature—The Sheik's Wife.
Also five acts of vaudeville.

BUFFALO

Shea's Hippodrome—
Overture—"Stradella."
Xylophone Solo—Frank Brown.
Feature—Reported Missing, Owen Moore, Selznick.
Comedy—Replaced by The Northern Trail, a James Oliver Curwood story.
Current Events—Hippodrome Review.



This ad reproduces effective advertising used in offering picture goers of Wichita, Kansas, "Is Matrimony a Failure?"

Next Week—Yellow Men and Gold, Richard Dix and Helene Chadwick.

Loew's State—
Overture—Medley of Popular Airs.
Current Events—Pathe News.
Feature — Blind Hearts, Hobart Bosworth.
Comedy—A Pair of Sixes.
Novelty—How to Grow Thin, Educational.
Next Week—Bought and Paid For, Agnes Ayres.

Lafayette Square—
Overture—Selections on Wurlitzer organ by C. Sharpe Minor.
Current Events—Fox News.
Feature—Beyond the Rainbow, all-star cast.

Mark-Strand—
Overture—"Goodness Gracious."
Current Events—Kinograms.
Feature — The Primitive Lover, Constance Talmadge.
Comedy—Fat Sullivan cartoon.
Sport Pictorial—Drawing Cards.
Next Week — The Sleepwalker, Constance Binney.

Shea's North Park—
Feature—Reported Missing, Owen Moore.

Keith's—
Feature — Her Husband's Trademark, Gloria Swanson.

Jessen's Studio Notes by Wire

LASKY

Phillip Rosen will direct "The Young Rajah," starring Rodolph Valentino with Wanda Hawley playing opposite. The story is by John Ames Mitchell and continuity by June Mathis.

William De Mille begins "Clarence" next Monday.

Conrad Nagel will play the lead and Robert Cain the heavy in "The Impossible Mrs. Bellew," the Sam Woods production starring Gloria Swanson.

George Melford has finished "Burning Sands." His next will be "Ebb Tide," by Robert Louis Stevenson. In the cast are Lila Lee, James Kirkwood, Raymond Hatton and George Fawcett.

Charles Eyton, general manager arrives from China June 20.



Thomas Meighan in a George Ade story "Our Leading Citizen" a Paramount picture

GOLDWYN

Malcolm McGregor has been selected as the male lead for "Broken Chains," now in production under the direction of Allan Holubar. The complete cast includes Coleen Moore, Ernest Torrence, Claire Windsor, James Marcus, Beryl Mercer, William Orlamond, Gerald Pring, Edward Peil and Leo Willis.

"Gimme" is the title of the next Rupert Hughes production. His wife collaborated with him on the story. Helene Chadwick has been selected for the lead.

Maurice Tourneur's "Christian" company is expected from London about July 1.

UNITED

Jack Coogan, Sr., is leaving for the East to arrange release for rodeo western comedies and Fred Hibbard slapstick comedies.

Richard Walton Tully is filming interiors for "Omar the Tentmaker." Exteriors will be made on the desert, at Oxnard, Catalina and Santa Barbara.

UNIVERSAL

Louise Lorraine has been selected as the lead for "The Radio King" serial directed by Robert Hill. Roy Stewart will be in the cast.

"Live and Love" from the original by Edward S. Moffat will be the next vehicle for Priscilla Dean.

Edward Laemmle left for New York and Europe Friday accompanied by Tinny Wright, assistant; Frank Atkinson, editor; Charles Stumar, camera man; and Harry Myers, who will play the lead in "Ivanhoe."

Roy Atwell, ill with typhoid fever is delaying production on "The House of a Thousand Trembles."

The "Perils of the Yukon" serial troupe is now at Sierra Tavern, Truckee.

Harry Pollard will direct Herbert Rawlinson in "The Rainbow Chaser," from the original by Bernard Hyman.

Virginia Villi, placed under a long term contract as leading woman and later to be starred, is now playing opposite Lon Chaney in the super Jewel "Bitter Sweet," under the direction of Lambert Hillyer. Jack Mower and Vernon Steele are in the cast.

"Misfit Becomes Chaperon," the next for Hoot Gibson, will be directed by Nat Ross.

Universal will remake "A Long Chance," made six years ago. Jack Conway is to direct. In the cast are Henry Walthall, Ralph Graves, Marjorie Daw, Boyd Irwin, William Bertram and Jack Curtis.

R-C STUDIO

"Good Men and True," by Eugene Manlove Rhodes, is the next vehicle for Harry Carey under the direction of Val Paul. The cast includes Noah Beery, Tully Marshall, Thomas Jefferson, Charles J. La Moyne, and Vester Pegg.

The De Havens are making the third of their domestic life series titled temporarily "Their First Vacation."

The Doris May subject "Up and at 'Em," has been finished.

Sherwood McDonald is casting for the first Gloria Joy two-reel comedy drama story being written by Douglas Bronston.

The Rotarians of the country were here for their convention last week and were the guests of the United and Robertson-Cole studios Saturday, five thousand strong.

Robert Thornby is editing "Wreckage."

Jane Novak is next to play in "Thelma," by Marie Corelli, a Chester Bennett production. Following this Bennett will make "The Rock of Ages," from hymn and painting, with Jane and Eva Novak.

VITAGRAPH

Thomas Buckingham, former director of Century and Fox comedies, will direct Larry Semon. The first subject under the new arrangement is titled "Golf." In the cast are Lucille Carlisle, Al Thompson, Vernon Dent, Oliver Hardy, William Hauber, Fred Lancaster, Joe Basiland and Vincent McDermott.

"When Danger Smiles" is the next vehicle for William Duncan. The continuity is by Bradley Smollen.

"The Magnificent Amberson," by Booth Tarkington, will be put in production early in July. Dave Smith will do the directing.

The Alice Calhoun subject originally titled "Blue Blood" will be known as "A Girl's Desire."

Earl Williams subject originally titled "Dickey," will be released under the title of "Fortune's Mask."

Fans and Exhibitors in Praise of Fox Stars

Following the release, May 21, of "The Yellow Stain," the Fox production starring John Gilbert, came a flood of unsolicited written praise for the young actor from both fans and exhibitors, declares a statement from the William Fox home office. This stream of testimonials has pleased officials of the organization, especially in view of the fact that Gilbert has the leading role of Edmond Dantes, the Count, in "Monte Cristo," the special super-production on the 1922-23 program of Fox releases.

"The Yellow Stain" is a story centered about the North Michigan timber lands.

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5.—EQUIPMENT. All of the most modern obtainable.
6.—CLEANLINESS. Within two blocks of Lake Michigan. Away from dirt and dust.
7.—SAFETY. Plant approved by City of Chicago and Board of Fire Underwriters.
8.—PROMPTNESS. Accustomed to serve exacting requirements.
9.—PRICES. Reasonable and competitive.
10.—GUARANTEES. Write for our unique guarantee of quality work.

BOOKINGS CASTS RELEASES

Live News From Producers

Conducted by EDMOND F. SUPPLE

"Merry-Go-Round" Name of Stroheim Subject

"MERRY-GO-ROUND" is the title selected for the new Universal-Jewel production being made by Erich von Stroheim. The story is from Stroheim's own pen, and is said to be filled with dramatic qualities, suspense and romantic interest. Stroheim predicts it will make a better picture, even, than "Foolish Wives."

Construction work has started at Universal City on the many elaborate sets which will be used in this new Super-Jewel. Elmer Sheeluy, art director; Capt. R. W. Day, art director for the Stroheim unit; Archie Hall, technical director, and others all are devoting their attention to the Stroheim unit.

In the meantime von Stroheim is at his home reading the revised script of his big story. He is mapping out his campaign so that nothing will interrupt him when he starts "shooting."

Only Three Big Roles in Paramount Film

An extraordinary feature of Irvin V. Willat's new production for Paramount, "On the High Seas," is that it boasts one of the smallest casts ever assembled for a motion picture feature.

There are only three big roles in this new story, which is the first original screen effort of Edward Sheldon, the noted playwright. These three roles, each involving real histrionic skill and each powerful in dramatic qualities, and played by Dorothy Dalton, Jack Holt and Mitchell Lewis.

Strong Supporting Cast for Alice Brady

One of the finest casts that has ever been assembled in the East has been selected by Paramount to support Alice Brady in 'Missing Millions," her first screen production in nearly a year.

David Powell was called to New York from the Coast to play the leading male role, that of "Boston Blackie." Sidney Herbert will have an important part as will William B. Mack, Frank Losee, and Riley Hatch. Other important members of the cast are John B. Mack, Beverly Travers, and Alice May. Joseph Henaberry is directing.



Scene from "Out of the Silent North," a Universal attraction starring Frank Mayo

Burr Confident of Future

Producer of "Torchy" Comedies Takes Pride in Success of His Pictures

THAT conditions in the industry are gradually showing a change for the better and that prosperity and the Motion Picture industry must soon be on very friendly terms, are the keynotes sounded this week in an interview given out by by Chas. C. Burr, President of Affiliated Distributors and producer of the "Torchy" Comedies.

"For the past eighteen months," said Mr. Burr, "every wide-awake producer has been thoughtfully feeling the pulse of the industry and every film organization of repute has been carefully making its own survey of actual conditions. The findings obtained therein have been the means of gauging productions for each of these companies which has resulted in certain definite policies so far as production plans are concerned.

"As a direct example of the success of our contention that the market was open for real productions, I think we may be allowed to point to the record made by the "Torchy" Comedies, dating from the time when we decided to back up the report of our own survey. The result has been that every "Torchy" Comedy made during that period has been in practically every first run house throughout the country. The Strand, Criterion and Rialto theatres in New York have booked four different "Torchys." In other words, the complete product turned out by Johnny Hines in the last three months has received first run booking on Broadway, to say nothing of the repeated bookings in Balaban & Katz's Chicago theatre and other first run houses and circuits throughout the country."

Lawyer Advises Cast in "Manslaughter"

During the filming of Cecil B. DeMille's current Paramount picture, "Manslaughter," Neil McCarthy, of Los Angeles, former counsel for Famous Players-Lasky Corporation and at present legal representative for Mr. DeMille, was called upon to serve as technical adviser for the entire sequence of court room scenes which form such an important part of the story.

In this role, Mr. McCarthy instructed Thomas Meighan in the duties and actions of the district attorney prosecuting a manslaughter case; Leatrice Joy as the defendant of the action; George Fawcett as the judge trying the case; Julia Faye as the state's chief witness; and Edward Martindel, Lucien Littlefield, Clarence Burton, Edythe Chapman and John Miltern in matters of court room routine.

Gloria Joy Comedies for R-C Release

WITH four units producing and two more preparing, R-C Pictures this week announced the addition of still another company to its important roster. Gloria Joy, the eleven-year-old star, started production this week on a series of twelve two-reel comedy dramas. Miss Joy will be directed by Sherwood MacDonald, who is returning to the directorial field after a brief retirement.

The new star has just finished a headline tour of the Pantages circuit in a dramatic sketch, which also afforded her vocal and terpsichorean opportunities. Prior to her vaudeville appearances and interspersing engagements in stock, Miss Joy was featured in "Sally O," "Miss Mischief Maker," "Little Miss Grown Up" and in the two-reel productions "Fortunes of Corinne," "Come Here Corinne" and "I Want to Be a Lady."

Rothacker Completes Film for Uncle Sam

"The Story of A Watch." one of the first films completed for Uncle Sam's use in his motion picture drive for foreign trade, was given its premier showing at the State Arsenal, Springfield, Illinois. Jacob Bunn, president of the Illinois Watch Co.; other officials and many employees attended. Douglas D. Rothacker staged the show.

The picture was directed by Jawn Freese and shot by Cameraman Oscar Ahbe, of the Rothacker practical picture division. The film contains some unusually difficult microscopic photography, one episode being the manufacture of watch jewels, 40,000 of which make only a fair-sized teaspoonful.

New Faces to Be Seen in Griffith Subject

Announcement is made that new faces will be seen in D. W. Griffith's forthcoming production for release through United Artists. The completed cast includes Carol Dempster, Porter Strong, Henry Hull, the young man who has been so successful in the stage play, "The Cat and the Canary," C. H. Croker-King, the star of "Bull Dog Drummond," Morgan Wallace, Margaret Dale, Frank Wunderlee, Frank Sheridan and Irma Harrison. The picture will be in seven reels. Mr. Griffith has begun the active filing of this production which is going forward under the working title of "At the Grange."

Doug and Mary Working Nights on Pictures

The last week has been a most strenuous one for Mary Pickford and Douglas Fairbanks. Both these screen celebrities have been forced to work every night on their respective current productions for United Artists release this fall.

Many of the stirring night scenes in the Town of Nottingham, one of the most important locales in Douglas Fairbanks in Robin Hood" have been photographed during the last several nights and the star, in the title role, has been kept exceedingly busy stirring up the populace of that quiet old Twelfth Century community against the usurping Prince John.

Meanwhile Miss Pickford, in the role of her revival of "Tess of the Storm Country," the picture which made her famous a few years ago, was out on location with her company every night at Chatsworth Lake, while her director, John S. Robertson, completed all the night sequences in this picture.

Paramount Stars Lead in Cover Contest

Interesting evidence of the drawing power of Paramount stars comes from the impartial test just announced by Motion Picture Classic, one of the fan magazines published by Eugene V. Brewster in Brooklyn, with a circulation of nearly two hundred and fifty thousand.

In the June issue the editor, Miss Susan Elizabeth Brady, announced that the subjects for Classic color covers would be chosen by readers interested enough to write a request for their favorite. In the month since the publication of the June issue more than five thousand letters were received with one name dominating the requests—that of Rodolph Valentino, star in Paramount pictures, the subject of 1,227 letters.

Thomas Meighan, another Paramount star, was second on the request list. Third place went to Antonio Moreno, while Wallace Reid, also a Paramount star, came fourth.

Niles Welch Borrowed for Rapf Picture

Myron Selznick has loaned Niles Welch to Harry Rapf for one of the principal roles in the screen version of "Rags to Riches" which is to be produced on the West Coast with Wesley Barry.

Niles Welch is under contract to Selznick and has just finished playing one of the leading roles in the Elaine Hammerstein picture "Under Oath."

Stage Celebrities Added to "Kentucky Days"

Additional stage celebrities in the cast of "Kentucky Days," a big special Jack Ford is directing on the west coast for Fox, include Lon Poff, Henri de la Garrique, Caroline Rankin, Cordelia Dallahan and Helen Field.



Proposed building of the Atlanta Studio Corporation for the production of pictures to be distributed by the W. W. Hodkinson Corporation

Cohn Bringing Picture East

"More to Be Pitied Than Scorned" to Have Special Showing Upon Arrival

"MORE TO BE PITIED THAN SCORNED," C. B. C. Film Sales Corporation's big new feature production, has been completed and is now being brought East by Harry Cohn, of the C. B. C. firm.

Cohn, whose headquarters are on the West Coast, has watched closely every detail of production of the features, which is based on the Charles E. Blaney melodrama of the same name, and directed by Edward Le Saint. Immediately upon its completion and final editing Cohn screened the entire picture before a group of exhibitors and says he is confident it is a big picture in every way.

Charles E. Blaney this week expressed himself as delighted over the progress that had been made.

"I am sure it is fine," he said. "It couldn't help being with such an all-round excellent cast. Alice Lake, Rosemary Theby, J. Frank Glendon, Philo McCollough, and the two younger players, Gordon Griffith and Baby Josephine Adair, constitute just the sort of cast I would have wanted to interpret this story."

A special showing of the feature is being arranged by Joe Brandt and Jack Cohn, of C. B. C., as soon as it arrives in New York.

"The Young Rajah" to Be Started Soon

THE big task of selecting a cast for "The Young Rajah" is now completed and production activity will soon begin upon this new Paramount picture which will star Rodolph Valentino. The photoplay is an adaptation by June Mathis of the book "Amos Judd," by the late John Ames Mitchell, and is to be filmed under the direction of Philip Rosen.

The production is said to be unusually rich in the number of its important roles, which are representative in types of two nations, India and America. The story concerns a young Hindu prince who for mysterious reasons is brought to America and placed in the care of a New England farmer and who upon reaching his majority finds himself the object of the designs of a faction of usurpers who have taken his throne and seek to do away with him. There are mystery, melodramatic suspense and romantic incident in this story sufficient to make it an unusual screen novelty, Paramount states.

Wanda Hawley, just completing her featured role in George Melford's production, "Burning Sands," will play Molly Cabot, the American girl with whom Amos Judd (the adopted name of the young Hindu) falls in love while attending Harvard.

New Goldwyn Director Given Assignment

R. A. Walsh, one of the directors recently signed by Goldwyn to make his future productions for a term of years in association with that producing firm, is ready to begin work on filming Carey Wilson's first story written for Goldwyn, "Captain Blackbird."

In the cast of "Captain Blackbird," thus far announced, are Antonio Moreno, who will act the lead Harry Myers, George Siegmann and William V. Mong.



Mary Anderson in "Wild Youth," Graphic Release

Newspaper Tie-ups for "Foolish Wives"

An unusual exploitation stunt afforded "Foolish Wives" first page publicity in four of Texas' largest metropolitan newspapers, in connection with the "Foolish Wives" campaign in that state.

The newspapers successfully booked for the stunt were the San Antonio Evening News, Fort Worth Record, Houston Chronicle and Galveston Tribune for the Empire, San Antonio; Palace, Fort Worth; Queen, Houston, and Queen, Galveston engagements respectively.

The arrangement carried out was a personal interview from the editorial rooms of these newspapers with Erich von Stroheim, author, star and director of "Foolish Wives," over the long distance telephone to Universal Studios in Universal City, Cal.

The newspapers aside from handling the interview, devoted free display advertising space in their daily issue for one week in advance of the interview itself with illustrations and cuts of Stroheim and "Foolish Wives."

By a special attachment a magnovox arrangement enabled crowds in front of the newspaper offices to hear the interview, which was a special feature of the stunt.

Miss Davies Five Times Married in Films

Five times married—three very dressy weddings and two with the simplest of ceremonies. This has all happened to Marion Davies, star in Cosmopolitan Productions. They were all "film weddings," and the most brilliant of the lot takes place in her new picture "The Young Diana." She weds a lieutenant in the navy and the ceremony is a most picturesque affair with the men of the bridal party in uniform and the bride herself a vision of loveliness.

The other four weddings were staged in "The Cinema Murder," "Buried Treasure," "The Bride's Play" and "Getting Mary Married."

A dress made entirely of silver ribbon and strings of pearls is worn by Miss Davies in "The Young Diana." The dress symbolizes "Light." Joseph Urban designed the settings for the picture.

"The Men of Zanzibar" Is First Davis Film

"The Men of Zanzibar," the William Russell vehicle released by Fox Film Corporation May 21, was the first work of fiction produced by Richard Harding Davis, the famous American novelist and short story writer, to be adapted to the screen since his demise four years ago.

The wide-spread popularity of the writer has been reflected in the picturization of his noted story and Rowland V. Lee, the director of the production, has delineated not only the characters with marked closeness to the details of the story but has also succeeded in lending the screen version the subtleness and twists which characterize the author's work, according to word from the box office.

Board's Publication Lauds New Photoplay

"And Women Must Weep," the first release of the Wilderness Tales by Robert C. Bruce which Educational is distributing, was the first one-reel picture ever discussed as an exceptional picture in the National Board of Review's publication Exceptional Photoplays. It was reviewed in the first issue of this publication for this year.

In the second issue, for March-April-May, just out, another picture of this series, "The One Man Reunion," is reviewed.

"This one-reel story scenic made by Robert C. Bruce and part of his series of 'Wilderness Tales,'" says Exceptional Photoplays, "is perhaps the most successful of all that have been made thus far, in its attempt to convey a mood by a combination of story thread and scenic composition."

Strong Cast Supports Miss Binney

The cast which has been engaged to support Constance Binney, the American stage and screen star, who is now filming "A Bill of Divorcement" for the Ideal Film Company of London, contains the names of some of the most popular British players now appearing before the public.

Fay Compton, a big London favorite, plays the part of the wife; Malcoln Keen (by permission of Rean Dean) has his old role of the husband, which he originated in the English production of the stage play; Henry Vibart, a popular screen actor, essays the doctor, and other roles are taken by such well known players as Henry Victor. Fewlass Llewellyn and Dora Gregory.

Competent Cast Enacts Curwood Story

Color and romance abound in "The Valley of Silent Men," the new Cosmopolitan Production, directed by Frank Borzage, which was made in the heart of the Canadian Rockies.

All the intimate knowledge of James Oliver Curwood, author of the novel from which the photoplay was adapted, is loaded into the picture by Mr. Borzage, according to the Cosmopolitan offices.

A competent cast is headed by Alma Rubens, featured player, and Lew Cody, Joe King, Mario Majeroni, George Nash and J. W. Johnson.

Fine Equestrian Stunts Shown in Mix Subject

Summer entertainment of the light, thrilling type is provided in Fox's latest Tom Mix production, "For Big Stakes," which is scheduled for release June 18th. The picture is said to offer a selection of episodes featuring the famous horse, "Tony," Mix's steed, which is equalled by none ever presented.

Patsy Ruth Miller, the popular seventeen-year-old feminine lead, plays opposite Mix. Others in the notable cast are Sid Jordan, Bert Sprotte, Joe Harris, A. Fremont and Earl Simpson. Lynn Reynolds directed.



Scene from "A Case of Identity," one of the Adventures of Sherlock Holmes. Educational picture

Strong Summer Releases

Educational Promises Exceptional Series in Sherlock Holmes Stories

ROBERT E. SHERWOOD'S assertion on the motion picture page of Life that the producers and distributors were releasing their "weak sisters" during the spring and summer months and waiting for fall to release worth while pictures, does not apply to Educational Film Exchanges, Inc.

Educational's schedule of short subjects for June, July and August, if not stronger than the schedule for any similar period in the history of the organization, at least has never been surpassed, according to office advices.

Perhaps the most notable feature of Educational's effort to provide exhibitors with the best in short subjects at a time when they need extra quality to overcome the handicap that warmer weather puts on the box office, is the beginning, in June, just as the hot season begins, of distribution of "The Adventures of Sherlock Homes," which, in the words of one of the biggest publications in the industry, "will mean money in the pocket of every exhibitor in this country."

Two of these pictures, "The Devil's Foot" and "The Dying Detective," have already been released, and two more will be relased each month until the series is concluded, including July and August. "A Case of Identity" and "A Scandal in Bohemia" will be the next releases, being made available to exhibitors on July 9 and July 23, respectively.

Eille Norwood portrays the role of Sherlock Holmes in all these pictures, and Hubert Willis is Dr. Watson. They were directed by Maurice Elvey, and were made from the original stories by Sir Arthur Conan Doyle.

Paramount's June 18 Issue

"Our Leading Citizen," Written by George Ade, Stars Meighan

PARAMOUNT has scheduled for release June 18 George Ade's first original screen story, "Our Leading Citizen," with Thomas Meighan in the stellar role.

Although this is the first time that the famous Hoosier author of "Fables in Slang," has essayed to turn his talents toward the creation of screen entertainment, he has not been without experience in the construction of drama, for it was he, it will be remembered, who wrote "The College Widow," one of the most successful musical comedies in American stage history. Oddly enough, it was Thomas Meighan who played the leading male role in that stage piece.

The story is said to be in the typical breezy, satirical style of the famous humorist. The scenes are laid in a small town and Mr. Meighan is seen as a lawyer who would much rather go fishing than engage in the practice of his profession. He is aroused from his lethargy by the love of a beautiful girl, goes to war, returns a real hero and becomes a candidate for Congress. Almost stranded on the rocks of corruption, he eventually fights through and emerges a winner not only of the election but of the hand of the fair young heiress.

Lois Wilson is Mr. Meighan's leading woman and the cast includes many of the best known members of the Lasky stock company, among them Theodore Roberts, William P. Carleton, Guy Oliver, Laurence Wheat, Lucien Littlefield, Charles Ogle, Thomas Kennedy, Sylvia Ashton and Ethel Wales. The picture was directed by Alfred E. Green, who directed Mr. Meighan in "The Bachelor Daddy," as well as Mary Pickford in "Little Lord Fauntleroy." Waldemar Young collaborated with Mr. Ade on the scenario and the author himself wrote most of the subtitles.

Error Cited in Title of Arliss Picture

Arthur S. Friend, of Distinctive Productions, announces that a New York press item has caused photoplay editors in various sections of the country to erroneously name the forthcoming George Arliss production "The Silent Call." The new Arliss subject, for United Artists release, is an adaptation of "The Silent Voice," Jules Eckert Goodman's play that enjoyed great Broadway success a few years ago, and then found strong favor throughout the country. There is a picture entitled "The Silent Call," which was released some time ago.

George Arliss completed his scenes in "The Silent Voice" last week and left for England on board the Mauretania for a summer of rest abroad. Ann Forrest, leading woman in this production, is also going to England for a vacation.

Foreign Views Feature of Selznick News

One of the interesting features which distinguishes Selznick News No. 1048-C is the number of foreign subjects contained in this reel. The best and most important happenings of five countries are shown.

Premier Nicolai Lenine of Russia, reported at point of death during the week, is shown at his last public appearance in Moscow. German farmers are seen inspecting the latest ingenious methods of tilling the soil. The win of the miniature yacht Polka Dot, representing the United States, over the British challenger Endeavor, as well as the Russian and German subjects are exclusive to the News.

Helen Jerome Eddy to Join R-C Forces

Upon the completion of the picture on which she is now working at Universal City, Helen Jerome Eddy will enter on her career as an R-C star.

Miss Eddy's first of six R-C vehicles will be an original story based on New England life, affording her a role which is said to fit her personality perfectly. Her organization is known as Ray Carroll productions of which the head is Ray Carroll, a young business woman prominently identified with the screen as a writer. Ray Leek is business manager of the company.

New Title for Harry Carey Production

A new title will be selected for the first Harry Carey production to be released through R-C Pictures. The picture was completed this week at the R-C studios in Los Angeles and was tentatively titled, "Combat." It is from an original story by Carey himself and is enacted by a cast including Henry B. Walthall and Ethel Grey Terry. Val Paul directed and the scenario is the work of George Edwardez-Paul.

The new title will be announced in the near future, states R-C.

Ruth Roland



The thriller supreme, Ruth Roland's best-

Miss Roland has starred in many Patheserials. They have made a lot of money for the exhibitors. *You* know that.

But good as they have been, here is one that is better. *It is her very best.*

Description

Story laid in the big timber country of the Pacific, Alaska and the Argentine. Superb scenery. Thrilling from start to finish. Many new stunts. Every episode has knockout punches. Direction by Fred Jackman fine. Cast excellent; includes Bruce Gordon. The very first episode contains the most startling serial stunt ever filmed—Ruth Roland carried down a mountainside on a runaway freight car, plunging at dizzy speed.

There are millions of fans who follow every Roland serial. "The Timber Queen" will *make millions more.*

in "The Timber Queen"

Pathéserial



Produced by Ruth Roland Serials, Inc.
Supervised by Hal E. Roach

First-Run Houses Booking Century Comedies

AS an example of the rapidly growing popularity of Century Comedies, "Horse Tears," a comedy featuring Queenie, the equine star, was booked for a three weeks' run at the Criterion theatre in New York City. The same comedy is also booked for the entire Loew circuit succeeding the Criterion.

"Tips," starring Baby Peggy, plays the Rivoli the week of June 11th. This is the comedy where Peggy takes the part of a bellboy. The Strand theatre in Brooklyn is booking Baby Peggy Comedy for the first time. Sid Grauman ran "The Little Rascal" the week of May 28th and "Sic 'em Brownie" the week of June 11th.

Production of Century Comedies is ahead of Schedule; the entire product for August is now being shipped to the exchanges.

Hope Hampton's Latest Has Colored Reel

"The Light in the Dark," Hope Hampton's latest production for First National release, will contain one reel colored by the new Eastman process, it was learned this week.

Her new vehicle, written by William Dudley Pelley, is a modern drama with a thousand-foot cut-in of Arthurian romance. This part of the picture, having been completed in colors by the new process was privately shown by Jules E. Brulatour in the Candler building projection room last Tuesday.

Although the new Eastman color process has been previously shown the Sir Galahad insert in "The Light in the Dark" is the first time that it has been used in the filming of a story. It has now been perfected to give equally accurate registry of distance shots and close-ups and to reproduce natural tints and hues.

The picture will be released in September by First National.

Famous Novel and Play to Be Filmed

"Thorns and Orange Blossoms" will be picturized by Preferred Pictures for release through the Al Lichtman Corporation.

"There are but few stories that have ever attained such great popularity and wide circulation in book form," says B. P. Schulberg. "It is estimated that more than three million copies were printed, which means a possible reading public of fifteen million people. And this without considering the fact that it was first run serially in a popular magazine.

"Then, too, as a stage play 'Thorns and Orange Blossoms' ran for many years and was one of the most successful melodramas ever produced. The stage presentation was sponsored by Rowland and Clifford and it played over the Stair and Haviland circuit season after season."

B'way Run for R-C Picture

"In the Name of the Law" to Play at Cohan Theatre, Opening July 9

"IN THE NAME OF THE LAW," the R.-C. special, which will be released early in the fall throughout the country, will open for a pre-release run at the George M. Cohan theatre, at 43rd street and Broadway, New York City, on Sunday, July 9. The announcement of this picture and its Broadway run sometime in July was made to the trade last week.

Preparations are now under way to make this opening a notable event. "In the Name of the Law" is the first picture which R-C has placed in a Broadway legitimate theatre, and the Cohan theatre will dim its footlights for the silver sheet for the first time in its history. With an enlarged corps of exploitation men R-C pictures has prepared no less than forty-one separate and distinct ideas with which "In the Name of the Law" will be exploited. Each of these, states R-C officials, will be entirely original and so varied from the conventional exploitation stunts that they will be of unfailing appeal. "In the Name of the Law" because of its theme, title, story and cast, is considered one of the most exploitable pictures ever made and the Cohan run of the production will serve as a model for all exhibitors who will book this feature in the fall. Because of the big theme and power of the drama, this exploitation will be of the dignified nature, but which will at the same time be certain to attract the attention of the entire city, declares the R-C home office.

"In the Name of the Law" is a stirring drama of a policeman's life interpreted by a cast including Johnnie Walker, Ella Hall, Ralph Lewis, and Claire McDowell. It was produced and directed by Emory Johnson.

Educators Approve Picture

Yale, Columbia Dignitaries Express Their Opinions of "The Masquerader"

THAT Richard Walton Tully's production of Guy Bates Post in "The Masquerader," a First National Attraction, will prove one of the strongest screen plays of the year was the opinion expressed by dignitaries of Yale and Columbia universities after special showings at the big educational institutions.

The showings, arranged by Ned Holmes, manager of First National's Exploitation Department, were elaborate in every respect. The Columbia affair took place in the School of Journalism Building, and was given with a special musical accompaniment under the auspices of Dr. Rowland Rogers, instructor of the Motion Picture Production Department of Columbia.

The Yale screening was in the Olympia theatre, New Haven, at 10 o'clock on the morning of Wednesday, June 7. Invitations were sent to 600 members of the faculty and 400 responded. Manager Philip H. Levin, of the Olympia, said it was the biggest private screening ever held for Yale dignitaries. This is considered remarkable from the fact that during the week of June 5 examinations were being held at Yale and everybody was busy. After the showing more than 150 Yale professors voluntarily wrote out their opinions of the production.

Following are some of them:

Prof. Charles Grim, instructor in Romance Languages: "A very, very good play, the best I have seen in a long time. The moral is excellent."

F. W. Pitman, Ph. D., assistant professor of History: "A remarkable combination of the comic and tragic in life; as fine as 'Dr. Jekyll and Mr. Hdye.'"

Prof. Perry Dean Schwartz, M. A., assistant in Mathematics: "Picture most wonderful. A great presentation of moral issues for present-day tendencies."

Goldwyn Releases Popular

Fourth Group Making Hit By Its Diversity and Audience Appeal

EARLY reports from Goldwyn's branch exchange managers and from individual exhibitors indicate that the corporation's fourth group of releases for the season is making a big hit by its diversity and the audience appeal in each production.

Rupert Hughes' latest picture, "The Wall Flower," featuring Colleen Moore, has given satisfaction to exhibitors and patrons wherever shown, according to the Goldwyn office.

Gouverneur Morris' "Yellow Men and Gold" is proving a melodramatic knockout, according to advices.

Basil King's first photoplay since his sensational "Earthbound" marked a motion picture milestone, "The Dust Flower" is a motion picture human document that gets under the skins of patrons. It is as human as a Rupert Hughes' story and rings true. Helene Chadwick and James Rennie head the cast.

Betty Compson's picturesque tale of ancient life in Egypt and the reincarnation of its principal characters in modern times has struck a wallop at the imagination of movie fans and many of them pronounce it Miss Compson's best effort up to date.

Goldwyn Appoints Players to Big Roles

RUPERT HUGHES' next production for Goldwyn will be the original scenario on which he has been working for some weeks past. It is called "Gimme," and both story and continuity were written in collaboration with his wife, Adelaide Manola Hughes.

It is this Hughes story that will next enlist the services of Goldwyn's popular young leading woman, Helene Chadwick.

Goldwyn has added another excellent actor to the roster for the filming of Sir Hall Caine's novel of "The Isle of Man" and of "The Christian" in the person of Gareth Hughes, for several years a well-known juvenile actor on the speaking stage and later a screen star in his own right.

Goldwyn has also selected a new screen luminary to act the leading role in the Chicago Daily News $10,000 prize scenario, "Broken Chains," by Winifred Kimball. Young Malcolm McGregor has been engaged to impersonate the wealthy young coward whose manhood is aroused when he visits a western ranch and finds a wistful young girl chained in a cabin by her brutal husband.

Madge Bellamy to Play Opposite J. Pickford

Madge Bellamy has been selected to play opposite Jack Pickford, in his picture, "Garrison's Finish," now in production for release this fall by Allied Corporation. Miss Bellamy was ready to begin work when Pickford returned to Hollywood from New York, where he had been taking scenes of the Metropolitan Handicap which will serve to give this racing story realistic backgrounds. Arthur Rosson is directing the Jack Pickford production and Elmer Harris is supervising.

"Garrison's Finish" will mark the formal return of Jack Pickford to the screen as a star. He has been directing for the past two years, in which time he presided over the megaphone in two of the productions of his sister Mary.

"Leather Pushers" Sequel to Be Produced

John W. Evans, Jr., who will be remembered as the popular assistant of the Sidney Drews and also for his more recent production of short subjects on his own, has purchased the world rights to "The Shooting Stars" series, by H. C. Witwer, which recently ran in Colliers, the National Weekly.

This series is a sequel to "The Leather Pushers" inasmuch as the same characters appear in it in addition to Witwer's famous busher, Ed. Harmon and his charming young French wife, Jeanne.

Evans and his associates, prominent men in the industry, are planning immediate production of "The Star Shooters."

Pathe Will Distribute Johnny Jones Series

UNDER a contract recently signed by Pathe and J. K. McDonald Productions, Inc., the Johnny Jones Series of two-reel comedies will have Pathe distribution, the releases starting July 30. The first release will be "Supply and Demand," which already has been shown at the Capitol Theatre. Five others of the first series will be put out at intervals of four weeks. Gertrue Messinger is called the "prettiest and sweetest little ingenue in the entire industry. She is co-starred with Johhny Jones.

The boy star, Johnny Jones, is well known to picture patrons for his characterization in the Edgar Series, written by Booth Tarkington. In the new series bearing his name there is promised the same engaging qualities of American boyhood that won Johnny Jones' reputation as foremost among the boy actors, "always natural and lovable," while the stories will present an original and thoughtful boy angle in the logic and romance of business.

Tie-Ups for "Nanook of the North"

In connection with the premiere week of "Nanook of the North" at the Capitol theatre, beginning on June 11, Pathe and the theatre management united in unusual tie-up displays. In addition to Mr. Rothafel's attractive lobby and foyer displays of native Eskimo costumes, weapons, implements, utensils of all kinds and a veritable museum of Eskimo curios, he "tied up" the distinguished Capitol engagement of "Nanook" with "Eskimo Pie" in windows of seventy-five Liggett windows.

The Winchester arms shop windows on Forty-second Street held attractive Eskimo curios brought down from the North by Explorer Robert J. Flaherty, F.R.G.S., producer of "Nanook." In the windows of Putnam's book shop at Fifth Avenue and Forty-fifth Street, beautiful photogravures of characters and scenes in the picture were displayed.

Humor and Action in "Little Riding Hood"

Alf Goulding has been highly complimented by Julius Stern, president of Century Film Corporation, for his work in producing "Little Riding Hood" with Baby Peggy in the title role. Director Goulding is said to have injected a wealth of humor into the screen version of the famous tale and at the same time to have made the subject a highly dramatic one with plenty of action throughout.

The supporting cast includes Louise Lorraine, Johnny Fox and Arthur Trimble.



Shannon Day, who is appearing in "Fools First," produced by Marshall Neilan. A First National attraction

"John Smith" in Big Houses

Selznick Picture Starring Eugene O'Brien Has Pre-Release Showings

THE VICTOR HEERMAN production of "John Smith," in which Eugene O'Brien makes his final appearance as a Selznick star, has been shown in many of the big theatres throughout the country on pre-release. Houses on the Loew Circuit that have first run on the Selznick product, played the picture some time in advance of its regular distribution date, June 10, and the State-Lake gave the feature its first Chicago week, starting June 12.

It was at the State-Lake that O'Brien was billed for his second week in vaudeville (having opened at the Columbia, St. Louis), when it became necessary for the Selznick star to cancel his date because of illness. Patrons of the State-Lake are declared to be "O'Brien fans" and every picture in which he has lately appeared has found its way to the State-Lake screen with a welcome assured.

"John Smith" has been passed upon by the reviewers for trade papers and showmen have been advised of its fitness as a vehicle for this popular star's appeal to his friends. Victor Heerman directed the production from his own story as his last work in the East previous to transferring to Hollywood where he is directing Owen Moore. Lewis Allen Browne wrote the scenario. Mary Astor is O'Brien's leading woman in the new issue. Others in the large supporting company include George Fawcett, W. J. Ferguson, Warren Cooke, J. Barney Sherry, Walter Green, Daniel Hayes, Esther Banks, Frankie Mann and Vivia Ogden.

"The Storm" Highly Praised

Author and Producer Well Satisfied With Production Made by Universal

UNSTINTED praise of a high type is accorded to Universal's Jewel-Production of "The Storm," Langdon McCormick's celebrated stage drama, by the author, and by those who produced and acted in the stage version.

At a pre-view of the big Universal picture, recently held in the Universal home office projection room, Langdon McCormick, the author; George Broadhurst, the producer; Mrs. Lillian Trimble Bradley, director of the stage version; Louis Cline, who manages it, and Miss Helen McKellar, who starred in it, were the guests of Mr. Carl Laemmle.

Mr. Broadhurst summed up his view as follows:

"To describe it properly and with due justice the most flowery superlatives are inadequate. It is a magnificent picture and I want all my friends to see it. I congratulate Mr. Laemmle and likewise congratulate each and every person that had a hand in its production.

"I honestly trembled at the thought of coming here today because I knew that if it failed to come up to the high expectations that I had for it, that I would be forced to say so in blunt words."

Lists "Grandma's Boy" as Exceptional Film

"GRANDMA'S BOY," the Harold Lloyd-Associated Exhibitors feature, is the kind of picture producers must make if they are to enjoy the favor of the American public, declares "Exceptional Photoplays, the official publication of the National Board of Review of Motion Pictures. In the current number "Grandma's Boy" is one of three films recommended to exhibitors.

"Everything," says the bulletin, "is there (in "Grandma's Boy") for those weary of life and of business and just want to laugh—and something more besides. That something is another sign-post on the way that American producers must travel if they wish to keep the interest of the public, as it is whispered they do, providing they could only find out how. And that something is also a little flag, not of truce but of defiance, to those godly souls crying in the wilderness for clean pictures while they whittle the brambles to sharper points in order to impale the motion picture with the thorns, so to speak, of censorship."

Pearl White to Return to America Shortly

Paris newspapers just received in New York gave an extraordinary amount of attention to Pearl White. Other advices coming to the Pathe offices are reported to describe the French Capitol in a state bordering on consternation at the imminence of the departure for the United States of "La grande vedette Americaine", "headliner" at the Casino de Paris. It seems that Miss White had deferred until late in May all announcement of her engagement to reappear in Pathe serials. When that news finally leaked out, Paris audiences and newspapers redoubled attentions of the sort which they never bestow except upon established public idols. Miss White is scheduled to start work on her new Pathe serial about July 15.

Florence Vidor Starts Fourth for A. E.

Gus Inglis, general manager for Florence and King Vidor, announces that production work on the fourth of Miss Vidor's features for Associated Exhibitors began Monday, June 12th, at Catalina Island, with Mr. Vidor directing. Following the finishing of this picture, which will complete the first series of four Florence Vidor films for Associated Exhibitors, the star will take a short rest, during which time Mr. Vidor will direct Laurette Taylor in "Peg o' My Heart" for Metro, as announced.



Scene from "John Smith" with Eugene O'Brien. A Selznick picture

Fox's 1922-1923 Schedule

Fifty-Seven Dramatic Subjects on List of 226 Releases Announced

A SCHEDULE of productions for 1922-23, exclusive of a long list of super-specials, was contained in an announcement issued from the New York offices of Fox Film Corporation this week.

Among the Fox stars for the coming season, William Farnum will appear first in "The Miracle Child," now in production in the New York Studios under the direction of Herbert Brenon.

Tom Mix will make eight pictures, the first of the series being "Just Tony." This is a story of a horse, and is based on Max Brand's very popular novel "Alcatraz." Tony, the pony known to all Tom Mix fans, is practically a co-star in this picture.

Among the plays in which John Gilbert will be seen are "In Calvert's Valley," by Margaret Prescott Montague and directed by Jack Dillon; "The Splendid Outcast," by George Gibbs and directed by Jerome Storm; and "Across the Border."

The first of the Charles Jones series of eight is entitled "West of Chicago."

Dustin Farnum will be seen in six pictures including "The One Way Trail," by Ridgwell Cullum and a series of Richard Harding Davis stories, which have been purchased for him.

There will be eight Shirley Mason pictures. This diminutive star will be seen first in "The Little Teacher."

William Russell will appear in three pictures among which are "The Crusader," by Alan Sullivan, and "Mixed Faces," by Roy Norton.

Mr. Fox will present a new comedy star—Lupino Lane, the popular British fun-maker who was seen here two seasons ago in "Afgar," and who has been a prime favorite in Europe for a number of years. The first of three-Lupino Lane comedies is "The Reporter."

There will also be three comedies presenting Clyde Cook. Al St. John will appear in eight comedies. The Lee children, Jane and Katherine, will appear in a series of fine two-reel comedies.

There will be Sunshine Comedies, one released every other week, and twenty-six Mutt and Jeff Animated Cartoons, and the semi-weekly Fox News.

Assoc. Exhibitors' Release

"Up in the Air About Mary," Five-Reel Comedy, Listed for June 25

ASSOCIATED EXHIBITORS announces the release, June 25th, of a five-reel comedy film, "Up in the Air About Mary," which is declared to be a whole bundleful of laughs while telling a story of romantic interest.

Mary is a live, fun-loving girl who finds it impossible to wax enthusiastic over the numbskull whom Mother has chosen for her husband. Mother's life is devoted largely to an effort to keep up with the Joneses, an ambition that the daughter does not share. A day is set for the wedding, when Mary induces her maid to take her place at the altar. The ruse is discovered before Algernon and the substitute are pronounced man and wife, and then it is found that Mary has disappeared.

The girl seeks surcease from society's demands at a neighboring farm, where she becomes the pal of Joe, a likely young farm-hand. Mother, though, learns her whereabouts, and arrives with Algernon to rescue her from her plebeian surroundings. Mother arranged with a gang of roughs to kidnap Mary, in order that Algernon may rescue her, the understanding being of course, that this gallant young simpleton is not to be harmed. As it turns out Joe is the real rescuer but Algie is made to appear as the hero. Finally Mary, not to seem ungrateful, agrees to marry him. Just as the solemn words are being spoken Joe swoops down in a dirigible and rescues the girl. Joe proves to be a millionaire, who has only posed as a farm boy, so everybody is happy but Algernon.

Louise Lorraine is a very temptatious Mary, say the advance announcements. Joe Moore is cast as Joe. The picture was produced and directed by William Watson, who has been film editor of the Keystone Comedies, assistant director at the Mack Sennett studios, and with Fox Sunshine Comedies.

Roach For Clean Comedies

All Objectionable Features Must Be Eliminated, is Conference Order

"IF you cannot make comedies clean, don't make them at all." That was Hal Roach's most emphatic utterance upon the occasion of the conference held at the Roach Studios, Culver City, Cal., on May 24, to which he had summoned the members of his production and technical staff. These included directors and scenario writers. Present also were Harold Lloyd, "Snub" Pollard and "Jimmy" Parrott.

Producer Roach was making a special point which he has consistently maintained, that the American public would rather go without their fun on the screen than to have it served in a questionable manner.

Primarily, the conference was called to discuss the comedy situation and to make plans for Fall releases. At the present time, in addition to the Harold Lloyd comedies, Mr. Roach has three other comedy companies at work, the "Snub" Pollard, the "Jimmy," and the kiddie-animal units. All of this largely increased Roach comedy output is aimed at Pathe distribution, under the arrangement effected when the producer visited New York last Winter.

"I would rather," said Mr. Roach at this conference, "that a thousand persons be disappointed by a comedy that is poor because of a lack of laughs than to have any one person offended by a questionable bit of business. I want the world to know that when a Roach comedy is advertised, women and children will be protected against anything that even borders on the questionable. The confidence of the general public is worth more to me than the following of the handful of those who crave the risque."

LUDWIG G.B. ERB,
PRESIDENT



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OFFERINGS SALES PURCHASES

In the Independent Field

Conducted by CHESTER J. SMITH

"Her Story" Leads Series by Second National

"Her Story," second of the four releases so far announced by Second National Pictures, appears to be taking the lead of the series in popularity, according to reports received at the New York offices. New York City theatres, twenty-four of which have booked the attraction for the current month, have aided in placing this picture in its present commanding position.

"Her Story" differs from "David and Jonathan" and "The Night Riders," first and third releases by Second National, in having been written especially for the screen, and for the featuring of Madge Titheradge in the leading role by Dion Titheradge, brother of the popular stage and screen actress. The other two pictures are visualizations of popular novels by E. Temple Thurston and Ridgewell Cullum. The fourth release, "Broken Shadows," from the Irish novel, "Nance," by Charles Garvice is showing up well in the early bookings, it is said.

Hines Making Last of "Torchy" Series

Juvenile motion picture fans will learn with regret that Johnny Hines, the young American comedian, who is known far and wide for his famous "Torchy" pictures is now making the last of that famous series. This picture will be known as "Torchy's Feud," the scenes being laid in the Mountains of Virginia and Kentucky, where the mountaineers, moon-shiners and revenue men pull a trigger often and seldom miss.

The "Torchy" stories are from the pen of Sewell Ford and were exceedingly popular in the Saturday Evening Post. Charles G. Burr purchased the picture rights of these stories to feature Johnny Hines.

Sunrise Comedy Feature in S. F. House

That the new series of Sunrise Comedies which C. B. C. Film Sales Corporation is distributing are of first-run calibre is shown by the fact that "You'd Be Surprised," the first comedy on the series, was featured on the program of the Strand Theatre, San Francisco's big first-run house, during the whole of last week.

The booking was made through Federated of San Francisco, which controls distribution rights to the series in that territory, and the day following the opening of the comedy at the Strand wired C. B. C. that the picture was a riot, scoring a laugh for every foot of film.



Scene from Fred Caldwell's "Night Life in Hollywood"

Star Appears at Premiere

Miss Gene Burnell is Making Great Success With "Determination"

SELLING territories after proving the drawing power of a production with special presentations constitutes a practice more or less popular in the independent market, but strengthening their premier showings with personal appearances of the star in the feature is going to the former method one better. To Miss Gene Burnell, the charming star of "Determination," the Lee-Bradford special, must necessarily go the bulk of credit for the meteoric sale of territories on that picture.

Lee-Bradford are exploiting this picture on a road-show basis, but it is the magnetism and personality of Miss Burnell that has been sending the box office receipts skyward. This young lady's work in "Determination" is one of its outstanding features and has been praised generally by the most fastidious newspaper critics. Her excellent interpretation of a difficult role, coupled with her attractive stage appearance, and ability to talk to her audiences in a comprehensively entertaining manner, have won for her the attention of many producers, who realizing the following that she is building because of her successful personal appearances, are anxious to sign her services in forthcoming releases.

Her recent personal appearances in Providence, R. I., resulted in considerable publicity for the picture as well as herself. Miss Burnell has made scores of friends among the newspaper writers during the past year and her scrap books show that to date she has received enough publicity to fill the average Sunday editions of five metropolitan papers. Her successful appearances in Providence brought her columns of interesting and valuable publicity in that they constituted interviews on newsy topics of the day and were written in feature fashion by the writers.

In less than seven weeks Miss Burnell has appeared before 1,000,000 theatregoers in important eastern cities and has secured news and feature mention in virtually all of the big eastern newspapers, whose aggregate circulations run into many millions. That producers have not been blind to the value of such publicity is evinced by the fact that during the past two weeks Miss Burnell has received no less than six offers for important and starring roles by various companies both in New York and in Los Angeles.

Miss Burnell returned to New York this week from Providence where at the Victory theatre "Determination" played to a record business. Realizing the drawing power of Miss Burnell exchangemen and exhibitors showing the picture are besieging her with propositions for personal appearances. She is scheduled to make personal appearances in conjunction with the exhibition of "Determination" in virtually every large city in the country. Immediately upon the expiration of the personal appearance tour she will return to New York and decide on one of the many offers which have been submitted to her.

Hollywood Life to Be Truly Portrayed

"Night Life in Hollywood" will be the first of a series of eight pictures to be produced within the next year by Mrs. A. B. Maescher and Fred Caldwell. Mrs. Maescher is president of both the De Luxe Building Company of Hollywood and the De Luxe Film Company.

The story is a combination of rural comedy blended with drama and portrays the homes and home life of the world's greatest celebrities. It will show the life of Hollywood as it actually exists, and according to the producers will dispel much of the criticism that has been directed at the colony on the coast.

Arrow Receives Several Foreign Visitors

D. J. Mountan, manager of the Foreign Department of the Arrow Film Corporation, reports a number of visitors during the past week. Among them were C. A. Olson of Christiania, Norway, Erik Lundberg of Stockholm, Sweden, John Wainwright, F. M. Hall and F. Kilner of London, J. C. Ramos of Ponce, Porto Rica, and Henry Bredhoff of Honolulu, Hawaiian Islands.

Montan states that they all report healthy activity abroad and that foreign conditions are rapidly getting back to normal.

Minneapolis Approves Arrow Attraction

Ben Friedman of the Friedman Film Exchange, Minneapolis, visited Arrow this week and was most enthusiastic over the results being obtained by Arrow's big special attraction "Ten Nights in a Barroom."

Friedman stated that this picture was breaking all records in Iowa and Nebraska, for which territory he controls it and that he expected to gross a record figure in the two states. He reports conditions there greatly improved and looks for the biggest and best business of many years during the coming season.

"Felix" Cartoon Comics Receive Praise

"Felix In Love," fifth of the "Felix" cartoon comics, the series of which are controlled for world-wide distribution by Miss M. J. Winkler, closed last Saturday at New York's Strand theatre.

The picture came in for a good portion of praise from nearly every motion picture critic in the city.

"Felix In Love" is the fourth of the series of "Felix" comics which has played at the Strand theatre to date.

Virginia Pearson Signs for "Wild Youth"

Ivan Abramson, head of the Graphic Film Corporation, who is producing "Wild Youth," added considerably to the prestige of the picture when he engaged Virginia Pearson to portray the leading emotional role. In obtaining the services of Miss Pearson, Abramson accomplished what many other producers have been attempting to do for the past three years. During that time this well known star has been appearing with Sheldon Lewis throughout the Keith Vaudeville Circuit where she gained tremendous popularity.

Miss Pearson had been turning a deaf ear to all sorts of offers to return to the screen, but after she had been given an opportunity to read the script of "Wild Youth," she finally consented to appear on the screen under Abramson's direction.

Also included in a cast are Mary Anderson, Harry Morey, Julia Swayne Gordon, Thurston Hall, Joseph Striker, and Bobby Connelly.

Sanford Sales Manager in N. Y. on Visit

The sales manager of Sanford Productions, Hal C. Norfleet, is in New York City. He came via the southern route to Dallas and Atlanta, and was congratulated upon the first release of both of their series of new productions, the semi-western featuring Pete Morrison, entitled "The Better Man Wins," and the two-reel Tweedy comedy, "Fire! Fire!"

Norfleet closed a sale for the entire south to the Southern States Film Company of Atlanta, New Orleans, and Dallas.

O'Conor Becomes Head of Company

For five years Robert O'Conor served a gruelling apprenticeship under Hal Roach, producer of Harold Lloyd comedies, and now he is a producer and head of the O'Conor Productions, producing and distributing the two-reelers featuring Billy Franey.

O'Conor has his office at the Caswell studios, Hollywood, and personally directs the various factors making up his new organization. The next in command is Gus Schumacher, who, as general manager, is in charge of production. F. E. Samuels, an old-timer in the State rights field, is general sales manager.

Auerbach Looking Over Pictures in S. F.

Louis Auerbach, vice-president of the Export & Import Film Co., Inc., who has been in Los Angeles for the past two weeks confering with Col. Wm. N. Selig regarding the fall production plans of his company, has left for San Francisco. He has appointments there to view several independently produced pictures with a view to acquiring the world rights to some of them.

Auerbach plans to leave San Francisco some time during the week and will return east. He will stop off at Chicago for a conference with J. L. Friedman of Celebrated Players.

Polo Serial Nearing Finish

Fourteen of Fifteen Chapters of "Cap'n Kidd" Have Been Completed

PRODUCTION work on the fourteenth chapter of "Cap'n Kidd," Eddie Polo's first Independent serial, was completed this week, and as fifteen episodes is the number in the entire chapter-play and work is progressing quickly, it is expected that actual production on "Cap'n Kidd" will be finished during the coming week, under the direction of Burton King.

In "Cap'n Kidd" Polo is said to have performed the most daring stunts, leaping from high drawbridges, fighting on narrow ledges high above the ground, fighting on top of fast moving trains, leaping from one moving automobile to another, diving headlong into tanks, and all the other stunts for which he is known.

Final editing and titling was also completed this week on three more chapters of the serial—and eight, nine, and ten are ready for showing in every detail.

Chapter 8 has been given the title "OUTWITTED." Chapter 9 is "THE THIRD DEGREE," and Chapter 10 is "DOUBLE-CROSSED."

Art paper, lobby display and advertising accessories are also ready on the serial through the tenth chapter.

The Star Serial Corporation, which controls world distribution rights on the serial is very enthusiastic over the progress that has been made and over the sales and bookings that have been received on "Cap'n Kidd."

Stunts Help "School Days"

Clever Exploitation Campaign Makes Big Success of Wesley Barry Picture

WHAT is declared to be the most elaborate and intensive exploitation campaign ever accorded to exhibitors in Iowa and Nebraska was successfully put over with the Warner Brothers feature, "School Days," by Harold Horne, exploitation manager of Supreme Picture Corp., and Nate Frudenfeld, director of publicity of the World Realty Company, Omaha, according to word from the Warner offices.

Horne and Frudenfeld put over a stunt with the Daily News of that city whereby the paper issued a radio edition of their sheet in tabloid form—and distributed this together with their regular Sunday paper to over 50,000 homes in Omaha and vicinity. This Radio Edition boosted the wireless department of the paper, announced that a special showing of a radio film would be put on in connection with the showing of "School Days," and carried a full-page ad on the back page announcing the coming of the Wesley Barry picture.

A deal was also secured with the Loose-Wiles Company whereby that concern would begin their national marketing of their new "Wesley Barry School Days Cookie" in connection with the opening of the picture at the Sun theatre. Five hundred window displays, every one of these carrying cut-outs, and slate signs, advertised not only the cracker, but also the show at the Sun.

The company inaugurated an advertising campaign announcing that a free children's ticket to "School Days" would be given to everybody who purchased a pound of cookies. In this connection the cracker concern distributed 50,000 heralds, which they imprinted at their own expense and distributed to every home in the city through their grocers.



Scene from "Out of the Silent North," starring Frank Mayo. Universal production

Arrow Closes Contract for New England

Word has been received from W. E. Shallenberger, president of the Arrow Film Corporation, of the closing of an important contract for the distribution of short subjects in New England, with the American Feature Film Company, 37 Piedmont Streets, Boston, Mass., of which company Harry Ascher is president.

The American Feature Film Company is one of the oldest and best-known independent exchanges in New England and their activity at the present time is looked upon Dr. Shallenberger as being a most encouraging sign indicative of the rapid return of business to normal.

The contract calls for the exclusive distribution in New England of forty-five 2-reel comedies, released on the Arrow Comedy Franchise.

Drink Picture Has Kick Even in Title

Fine response has come from state-right buyers on the six-reel feature, "The Curse of Drink," now being sold to exchangemen by Weber & North.

The kick in the title, which is ranked as one of the easiest for exploitation, and the popularity of the five first-class stars, are the cause of the large number of offers to buy territory.

Harry T. Morey, Edmund Breese, George Fawcett, Marguerite Clayton and Miriam Batista form the stellar line-up.

"Rags to Riches," Barry Picture, Completed

The forthcoming Wesley Barry feature, "Rags to Riches," a Harry Rapf production to be distributed by the Warner Brothers, was completed last week at the Warner coast studios, according to dispatches received at the eastern offices of the organization.

The story is said to deal with a wealthy adventurous youngster who, imbued with the desire to emulate the hazards of dime novel heroes, becomes embroigled in the adventures of a gang of crooks.

In the cast supporting the freckled-youngster are Niles Welch, Ruth Renick, Russell Simpson and Mrs. Minna Ferry Redman.

Wallace Worsley directed the feature assisted by Jim Chapin. The story was written by Will Nigh.

Warners Purchase More Novels for Screen

To the list of a half dozen novels already purchased by the Warner Brothers have been added two more, according to Harry M. Warner. He purchased the screen rights to "The Old Folks at Home," written by Justine Adams, and "Lover's Lane," from the pen of Clyde Fitch.

Both stories are scheduled to be produced by Sam Warner, production manager of the west coast studios.

O'Conor Promises New Feature Angle

AS soon as alterations in the Caswell studios in Hollywood are completed, Robert O'Conor, producer and distributor of the two-reel comedies featuring Billy Franey, will commence production of a feature-length motion picture which, he says, will be novel in story, treatment and locale. Gus Schumacher, general manager of the O'Conor Productions and owner of the Caswell studios, estimates that by the latter part of August his plant will be in shape for the production of features.

In discussing the story and production plans of his forthcoming feature, O'Conor states:

"The public seems to be tiring of 'Mounted' stories, 'triangles,' 'back stage' films and spectacles. This is my private opinion and I'm going to back up that opinion by turning out one feature, at least, that will be different."

Like the Billy Franey comedies the O'Conor feature will be state righted.

Billy Franey Signs for Additional Comedies

Billy Franey, who rose to silver-sheet fame via the Keystone cop route, and whose career as a comedian extends over many years of hard work, has signed a year's contract with the O'Conor Productions, to be featured in a series of two-reel comedies.

The first four of a series of twenty-six of these comedies have already been produced and on the strength of Billy Franey's efforts as a funmaker in this quartet the O'Conor Productions, of which Robert O'Conor, formerly with Hal Roach, has entered the state rights field for the purpose of producing and selling direct to the "key" cities.

Pacific Reports Sales of Features

John J. Hayes, president of Pacific Film Co., Inc., reports the following sales:

To Morris Hellman, of Reelcraft Exchange, Chicago, Ill.: "The Able-Minded Lady," "The Forest King" and "The Girl from Rocky Point," all five-part features. To Greater Features, Atlanta, Ga., and Pierce Film Co., Minneapolis, the entire series of "Folly" comedies, with George Ovey.

Hayes Opens Independent Exchange on Coast

With E. H. Silcocks, general sales manager of the Pacific Film Co., Inc., in temporary control, John J. Hayes, president of Pacific, has opened the first of a chain of independent exchanges on film row, Los Angeles, Cal. According to Hayes, this chain, handling Pacific products exclusively, will extend from coast to coast in a year's time.

President Hayes is now in the east, making a survey of film conditions.



Scene from "False Fronts," American Releasing Corp.

Arrow Feature for B'way

"The Innocent Cheat" Will Have Its Premiere at Broadway June 18th

ANNOUNCEMENT is made by W. E. Shallenberger, president of the Arrow Film Corporation, that the big Arrow-Ben Wilson special, "The Innocent Cheat," starring Roy Stewart and Kathleen Kirkham, will have its New York premiere at the Broadway theatre, where it opens for a run on Sunday June 18.

Much interest attends the showing of this picture in New York as it has received the highest commendation from the various reviewers who have seen it screened in the projection room, and also due to the fact that it has been hailed by many as the legitimate successor to "Ten Nights in a Barroom," the picture which has broken records everywhere.

"The Innocent Cheat" is an original story written by J. Grubb Alexander and has been produced on a lavish scale by Director Wilson. It is said to embody one of the most remarkable storm scenes ever seen in a motion picture. The story is a big human interest theme, being based on the divorce question which is treated from a new and unusual angle. In addition to Roy Stewart and Kathleen Kirkham a strong supporting cast appears in the picture, headed by Sidney de Grey, George Hernandez and Rhea Mitchell.

Equity Disposes of Picture

"Where is My Wandering Boy" Rights Sold in All But One Territory

WITH the announcement this week by Equity Pictures of the sale of "Where Is My Wandering Boy" in Washington, D. C., only one territory in the country remains unsold.

The latest buyer of this state right success is Equitable Pictures, of 240 Fallsway, Baltimore, Md. This newly organized concern will control the rights of "Where Is My Wandering Boy" for Delaware, Maryland, Virginia and the District of Columbia. The only unsold territory in this country is Southern Illinois and Eastern Missouri.

Equitable Pictures entered the exchange field in the Washington territory only recently and its purchase of the Equity success is considered a tribute to the picture since it will serve as the basis for building up the exchange's exhibitor clientele. Equitable was largely influenced by the record set by "Where Is My Wandering Boy" in every large city where it has been shown.

Equity is now prepared to concentrate on its forthcoming production, "What's Wrong With the Women," which will be its big fall special. "What's Wrong With the Women?" was produced by Daniel Carson Goodman from his own story and is interpreted by an all-star cast under the direction of William Neil. Goodman and Neil are now rushing the cutting and editing of the picture, the actual filming having been completed last week.

8374

Pure, unadulterated exhibitor circulation!
The largest in the field.

Exploitation Puts Over "Your Best Friend"

DESPITE the hot weather, carnivals and theatrical competition, the Warner Brothers attraction, "Your Best Friend," a Harry Rapf production featuring Vera Gordon, was put over in whirlwind fashion during its two weeks' run at the Providence Opera House, Providence, R. I., it is reported.

The showing was put over by Mr. Ekeberg, of the Screen Art Pictures Corp., Boston. More than 1,000 street cars carried an announcement of the picture on the dashboard in both Rhode Island and Massachusetts. Fully 25,000 milk bottles were labeled with "Your Best Friend," stickers, and department stores carried attractive window displays by using the oil paintings available with the feature.

Another novel tie-up was made with a number of the larger restaurants in the city by placing the stickers on the bottom of the menus. Thousands of bank book heralds were used by the banks of Providence, and in connection with the showing a bank account was started for every baby born during the run of the feature.

Federated Contracts for Screen Review

A contract was closed last week with Lester Soman and Julius Singer whereby they will produce for the Federated, a Screen Review. It is to be a single reel release issued, for the time being, every other week starting about the last week in June.

This reel will contain intimate views of the motion picture stars, their life at home, their fads, hobbys and their amusements. A. D. V. Storey will edit the reel. The first number is already completed. This release will take the place of the Federated Screen Snapshots previously distributed by Federated.

Foreign Deals Closed by Export & Import

The Export & Import Film Company this week closed deals involving three serials for foreign territories. They sold "The Woman in Grey" and "Miracles of the Jungle" for Czecho-Slovakia.

Col. Selig's latest serial, "The Jungle Goddess" was sold for Czecho-Slovakia and also Finland, Lapland, and Lithuania.

"Jungle Goddess" First Run on Coast

Export & Import's serial, "The Jungle Goddess," opens its first run this week in San Francisco at Pantages Theatre, an unusual booking for a chapter picture. All Star Features Distributors are handling the serial in this territory.

To Judge Landis—Will Hays
Billy Sunday—Woodrow Wilson
Arthur Brisbane—Flo Ziegfeld
Charles Dana Gibson

Do You Know



The Astounding Revelation Awaits You in **DANIEL CARSON GOODMAN'S** Mastodonic Box Office Smash

"WHAT'S WRONG WITH THE WOMEN"

To be Distributed this Fall on the Independent Market by

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Independent Exchanges--Write or wire now for reservations of your territory for this Nation Wide Box Office Mop-up.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed By	Length	Reviewed
Any Night	Special Cast	East Coast Prod.-S.R.	5 reels	Mar. 18
Belle of Alaska	Special Cast	Amer. Releasing	5 reels	Apr. 29
Blaze Away	Big Boy Williams	Herbst-Lorenzo-S. R.	5 reels	Apr. 1
Bluebeard, Jr.	Special Cast	Amer. Releasing	5 reels	May 20
Bobbed Hair	Wanda Hawley	Paramount	5 reels	Apr. 1
Boy Crazy	Doris May	R-C Pictures	5 reels	Mar. 11
Come On Over	Colleen Moore	Goldwyn	5 reels	Mar. 25
Cradle Buster, The	Glenn Hunter	Amer. Releasing	6 reels	May 20
Cub Reporter, The	Richard Talmadge	Goldstone-S. R.	5 reels	
Dangerous Little Demon	Marie Prevost	Universal	5 reels	Mar. 18
Daring Danger	Special Cast	Amer. Releasing	5 reels	
Don't Doubt Your Wife	Leah Baird	Assoc. Exhib.	5 reels	Mar. 25
Extra, Extra	Walker-Murphy	Fox	5 reels	Mar. 18
Fair Lady	Special Cast	United Artists	7 reels	May 27
Fire Bride, The		Wid Gunning	5 reels	April 1
Fool's Paradise	Special Cast	Paramount	8 reels	Dec. 24
Forever	Special Cast	Paramount	7 reels	Oct. 29
Glass Houses	Viola Dana	Metro	5 reels	Feb. 25
Hearts' Haven	Special Cast	Hodkinson	6 reels	
Her Husband's Trade-mark	Gloria Swanson	Paramount	5 reels	Mar. 4
I Can Explain	Gareth Hughes	Metro	5 reels	Feb. 25
Innocent Cheat, The	Special Cast	Arrow-S. R.	5 reels	
Insinuation		Rus. Clark Syn.-S. R.	5 reels	
Iron to Gold	Dustin Farnum	Fox	5 reels	Mar. 25
Island Wives	Corinne Griffith	Vitagraph	5 reels	Apr. 1
Isle of Zorda	Special Cast	Pathe	9 reels	Oct. 29
Jan of the Big Snows	Special Cast	Amer. Releasing	5 reels	Mar. 25
Lady Godiva	Special Cast	Assoc. Exhib.	6 reels	Mar. 25
Love's Masquerade	Conway Tearle	Selznick	5 reels	Apr. 22
Lying Truth	Special Cast	Amer. Releasing	5 reels	Apr. 29
Man to Man	Harry Carey	Universal	6 reels	Feb. 11
Miss Paul Revere	Special Cast	Rus. Clark Syn.-S. R.		
Mistress of the World	Special Cast	Paramount	20 reels	Mar. 18
Night Riders, The	Special Cast	Second Nat.-S. R.		Apr. 29
No Trespassing	Irene Castle	Hodkinson	7 reels	Apr. 29
Pardon My Nerve	Chas. (Buck) Jones	Fox	5 reels	Mar. 4
Question of Honor, A	Anita Stewart	First National	6 reels	Mar. 25
Ragged Heiress	Shirley Mason	Fox	5 reels	Mar. 25
Rangeland	Neal Hart	Wm. Steiner-S. R.	5 reels	Mar. 25
Rounding Up of the Law	Big Boy Williams	Aywon-S. R.	5 reels	
Stage Romance, A	William Farnum	Fox	7 reels	Feb. 25
Tangled Trails	Neal Hart	Wm. Steiner-S. R.	5 reels	Dec. 24
Tracked to Earth	Frank Mayo	Universal	5 reels	Feb. 25
Travelin' On	William S. Hart	Paramount	5 reels	Mar. 4
Vermillion Pencil, The	Sessue Hayakawa	R-C	5 reels	Mar. 18
Wild Honey	Priscilla Dean	Universal	6 reels	Mar. 11
Wise Kid, The	Gladys Walton	Universal	5 reels	Mar. 4
Woman, Wake Up	Florence Vidor	Assoc. Exhib.	6 reels	Mar. 4
World's Champion, The	Wallace Reid	Paramount	5 reels	Mar. 11
Yankee Doodle, Jr.	Special Cast	Burnside-S. R.	5 reels	Mar. 25

APRIL

Feature	Star	Distributed By	Length	Reviewed
Alias Phil Kennedy	Special Cast	Wid Gunning	5 reels	
Angel of Crooked Street, The	Alice Calhoun	Vitagraph	5 reels	Apr. 29
Arabian Love	John Gilbert	Fox	5 reels	Apr. 15
Bear Cat, The	Hoot Gibson	Universal	5 reels	Apr. 8
Blonde Vampire, The	Jacia Mooers	Wid Gunning	5 reels	
Bootleggers, The	Special Cast	Wid Gunning	5 reels	Apr. 22
Border Scouts	Bert Hall	State Rights	5 reels	Apr. 22
Bought and Paid For	Special Cast	Paramount	5 reels	Mar. 25
Channing of the Northwest	Eugene O'Brien	Selznick	5 reels	May 6
Cradle, The	Ethel Clayton	Paramount	5 reels	Apr. 1
Crimson Challenge, The	Dorothy Dalton	Paramount	5 reels	Apr. 22
Destiny's Isle	Special Cast	Amer. Releasing	6 reels	
Devil's Pawn, The	Pola Negri	Paramount	5 reels	May 20
Elope If You Must	Eileen Percy	Fox	5 reels	Apr. 1
Face Between, The	Bert Lytell	Metro	6 reels	Mar. 25
Fascination	Mae Murray	Metro	6 reels	May 6
False Fronts	Special Cast	Amer. Releasing	6 reels	Mar. 11
Find the Woman	Special Cast	Paramount	6 reels	Apr. 29
First Woman, The	Mildred Harris	R-C	5 reels	Apr. 29
Free Air	Special Cast	Hodkinson	5 reels	Apr. 15
Gas, Oil, Water	Charles Ray	First National	5 reels	Apr. 15
Good Provider, The	Special Cast	Paramount	6 reels	Apr. 22
Greater Duty, The	Special Cast	East Coast Prod.-S.R.	5 reels	
Green Temptation, The	Betty Compson	Paramount	6 reels	Apr. 1
Gypsy Passion	Special Cast	Vitagraph	6 reels	Apr. 8
Heart of a Texan, The	Neal Hart	Wm. Steiner-S. R.	5 reels	
Heart Specialist, The	Mary Miles Minter	Paramount	5 reels	Mar. 4
Hidden Woman, The	Special Cast	Amer. Releasing	5 reels	
Impulse	Neva Gerber	Arrow-S. R.	5 reels	
In Self Defense	Special Cast	G. H. Hamilton-S. R.	6 reels	May 13
Is Matrimony a Failure?	Special Cast	Paramount	5 reels	Apr. 22
Kisses	Alice Lake	Metro	6 reels	Mar. 25
Lariat Thrower, The		W. M. Smith-S. R.	5 reels	
Lonesome Corners	Special Cast	Assoc. Exhib.	5 reels	
Love Slave, The	Lucy Lorraine	Russell Clark-S. R.	6 reels	
Lure of Gold	Neal Hart	Wm. Steiner-S. R.	5 reels	
Madness of Love, The	Special Cast	Wid Gunning	5 reels	Apr. 22
Man From Downing Street, The	Earle Williams	Vitagraph	5 reels	Apr. 15
Man Under Cover, The	Herbert Rawlinson	Universal	5 reels	Apr. 15
Man's Law and God's	Special Cast	Amer. Releasing	5 reels	
Money to Burn	William Russell	Fox	5 reels	Apr. 22
My Old Kentucky Home	Special Cast	Amer. Releasing	6 reels	May 6
Pasteboard Crown, A	Special Cast	Asso. Exhib.	6 reels	June 3
Pillagers, The	Special Cast	Amer. Releasing	5 reels	
Queen of the Turf	Special Cast	R-C	5 reels	May 20
Reckless Youth	E. Hammerstein	Selznick	5 reels	Apr. 15
Reported Missing	Owen Moore	Selznick	6 reels	Apr. 22
Shackles of Gold	Wm. Farnum	Fox	7 reels	May 27
Sheik's Wife, The	Special Cast	Vitagraph	6 reels	Mar. 18
Silas Marner	Special Cast	Asso. Exhib.	6 reels	June 3
Silent Vow, The	Wm. Duncan	Vitagraph	5 reels	Apr. 15
Sisters	Special Cast	Amer. Releasing	7 reels	Apr. 22
Sleepwalker, The	Constance Binney	Paramount	5 reels	Apr. 22
So This Is Arizona	Special Cast	W. M. Smith-S. R.	5 reels	
Soul of a Woman	Jane Novak	Assoc. Photoplays	5 reels	
Spanish Jade, The	Special Cast	Paramount	6 reels	May 13
Sunshine Harbor	Margaret Beecher	Assoc. Exhib.	6 reels	
Table Top Ranch	Neal Hart	Wm. Steiner-S. R.	5 reels	
Three Buckaroos, The	Special Cast	Amer. Releasing	5 reels	
Through a Glass Window	May McAvoy	Paramount	5 reels	Apr. 15
Too Much Business	Special Cast	Vitagraph	5 reels	Apr. 15
Trail's End		W. M. Smith	5 reels	
Truthful Liar, The	Wanda Hawley	Paramount	5 reels	Apr. 29
Two Orphans	Foreign Cast	Russell Clark-S. R.	6 reels	
Up and Going	Tom Mix	Fox	5 reels	Apr. 8
West of the Pecos	Neal Hart	Wm. Steiner-S. R.	5 reels	
When Knights Were Bold	Special Cast	G. H. Hamilton-S. R.	5 reels	
Why Not Marry?	Margery Wilson	Nat. Exchanges-S. R.		
Without Fear	Pearl White	Fox	6 reels	Apr. 29
Woman's Woman	Special Cast	Rus. Clark Syn.-S. R.	5 reels	
Wonderful Wife, A	Miss DuPont	Universal	5 reels	Apr. 29
Worldly Madonna, The	C. Kimball Young	Equity—S. R.	6 reels	May 13
Your Best Friend	Vera Gordon	Warner Bros.—S. R.	5 reels	Apr. 15

MAY

Feature	Star	Distributed By	Length	Reviewed
Angel Citizens	Franklyn Farnum	W. M. Smith Prod.	5 reels	
Bachelor Daddy, The	Thomas Meighan	Paramount	5 reels	May 6
Back to Yellow Jacket	Special Cast	Arrow-S. R.	5 reels	
Beauty Shop, The	Raymond Hitchcock	Paramount	6 reels	May 20
Beauty's Worth	Marion Davies	Paramount	6 reels	Apr. 8
Beyond the Rocks	Gloria Swanson	Paramount	6 reels	May 13
Brenda's Heritage	Special Cast	Second National	5 reels	
Crossroads of New York	Special Cast	First National	6 reels	June 3
Deuce of Spades	Charles Ray	First National	6 reels	May 13
Dollar Devils	Special Cast	Wid Gunning	5 reels	
Don't Write Letters	Gareth Hughes	Metro	6 reels	May 13
Evidence	E. Hammerstein	Selznick	5 reels	June 10
Fighting Streak, The	Tom Mix	Fox	5 reels	May 13
Fools First	Special Cast	First National	5 reels	June 3
Gay and Devilish	Doris May	R-C Pictures	6 reels	May 27
Glory of Clementine, The	Pauline Frederick	R-C	5 reels	June 10
Grandma's Boy	Harold Lloyd	Assoc. Exhib.	5 reels	
Gray Dawn, The	Special Cast	Hodkinson	6 reels	May 6
Great Alone, The	Monroe Salisbury	Amer. Releasing	5 reels	
Hate	Alice Lake	Metro	6 reels	May 13
Head Over Heels	Mahel Normand	Goldwyn	5 reels	May 13
His Wife's Husband	Betty Blythe	Amer. Releasing	5 reels	May 20
Kissed	Marie Prevost	Universal	5 reels	May 27
Locked Out	Alice Calhoun	Vitagraph	5 reels	
Man From Beyond, The	Houdini	Houdini Pictures —S. R.	5 reels	Apr. 15
Man From Hell's River	Irving Cummings	Irving Lesser-S. R.	5 reels	Apr. 15
Man From Home, The	Special Cast	Paramount	6 reels	May 13
Man Who Married His Own Wife, The	Frank Mayo	Universal	5 reels	May 6
Man Worth While, The	Romaine Fielding	R. Clark Syn.—S. R.	6 reels	
Me and My Gal	Special Cast	Amer. Releasing	5 reels	
Men of Zanzibar	Wm. Russell	Fox	6 reels	June 10
Missing Husbands	Special Cast	Metro	5 reels	May 27
Mohican's Daughter, The	Special Cast	Amer. Releasing	5 reels	
My Wild Irish Rose	Special Cast	Vitagraph	6 reels	June 10
North of the Rio Grande	Holt-Daniels	Paramount	6 reels	May 27
Ordeal, The	Agnes Ayres	Paramount	6 reels	May 13
Prisoner of Zenda, The	Special Cast	Metro	8 reels	May 6
Primitive Lover, The	C. Talmadge	First National	6 reels	May 27
Real Adventure, The	Florence Vidor	Assoc. Exhib.	6 reels	May 27
Referee, The	Conway Tearle	Selznick	5 reels	May 20
Ridin' Wild	Roy Stewart	Irving Lesser-S. R.	5 reels	May 13
Second Hand Rose	Gladys Walton	Universal	5 reels	May 13
Seeing's Believing	Viola Dana	Metro	6 reels	Apr. 8
Sheik of Araby, The	H. B. Warner	R-C (Reissue)	5 reels	
Sonny	R. Barthelmess	First National	7 reels	
Step On It	Hoot Gibson	Universal	5 reels	May 20
Strange Idols	Dustin Farnum	Fox	5 reels	June 10
Tracks	Special Cast	Assoc. Exhib.	5 reels	
Trail of Hate, The	Big Boy Williams	Lorenzo-S. R.	5 reels	June 3
Trap, The	Lon Chaney	Universal	6 reels	May 13
Very Truly Yours	Shirley Mason	Fox	5 reels	May 20
Watch His Step	Richard Talmadge	Goldstone-S. R.	5 reels	May 13
Western Speed	Chas. Jones	Fox	5 reels	May 13
When Romance Rides	Special Cast	Goldwyn	5 reels	Apr. 22
White Masks	Franklyn Farnum	W. M. Smith Prod.	6 reels	Apr. 29
Wife Trap	Mia May	Paramount	6 reels	May 13
Woman He Married, The	Anita Stewart	First National	6 reels	Apr. 22
Yellow Men and Gold	Special Cast	Goldwyn	6 reels	Apr. 8
Yellow Stain, The	John Gilbert	Fox	5 reels	May 27

JUNE

Feature	Star	Distributed By	Length	Reviewed
Across the Continent	Wallace Reid	Paramount	6 reels	May 6
Afraid to Fight	Frank Mayo	Universal	5 reels	
Always the Woman	Betty Compson	Goldwyn	5 reels	
Barb-Wire	Jack Hoxie	Sunset-S. R.	5 reels	
Black Bag, The	Herbert Rawlinson	Universal	5 reels	
Blue Blood	Alice Calhoun	Vitagraph	6 reels	
Bring Him In	Special Cast	Chas. Miller Prod.	5 reels	
Broken Shadows	Special Cast	Second National-S. R.	5 reels	
Cloudhurst	Bombadier Billy Wells	Lee-Bradford-S. R.	5 reels	
Daddy's Love	Special Cast	Roy H. Klumb Prod.	5 reels	
Don't Blame Your Children	Special Cast	Wid Gunning	5 reels	June 10
Don't Weaken	Irene Castle	Hodkinson	7 reels	
Eternal Flame, The	Norma Talmadge	First National	6 reels	
Eyes of the Mummy	Pola Negri	Paramount	5 reels	June 10
Fatal Marriage, The	Reid-Gish	R-C (Reissue)	5 reels	
Five-Dollar Baby, The	Viola Dane	Metro	6 reels	
Forget Me Not	Gareth Hughes	Burston-S. R.	5 reels	
Golden Dreams	Special Cast	Goldwyn	6 reels	
Her Man	Special Cast	First National	5 reels	
Her Night of Nights	Marie Prevost	Universal	5 reels	
Hurricane's Gal	Dorothy Phillips	First National	6 reels	
I Am the Law	Special Cast	Affil. Dist.-S. R.	7 reels	May 27
Isle of Doubt	Wyndham Standing	Prod. Security-S. R.	5 reels	
John Smith	Eugene O'Brien	Selznick	5 reels	
Lost and Found	Jackie Coogan	First National	5 reels	
Love Nest, The	Special Cast	Wid Gunning	5 reels	June 3
Monte Cristo	Special Cast	Fox	10 reels	Apr. 8
Mr. Barnes of New York	Tom Moore	Goldwyn	5 reels	Apr. 29
Mr. Pim Passes By	Special Cast	Sec. National-S. R.	6 reels	
Mrs. Dane's Confession	Special Cast	Wid Gunning	6 reels	June 10
One-Eighth Apache	Roy Stewart	Arrow-S. R.	5 reels	
Our Leading Citizen	Thomas Meighan	Paramount	6 reels	
Over the Border	Betty Compson	Paramount	6 reels	
Price of Youth, The	Neva Gerber	Arrow-S. R.	5 reels	
Queen of the Moulin Rouge, The	Special Cast	Amer. Releasing	6 reels	
Serving Two Masters	Josephine Earle	Lee-Bradford-S. R.	5 reels	
Sherlock Brown	Bert Lytell	Metro	6 reels	June 10
Skin Deep	Special Cast	First National	6 reels	
Son of the Wolf	Special Cast	R-C	5 reels	
Smudge	Charles Ray	First National	6 reels	
They Like 'Em Rough	Viola Dana	Metro	6 reels	June 10
Trouble	Jackie Coogan	Sol Lesser	6 reels	June 3
Virgin's Sacrifice, A	Corinne Griffith	Vitagraph	6 reels	May 13
Way of a Man, The	Josephine Earle	Lee-Bradford-S. R.	5 reels	
White Faith	Hope Hampton	First National	5 reels	
White Hell	Special Cast	Bartlett Prod.-S. R.	5 reels	May 27
Wolf's Fang, The	Wilfred Lytell	Producers Security	5 reels	
Woman Breed, The	Pauline Frederick	R.-C. Pictures	6 reels	
Woman Conquers, The	Kath'rine M'D'nald	First National	5 reels	
Woman Who Walked Alone, The	Dorothy Dalton	Paramount	5 reels	

JULY

Feature	Star	Distributed By	Length	Reviewed
Alias Julius Caesar	Charles Ray	First National	6 reels	
Another Man's Boots	Special Cast	Anchor-S. R.	5 reels	
Bellhoy 13	Special Cast	First National	5 reels	
Black Orchids	Special Cast	Metro	7 reels	
Borderland	Agnes Ayres	Paramount	6 reels	
Broken Chains	Frank Mayo	Universal	5 reels	
Domestic Relations	K. MacDonald	First National	6 reels	
For the Defense	Ethel Clayton	Paramount	5 reels	May 6
Freshie, The	Big Boy Williams	Di Lorenzo-S. R.	5 reels	
Greater Redemption, The	David Butler	Burston-S. R.	5 reels	
Greatest Truth, The	Special Cast	Paramount	6 reels	
Iron Heart	Pete Morrison	Sanford Prod.-S. R.	6 reels	
Lights of the Desert, The	Shirley Mason	Fox	5 reels	
Lorna Doone	Special Cast	First National	6 reels	
Love and the Law	Special Cast	Arrow-S. R.	6 reels	
Man from Glengarry, The	Special Cast	Ernest Shipman-S. R.	6 reels	
Man Unconquerable, The	Jack Holt	Paramount	6 reels	
Man Who Smiled, The	Special Cast	First National	6 reels	
Oliver Twist	Jackie Coogan	Sol Lesser-S. R.	6 reels	
One Clear Call	Special Cast	First National	6 reels	
Orphan of the Ghetto, The	Special Cast	Arista-S. R.	6 reels	
Pawned	Special Cast	First National	6 reels	
Red Hot Politics	Richard Talmadge	Goldstone-S. R.	5 reels	
Sands of Humanity	Special Cast	Producers Security	5 reels	
Self Made Man, A	William Russell	Fox	5 reels	
Shadow Eater, The	Richard Travers	Barlett Prod.	5 reels	
Sonny	R. Barthelmess	First National	6 reels	
South of Suva	Mary Miles Minter	Paramount	5 reels	
Stranger of the Hills	Special Cast	Anchor-S. R.	5 reels	
Three of Us, The	Agnes Ayres	Paramount	5 reels	
Top o' the Morning	Gladys Walton	Universal	5 reels	
Trimmed and Burning	Hoot Gibson	Universal	5 reels	
Trooper O'Neil	Tom Mix	Fox	5 reels	

Comedy Releases

Feature	Star	Distributed By	Length	Reviewed
Anvil Chorus, The	Snub Pollard	Pathe	1 reel	Apr. 15
Any Ice Today	Mutt & Jeff C'rtoon	Fox	½ reels	
Any Old Port		Educational	2 reels	
Back Yard, The	Jimmy Aubrey	Vitagraph	2 reels	
Barnstormer, The		Fox	2 reels	
Blacksmith, The	Buster Keaton	First National	2 reels	
Bow Wows, The	Snub Pollard	Pathe	1 reel	
Broker, The	Lupino Lane	Fox	2 reels	
Cashier, The	Mutt & Jeff C'rtoon	Fox	½ reel	
Cheerful Credit	Brownie	Universal	2 reels	
Clear Case, A	Mutt & Jeff C'rtoon	Fox	½ reel	
Cold Feet		Educational	2 reels	Apr. 22
Coming and Going	Vernon Dent	Folly-Pacific	1 reel	
Cops	Buster Keaton	First National	2 reels	
Cured by Radio	Roy Atwell	Universal	1 reel	
Danger		Educational	2 reels	Apr. 29
Dark Horse, A		Universal	2 reels	
Days of Old	Snub Pollard	Pathe	1 reel	
Do Me a Favor	Snub Pollard	Pathe	1 reel	
Don't Be Foolish		C. B. C.-S. R.	2 reels	
Duck In	Lloyd Hamilton	Educational	2 reels	
Dynamite	Lloyd Hamilton	Educational	2 reels	
Easy to Cop		Universal	1 reel	
El Toro		Fox	2 reels	
Fair Enough		Educational	2 reels	Apr. 22
False Alarm, A		Educational	2 reels	June 10
Fat and Sassy	Vernon Dent	Folly-Pacific	1 reel	
Fly Time		Roy Klumb Prod.-S.R.	1 reel	
For Love of Money		First National	2 reels	
Fresh Start, A		Educational	2 reels	
Full of Pep	Snub Pollard	Pathe	1 reel	Apr. 22
Gasoline Trail		Roy Klumb Prod.-S.R.	1 reel	
Gay Deceiver, The		Universal	1 reel	
Gee Whiskers	Neely Edwards	Universal	1 reel	Apr. 15
Get the Hook	Vernon Dent	Folly-Pacific	1 reel	
Golf Insect, A		Universal	1 reel	
Gymnasium Gym	Billy Bevan	First National	2 reels	
Hale and Hearty	Snub Pollard	Pathe	1 reel	
Hands Up	Geo. Ovey	Folly-Pacific	1 reel	
Hello Mars	Harry Sweet	Universal	2 reels	
Hennessy of the Mounted	Geo. Ovey	Folly-Pacific	1 reel	
Hickory Hick, A	Bobby Vernon	Educational	2 reels	
High and Dry		Educational	2 reels	
High Fliers	Neely Edwards	Universal	1 reel	
His Inheritance Taxi	Neely Edwards	Universal	1 reel	
His Prehistoric Blunder	Roy Atwell	Universal	1 reel	
Holding His Own	Geo. Ovey	Folly-Pacific	1 reel	
Hop, Skip and Jump	Mutt & Jeff C'rtoon	Fox	½ reel	
Horse Tears	Queenie	Universal	2 reels	
Hot Dog	Clyde Cook	Fox	2 reels	
Hot Off the Press	Snub Pollard	Pathe	1 reel	Apr. 1
Hound of Tankerville	Otis Harlan	Educational		
In at the Finish	Vernon Dent	Folly-Pacific	1 reel	
Jump Your Job	Snub Pollard	Pathe	1 reel	
Just a Minute	Eddie Lyons	Arrow	2 reels	
Keep Moving	Eddie Lyons	Arrow	2 reels	
Kill the Nerve	Snub Pollard	Pathe	1 reel	
Last Shot, The	Mutt & Jeff C'rtoon	Fox	½ reel	
Late Hero, The	Geo. Ovey	Folly-Pacific	1 reel	
Laughing Gas		Fox	2 reels	
Light Showers	Snub Pollard	Pathe	1 reel	
Little Rascal, The		Universal	2 reels	
Loose Nuts	Roy Atwell	Universal	1 reel	
Mile a Minute Mary	Dorothy Devore	Educational	2 reels	
Minute Man, The	Roy Atwell	Universal	1 reel	
Movie Mix-Up, A	Roy Atwell	Universal	1 reel	
Movies, The	Snub Pollard	Pathe	1 reel	
Mummy's Nightmare	Geo. Ovey	Folly-Pacific	1 reel	
Mutts	Brownie	Universal	2 reels	
My Mistake	Eddie Lyons	Arrow	2 reels	
My Wife's Relations	Buster Keaton	First National	2 reels	
Mysterious Stranger	Jimmy Aubrey	Vitagraph	2 reels	
Nobody Home	Geo. Ovey	Folly-Pacific	1 reel	
No Brains	Harry Sweet	Universal	2 reels	Apr. 29
Now or Never	Vernon Dent	Folly-Pacific	1 reel	
Off His Beat		Universal	2 reels	
Oh, Promise Me	Neal Burns	Educational	2 reels	Mar. 18
On Patrol		First National	2 reels	
On the Jump	Vernon Dent	Folly-Pacific	1 reel	
One Horse Town	Harry Sweet	Universal	2 reels	Apr. 1
Our Gang	Snub Pollard	Pathe	1 reel	
Paniky Pullman, A	Roy Atwell	Universal	1 reel	
Pardon Me	Snub Pollard	Pathe	1 reel	Mar. 18
Pay Day	Charles Chaplin	First National	2 reels	Apr. 15
Peggy Behave	Bahy Peggy	Universal	2 reels	
Penny Reward, A		Educational	2 reels	
Piper, The		Fox	2 reels	
Please Be Careful		Fox	2 reels	
Poor Boy	Lloyd Hamilton	Educational	2 reels	
Powder Romance	Roy Atwell	Universal	1 reel	
Punch the Clock	Snub Pollard	Pathe	1 reel	
Rag Doll Romance, A		Educational	2 reels	
Rainmaker, The	Lloyd Hamilton	Educational	2 reels	
Red Hot Rivals	Lee Moran	Universal	2 reels	
Rubberneck, The	Lee Moran	Universal	2 reels	
Shaky Family Tree, A		Universal	1 reel	
Sheik, The		Fox	2 reels	
Should Watchmen Sleep	Neely Edwards	Universal	1 reel	
Show, The	Larry Semon	Vitagraph	2 reels	
Sic 'Em Brownie		Universal	2 reels	
Skipper's Policy, The	Dan Mason	Educational	2 reels	
Sleeping Sickness	Vernon Dent	Folly-Pacific	1 reel	
Sleepyhead, The	Harry Sweet	Universal	2 reels	
Society Sailors	Neely Edwards	Universal	1 reel	
Some Bahy	Snub Pollard	Pathe	1 reel	
Some Class	Brownie	Universal	2 reels	
Special Delivery	Al St. John	Fox	2 reels	
Speed 'Em Up		Universal	2 reels	
Spooks		Educational	2 reels	
Stand Pat	Paul Parrott	Pathe	1 reel	
Step Forward	Ben Turpin	First National	2 reels	
Straight from the Farm	Al St. John	Fox	2 reels	
Strictly Modern	Snub Pollard	Pathe	1 reel	
Studio Ruhe, The	Al St. John	Fox	2 reels	
Such Is Life	Billy Bevan	First National	2 reels	
Taking Things Easy	Neely Edwards	Universal	1 reel	
Ten Seconds	Lee Moran	Universal	2 reels	
They're Off	Vernon Dent	Folly-Pacific	1 reel	
Three Weeks Off		Universal	2 reels	
Throbs and Thrills		Roy Klumb Prod.-S.R.	1 reel	
Tis the Bull		Educational	2 reels	
Tom's First Flivver		Roy Klumb Prod.-S.R.	1 reel	
Toonerville Blues	Dan Mason	Educational	2 reels	June 10
Toonerville Trials	Dan Mason	Educational	2 reels	
Torchy and Orange Blossoms	Johnny Hines	Educational	2 reels	
Torchy's Hold Up	Johnny Hines	Educational	2 reels	May 6
Torchy's Ghost	Johnny Hines	Educational	2 reels	
'Twas Ever Thus	Viola Daniel	Educational	2 reels	Mar. 11
Two of a Kind	Harry Sweet	Universal	2 reels	
Upper and Lower	Lee Moran	Universal	2 reels	Apr. 19
Wise Duck, The	Fox		2 reels	

Short Subjects

Title and Star	Distributed By	Length	Reviewed
Adventures of Sherlock Holmes (Drama)	Alexander-S. R.	15 episodes	
Adventures of Robinson Crusoe (Serial)	Universal	18 episodes	Apr. 1
Algeria, The Ancient (Scenic)	Prizma	1 reel	
Alice in Wonderland (Serial)	Warner Bros.	15 episodes	
An Arctic Hike on the Great Aletsch Glacier (Scenic)	Hodkinson	1 reel	Apr. 22
Ancient Customs of Egypt (Kineto Review)	Truart		
Ballad of Fisher's Boarding House (Drama)	Pathe	1 reel	Apr. 15
Beyond the Trail (Wes. Drama), Tom Sanchi	Pathe	2 reels	
Big Ranger, The (Drama)	Universal	2 reels	
Borneo Venice, A (Scenic)	Truart		
Boy and His Dog, The (Aesops Fables)	Pathe	2/3 reels	
Bridges of New York (Kineto Review)	Hodkinson	1 reel	May 6
Call of Courage, The (Drama)	Universal	2 reels	Mar. 18
Cap'n Kidd (Serial), Eddie Polo		15 episodes	
Crowning King Blizzard (Scenic)	Educational	1 reel	
Dangerous Adventure, A (Serial)	Warner Bros.	15 episodes	
Death Trap, **The (West. Dr.), Tom Santschi**	Pathe	2 reels	
Desperation (Drama)	Universal	2 reels	
Expose of Sawing a Lady in Half **(Novelty)**	Clarion-S. R	1½ reels	
Eternal Triangle, The (Aesops Fables)	Pathe	2/3 reels	
Farmer and the Ostrich, The (Aesop's Fables)	Pathe	2/3 reels	Apr. 1
Felix All at Sea	Winkler-S. R.	1 reel	May 6
Felix Saves the Day (Cartoon)	Winkler-S. R.	1 reel	Feb. 11
Getaway, The (Drama), Neal Hart	Universal	2 reels	
Go Get 'Em Hutch (Serial)	Pathe	15 epis'des	Apr. 15
Good Things of Life (Novelty)	Wid Gunning	1 reel	
Great American Authors (Series)	Hodkinson	1 reel	
Great Reward, The (Serial)	National Exch.	15 episodes	
Grit (West. Drama), Shorty Hamilton	McGovern & Egler	2 reels	
Guilty Cause, A (Drama), Tom Santschi	Universal	2 reels	
How to Grow Thin (Novelty)	Educational	1 reel	Mar. 18
Hunter and His Dog, The (Aesops Fables)	Pathe	2/3 reels	
Island of Surprise (Scenic)	Truart		
It Is the Law (Drama), Tom Santschi	Universal	2 reels	
Japan, the Garden of the East (Scenic)	Kineto	1 reel	Apr. 29
Jaws of Steel (Drama), Reginald Denny	Universal	2 reels	
Juggernauts of the Jungle (Educational)		1 reel	
Jungle Belles of Borneo (Novelty)	Truart		
Jungle Goddess, The (Serial)	Exp. & Imp.-S. R.	15 episodes	Feb. 4
Leather Pushers, The (Series), Reginald Denny	Universal	2 reels	Jan. 28
Lion and the Mouse, The (Aesop's Fables)	Pathe	2/3 reels	
Love at First Sight (Aesops Fables)	Pathe	2/3 reels	
Lochinvar of the Line (Drama), Edgar Jones	Pathe	2 reels	
Magic Gems (Study)	Prizma	1 reel	
Matching Wits (Drama), Art Acord	Universal	2 reels	
Missing Men (Drama)	Educational	1 reel	
Model Dairy, The (Aesops Fables)	Pathe	2/3 reels	
Musselfish Shell, The (Novelty)		1 reel	
My Country (Scenic)	Educational	1 reel	Apr. 29
Mysterious Tracks (Drama)	Pathe	1 reel	
Never Let Go (Drama), Nat Ross	Universal	2 reels	
Official Movie Chats of M. P. T. O. of A	Educational		Feb. 11
Old Moose Trails (Scenic)	Educational	1 reel	
Opossum, The (Novelty)	Pathe	2 reels	Apr. 22
Pageantry in India (Scenic)	Kineto		
Pelican Island (Scenic)	Truart		
Perilous Ascent of the Zinal-Rothorn (Scenic)	Truart		
Pony Boy (Drama), Shorty Hamilton	McGovern & Egler	2 reels	
Pyrenees and Wooden Legs (Scenic)	Educational	1 reel	
Quaint Denizens of the Zoo (Novelty)	Kineto Review	1 reel	Mar. 25
Quaint Holland (Scenic)	Universal	2 reels	
Raid, The (Drama), Neal Hart	Universal	2 reels	
Rich Cat and Poor Cat, The (Aesops Fables)	Pathe	2 3 reels	
Ride 'em Cowboy (Drama), Shirty Hamilton	McGovern & Egler	2 reels	
Rome (Kineto Review)	Hodkinson	1 reel	Apr. 29
Ropin' Fool, A (Will Rogers, W. Dr.)		2 reels	Nov. 26
Seeing Red (Drama), Tom Santschi	Universal	2 reels	
Seeing the Unseen (Novelty)	Prizma	1 reel	
Sky Ranger, The (Serial)	Pathe	15 episodes	
Spendthrift, The (Aesops Fables)	Pathe	2/3 reels	
Squarin' It (Drama), Neal Hart	Universal	2 reels	
Striking Tires, The (Novelty)	Bosworth, De Freves & Felton	1 reel	
Such is Life in Volendam (Scenic Cartoon)	R-C	1 reel	Apr. 29
Such is Life in London's West End (Cartoon)	R-C	1 reel	Apr. 29
Sunbeams (Study)	Prizma	1 reel	
Sweet Heart (Western Drama), Billy West	Joan Film	2 reels	
Terror Trail (Serial), Eileen Sedgwick	Universal	18 episodes	
Thrills and Spills (Novelty)	Educational	1 reel	May 6
Tiger and the Donkey, The (Aesops Fables)	Pathe	2/3 reels	
Too Much Overhead (Educational)	Educational	1 reel	
Trail of the Wolf, **The (Drama), Percy Pembroke**	Universal	2 reels	Apr. 1
Treacherous Rival, A (Drama), La Plante-Pembroke	Universal	2 reels	
Trickery (Drama)	Universal	2 reels	
United States Naval Efficiency	Kineto	1 reel	
Vengeance Is Mine (Drama), Irene Castle	Pathe	3 reels	
Verdict, The (Drama), Eddie Polo	Universal	2 reels	
Village Life in Switzerland (Scenic)	Kineto Review	1 reel	
Vistas of the Holy Land (Kineto Review)	National Exch.	1 reel	Mar. 25
Wanderlust (Scenic)	Educational	1 reel	
Wedding Feast, Among Borneo Dayaks, A (Novelty)	Truart		
White Eagle (Serial)	Pathe	15 episodes	
White Messenger, The (Drama), Eddie Polo	Universal	2 reels	May 6
Wicked Cat, The (Aesops Fables)	Pathe	2/3 reels	Apr. 29
Wolf in Sheep's Clothing (Aesop's Fables)	Pathe	2/3 reels	

Live News from Correspondents

WESTERN NEW YORK

The Elite theatre has closed in Niagara Falls, N. Y. The Strand in Buffalo has decided to open at noon instead of 10 A. M. during the summer months. The Shea Court Street vaudeville house has eliminated its special film shows on Sunday during the warm weather.

Moe Mark, head of the Mark-Strand theatre interests, was in Buffalo last week-end for a conference with Walter Hays, vice-president of the company. While in town, Mr. Mark went over some economy plans for the Strand and viewed a few new features.

Charles H. Goulding, manager of the new Eastman theatre in Rochester, has arrived in that city to take up the details of management in preparation for the opening of the house in September. Mr. Goulding is a native of Auburn, N. Y. He has managed the Proctor theatre in Schenectady, which position he resigned to accept the Rochester post. Mr. and Mrs. Goulding have taken up their residence in Darwin street in the Kodak town. The Eastman theatre, built by George Eastman of Kodak fame, will be one of the most elaborate houses in the country. Its policy will be highest class picture and music.

The big news of the week in Buffalo was the announcement that Al Becker, head of the Becker Theatre Supply Company, had decided to enter the state of conjugal bliss. Lillian Kohn, a Buffalo girl is the lucky woman.

Simon Fleischmann, atorney for the Golde Clothes Shop in Buffalo, is awaiting word from the New York owners of the local firm to learn what steps will be taken to enforce the decision of the Court of Appeals that the clothing firm is entitled to occupy the lobby of Loew's new State theatre. The Court of Appeals in Albany has decided that the clothing company may remain in possession of its lease of the property occupied by the Loew lobby until 1925. Inasmuch as the lobby would have to be remodeled at great expense to make it suitable for use as a store, it is supposed that the two firms will reach a settlement.

THE CAROLINAS

J. E.Eastridge has been appointed committeeman-at-large by the North Carolina Theatre Owners' Association as their representative in the executive committee of the M. P. T. O. A.

H. B. Varner of Lexington, N. C., secretary-treasurer of the North Carolina M. P. T. O., will leave for New York this week to attend the meeting of the M. P. T. O. A. executive committee with Will Hays.

Phelps Sasseen, erstwhile exhibitor of Easley, S. C., has hit the trail for Goldwyn covering the wilds of the Carolinas. Mrs. Sasseen is now operating the theatre.

Arthur C. Bromberg of the Bromberg Attractions with offices in Atlanta and Charlotte, paid his Charlotte office a visit last week, getting the force lined up for the coming season.

A. A. Anderson who for several years has been operating several houses around Hamlet, N. C., is disposing of his theatres, now having only two left, and will soon take on a big proposition, the nature of which he has not disclosed.

WASHINGTON. D. C.

Paramount Pictures, now located on Eleventh street, are erecting a permanent home for their Washington city-and-territory interests at an uptown location, where the fire risk is less than in the congested business section. They expect to move in the late autumn.

Ed McShane, formerly of the Washington R-C exchange, is now chief of the Federated exchange of Washington, at the Mather Building, ninth floor.

Nate Sauber, formerly with Goldwyn and R-C pictures, now visits the Washington field for Rialto Productions, Inc.

Between the rapid growth of the city, revised building ordinances and fire department requirements there is much altering, building and rebuilding in the Washington theatre world. The exchanges faced prosecution for violation of regulations regarding shelves and partitions although they were in a structurally fireproof building—the Mather. Hence, the new buildings for the exchanges in zones where the risks are reduced. In this connection Secretary Wagner of the Motion Picture Board of Trade has been more than busy.

Scheere Brothers have recently acquired control and ownership of the Favorite theatre on H street, N.W., near the Government Printing Office.

Emanuel Stutz, formerly a local executive for Marcus Loew, has taken active charge of the new Chevy Chase theatre, at present in the builders' hands and scheduled to open late in September.

ST. LOUIS

C. H. Saule has asked Circuit Judge Hall to issue a writ of mandamus compelling Director of Public Safety McKelvey to permit the construction of an airdome on a lot owned by Saule at Kingshighway and Rosa avenue. Although on one side of the lot is a bakery while on the other is a dry goods store, McKelvey says that the city zoning ordinance restricts the district to bungalows and he has refused to issue the permit. The case was scheduled for argument before Judge Hall on Wednesday, June 14.

"Foolish Wives" was the opening attraction when the New Court theatre, Paris, Ill., was thrown open to the public June 12. W. B. Kerans is the owner. The New Court cost $20,000 and seats 550.

Gerald E. Akers, district manager for Paramount, was present at a meeting of the local sales organization during the past week.

Visitors of the week included: C. J. Law, Palace, Pana, Ill.; J. Long, Palace, Mount Carmel; Martin, Lyric, Casey, Ill.; J. Page, Gem, Canton, Mo.; E. W. Hughes of the Hughes theatre, New Haven, Mo.

G. E. McKean, Fox manager, is motoring through Illinois and Indiana, as part of his vacation program. He will be gone about ten days.

W. L. Sheridan, former Associated Producers salesman at Cincinnati, has joined the local Robertson-Cole sales staff.

R. J. McManus has been elected treasurer of the F. I. L. M. Club of St. Louis, succeeding G. E. McKean of Fox. During the summer the club will meet at luncheon on Mondays in the Elks Club.

DISTRIBUTOR'S INDEX

Affiliated Distributors, Inc.
(Distributed on State Rights)
Edwin Carewe Productions
Burr's Novelty Review

Alexander Film Corp.
(Distributed on State Rights)
Adventures of Sherlock Holmes

Amalgamated Prod. Co.
(Distributed on State Rights)
Stan Laurel Comedies

American Releasing Corp.
Pete Morrison Series
Chester Bennett Productions
Marion Fairfax Productions
Finis Fox Productions
International Film Service Prod.
Messmore Kendall Productions
Pyramid Pictures Productions
Ray C. Smallwood Productions

Arrow Film Corp.
(Distributed on State Rights)
Ann Little Series
Arrow-Gerber Productions
Blazed Trail Productions
Pine Tree Productions
Ben Wilson Productions
Northwest Dramas
Muriel Ostriche Comedies
Speed Comedies

Louis Burston Productions
(Distributed on State Rights)
Hughes-Love Series

C. B. C. Film Sales Co.
(Distributed on State Rights)
Carnival Comedies
Sunrise Comedies *(Billy West)*
Star Ranch Westerns
Screen Snapshots

Clarke-Cornelius Corp.
(Distributed on State Rights)
Mayflower Photoplay Prod.
Laughographs

Di Lorenzo, Inc.
(Distributed on State Rights)
Big Boy Williams Series
Frederick Herbst Productions

Educational Film Exchanges
Campbell Comedies
Christie Comedies
Gayety Comedies
Mermaid Comedies
Punch Comedies
Toonerville Comedies
Torchy Comedies
Vanity Comedies
Selig-Rork Short Reel Dramas
Robert C. Bruce Scenics
Lyman H. Howe Novelties
Chester Outings
Ollendorff's Sketchographs
Kinograms News Weekly
Cinal Films-Slow Speed

Equity Pictures
(Distributed on State Rights)
Clara Kimball Young Series

Export & Import
(Distributed on State Rights)
Selig Serial, 15 episodes

Famous Players-Lasky Corp.
Agnes Ayres Series
Constance Binney Series
Alice Brady Series
Ethel Clayton Series
Betty Compson Series
Bebe Daniels Series
Marion Davies Series
Ethel Ferguson Series
William S. Hart Series
Wanda Hawley Series
Jack Holt Series
May McAvoy Series
Thos. Meighan Series
Mary Miles Minter Series
Wallace Reid Series
Gloria Swanson Series
Rodolph Valentino Series
Cosmopolitan Productions
James Cruze Productions
Cecil B. DeMille Productions
William deMille Productions
George Fitzmaurice Productions
Jesse Lasky Productions
Ernest Lubitsch Productions
George Melford Productions
Fred Niblo Productions
John S. Robertson Productions
Penryhn Stanlaws Productions
UFA Productions *(Mia May)*
Irvin Willat Productions
Sam Wood Productions

Federated Film Exchanges
(Distributed on State Rights)
Chester Comedies, 2 reels
Hallroom Boys Comedies, 2 reels
Joe Rock Comedies, 1 reel
Screen Snapshots

Fidelity Pictures Corp.
(Distributed on State Rights)
Features
12 Witner Comedies

First National Exchanges
Richard Barthelmess Series
Jackie Coogan Series
Katherine MacDonald Series
Anita Stewart Series
Constance Talmadge Series
Norma Talmadge Series
H. O. David Productions
Emerson-Loos Productions
Hope Hampton Productions
Thos. Ince Productions
Inspiration Picture Productions
Ernest Lubitsch Productions
Marshall Neilan Productions
Charles Ray Productions
Selig-Rork Productions
Mack Sennett Productions
John M. Stahl Productions
Trimble-Murfin Productions
King Vidor Productions
Charles Chaplin Comedies
Buster Keaton Comedies, 2 reels
Ben Turpin Comedies, 2 reels

Fox Film Corporation
Dustin Farnum Series
William Farnum Series
John Gilbert Series
Charles Jones Series
Shirley Mason Series
Tom Mix Series
William Russell Series
Pearl White Series
Twentieth-Century Series
Clyde Cook Comedies
Lupino Lane Comedies
Al St. John Comedies
Sunshine Comedies
Mutt & Jeff Cartoons
Fox News Reels

Geographic Film Corp.
(Distributed on State Rights)

Paul Gerson Pictures,
(Distributed on State Rights)
Plum Center Comedies

Goldwyn Pictures Corp.
Betty Compson Series
Tom Moore Series
Mabel Normand Series
Benj. B. Hampton Productions
Allen Holubar Productions
Rupert Hughes Productions
Marshall Neilan Productions
Maurice Tourneur Productions
George Clark Productions
R. A. Walsh Productions
Irvin V. Willat Productions

Graphic Film Corp.
(Distributed on State Rights)
Vivian Martin Series

Wid Gunning, Inc.
Alder and Unander Productions
B. & C. Productions
E. J. & D. Carroll Productions
Al Gilbert Productions
Herz-Sascha Productions
Long Beach Motion Picture Prod.
Wray Physioc Productions
Rocks Productions
Victor Schertzinger Productions
Tuttle & Waller Prod.

W. W. Hodkinson Corp.
Hugo Ballin Productions
Benj. B. Hampton Productions
Edwin L. Hollywood Productions
T. Hayes Hunter Productions
Ward Lascelle Productions
Ernest Shipman Productions
Triart Productions
Irvin V. Willat Productions
Great Authors Series
Kineto Reviews
Official Urban Movie Chats

Houdini Pictures Corp.
(Distributed on State Rights)
Houdini Series

Lee-Bradford Corp.
(Distributed on State Rights)
Josephine Earle Series
U. S. Moving Pictures Prod.
Squirrell Comedies

Metro Pictures Corp.
Viola Dana Series
Alice Lake Series
Bert Lytell Series
Mae Murray Series
Rex Ingram Productions
S. & L. Productions
Metro Classics

Pacific Film Company
(Distributed on State Rights)
Ora Carew Series
Chapman-Hall Vehicle
Henry B. Walthall Series
Folly Comedies, 1 reel

Pathe Exchanges, Inc.
Associated Exhibitors Prod.
Noble Johnson Productions
Louis Nalpas Productions
Playgoers Pictures Productions
Producers Pictures Productions
Revillon Freres Productions
George B. Seitz Productions
Charles Hutchinson Serials
Aesop's Fables
Gaylord Lloyd Comedies
Harold Lloyd Comedies
Paul Parrott Comedies
Snub Pollard Comedies
Harold Lloyd Re-issues
Rolin Comedies
Pathe Playlets
Pathe News
Pathe Review
Screen Snapshots
Topics of the Day

Producers Security Corp.
(Distributed on State Rights)
Irving Cummings Series
Cissy Fitzgerald Series

R-C Pictures Corp.
Pauline Frederick Series
Mildred Harris Series
Doris May Series
Sessue Hayakawa Series
William Christy Cabanne Prod.
Hunt Stromberg Productions
Hy Mayer Travelaughs
Starland Revue

Russell Productions
(Distributed on State Rights)
Frank Braidwood Series
Lester Cuneo Series
Neal Hart Series
Helen Gibson Series
Al Jennings Series
Fritzi Ridgway Series
Capitol Film Productions

Sanford Productions
(Distributed on State Rights)
Pete Morrison Series

Second National Pictures Corp.
(Distributed on State Rights)
Peggy Hyland Series
Madge Titheradge Series

Selznick Pictures
Elaine Hammerstein Series
Owen Moore Series
Eugene O'Brien Series
Conway Tearle Series
Ralph Ince Productions
Select Productions
Wm. J. Flynn Series
Selznick News Reels

Ernest Shipman
(Distributed on State Rights)
Sault Ste. Marie Films Ltd.

W. M. Smith Productions Co.
(Distributed on State Rights)
Franklyn Farnum Series
Shorty Hamilton Series
Hart & O'Day Series

Star Serial Corp.
(Distributed on State Rights)
Eddie Polo Serials

Sunset Productions
(Distributed on State Rights)
Jack Hoxie Westerns

Universal Film Mfg. Co.
Art Acord Series
Harry Carey Series
Lon Chaney Series
Priscilla Dean Series
Erich Von Stroheim Prod.
Century Comedies, 2 reels
Jewel Comedies, 2 reels
Neely Edwards Comedies
Star Comedies, 1 reel
Tom Santschi Westerns
Universal Westerns
Special Attractions
Universal Jewels
Leather Pusher Series
International News
New Screen Magazine
Serials

United Artists Corp.
Douglas Fairbanks Series
Mary Pickford Series
Rex Beach Productions
Whitman Bennett Productions
Distinctive Productions
D. W. Griffith Productions

Vitagraph, Inc.
Alice Calhoun Series
Corinne Griffith Series
Jean Paige Series
Earle Williams Series
Louis Mercanton Productions
Jesse Robbins Productions
Jimmy Aubrey Comedies
Larry Semon Comedies
Serials

Warner Brothers
(Distributed on State Rights)
Harry Rapf Productions
Monty Banks Comedies, 2 reels

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

History and Various Methods Used in Making Optical Glass

Early Domestic Attempts Unsuccessful, Later Product Very High Grade

By H. N. Ott before the S. M. P. E.

WE are here reprinting a paper on "Optical Glass" presented before the S. M. P. E. by H. N. Ott of the Spencer Lens Company.

There seems to be so decided prevailance of opinion that no first class optical glass is or has been made in this country that we feel the need of an article such as this to correct the general impression.

Also Mr. Ott has told, in a most interesting way, the story of the persistent struggle for the perfection of this product here in the United States. Probably few realize the complicated process necessary for the making of high grade optical glass. One batch of this glass requires several weeks time to finish for use in lenses. A slight error in the proportions of the ingredients or an unevenness of the temperature during the melting and cooling is all that is necessary to ruin that particular run.

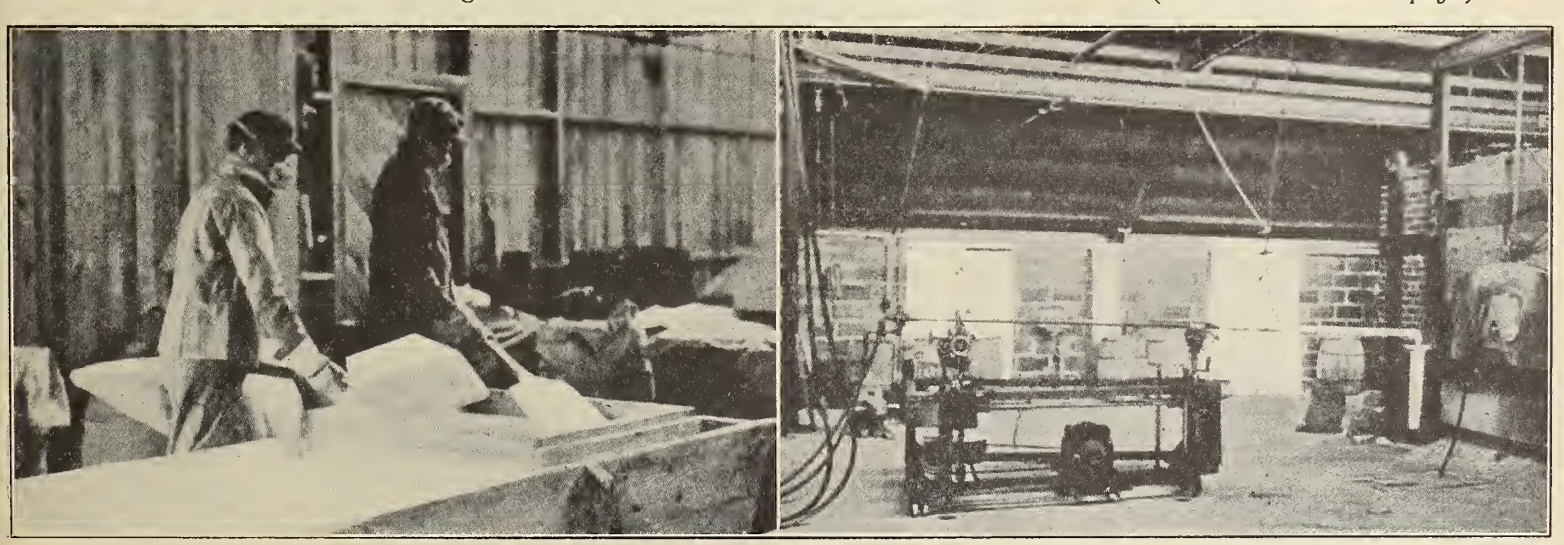
THE earliest lenses—those made by Galileo and men of his time—were made of glass; not optical glass in particular, but any glass—the glass available. In other words, in early times there was no such thing as optical glass as we now understand the term. As time went on and the demand for better lenses and a greater variety of the same increased, greater attention and more careful calculations were brought into play. It became evident, as was demonstrated by Dr. Abbe in the early 80's, that the then existing varieties of glass were not sufficient either in quality or diversified properties to meet the needs. About this time, both in France and Germany, some real research was begun in the manufacture of optical glass as we now know it. Problems not only in making a greater variety of glasses but in eliminating defects in the kinds already made were pressing for solution. Indeed, some of these problems are only recently being solved. This is particularly true in regard to annealing, for we find that our own glass is much better annealed than that of foreign makers who have been working at the problem for years. We have given considerable attention to the annealing and have adopted some really scientific methods which have brought very satisfactory results.

For the past forty years the German, French and English makers have been working to perfect the different optical glasses and have met with a marked degree of success; so successful have they been that before the war it hardly seemed necessary or advisable for the American manufacturers to interest themselves. At least, they followed the lines of least resistance and as a result no optical glass of any account was made in America before the war. The exception to the rule are some few pieces of really creditable optical glass made by the Macbeth-Evans Co. under the special patronage of Mr. Macbeth with the aid of a Frenchman who had had some considerable experience in France. This was in '93. Samples were exhibited at the Chicago exposition that year. The attempt was given up on account of the unreliability of the Frenchman and the lack of any encouragement from a commercial point of view.

In 1912 the Bausch & Lomb Optical Company began experimenting, having secured the services of a very able Belgian by the name of Martin, who had some formulæ handed down to him by his father. They succeeded in making some very creditable glass considering the rule-of-thumb methods used, and the constant fear of exposing cherished and secret formulæ. They worked along in this way until we went into the war, when they were given aid from the Geophysical Laboratory of the Carnegie Institution.

In 1915 the Bureau of Standards took up the problem in their laboratory in

(*Continued on next page*)



At the left is shown the mixing of the glass "Batch." The mach ine on the right is used for stirring the glass while in the furnace



On left shows the great pot of glass being poured to make a large disc. In the view on the right is seen the disc ready to go into the electric annealing furnace

Making Optical Glass

(*Continued from preceding page*)

Pittsburgh. In two or more years' experimenting they made some creditable glass, but their greatest contribution to the war needs was their work which produced suitable glass pots.

Right here credit must be given to Mr. Karl Keuffel, of the firm of Keuffel & Esser, for producing some very good glass, also for successfully making pots suited to his purpose.

Mr. Duval, of the Hazel-Atlas Glass Co. of Washington, Pa., working in conjunction with the John A. Brashear Co., succeeded in making a small amount of optical glass which was used by the latter mentioned company.

In 1915 the Pittsburgh Plate Glass Co., at their Charleroi plant, began some experimenting, looking to making both spectacle glass and the other higher grade glass used in lenses of greater precision. With the former they met with considerable success, but with the latter they worked along contending with varying vicissitudes and meeting with questionable success until the members of the Geophysical Laboratory took over the management of their plant early in 1918. With these men in charge they made some usable optical glass, but it was not up to the standard desired because of several defects, chief among which were the old furnaces, which were not provided with regenerating chambers and the proper temperature control was impossible.

Spencer Lens Co.

This brings us to the efforts of the Spencer Lens Company. Within two months after the outbreak of the war I went to England to pick up what optical glass I could which would be suitable to our needs. I succeeded in getting a little and came back thoroughly convinced that we must make our own glass. In the summer of 1915 we built one small furnace in our factory at Buffalo. We tried several different glass makers who were experienced more or less in ordinary glass making, but all to no avail. Pot after pot, each after a period of about two weeks consumed in slowly heating up the pot in the furnace, making the glass, and then slowly cooling down furnace and glass, proved to be worthless.

In the Spring of 1916 we secured the services of Mr. Martin, a brother of the man working with the Bausch & Lomb Optical Co. He soon convinced us that he was a man of much greater ability in this line than any we had had. After a number of experiments he convinced us also that optical glass was impossible with the equipment then in use.

We then bought land in Hamburg—a suburb of Buffalo—where we could get an unlimited supply of natural gas. By March, 1917, we had a modest plant running there with regenerator furnaces with which we turned out a small amount of usable optical glass. We encountered great difficulties even with the better equipment. We did improve both in quantity and quality, but not until we were given help from the Geophysical Laboratory did we really begin to make optical glass successfully.

Right here I take pleasure in quoting from a paper, "Optical Glass and Its Future as an American Industry," written by Dr. Arthur L. Day, who was in charge of Optical Glass Production, War Industries Board.

Output Quadrupled

"In contrast to this situation, and to the difficulties encountered at Charleroi, it is interesting to consider the progress of the small plant of the Spencer Lens Company at Buffalo, in the same interval. This plant was new and though small was capable of competent control. Accordingly, production up to the existing capacity began in the month of December and continued uninterruptedly thereafter until June, 1918, when it was approximately doubled by additional building, and in August, when it was doubled again. Two of the members of the staff of the Geophysical Laboratory (Drs. Fenner and Bowen) went from the Rochester plant to start this furnace and of the first 22 pots which were put through after their arrival not one failed."

This tells the story better than I can. We progressed rapidly in quality and quantity. I am glad to say that before the armistice we were making glass which was selected for some of the most particular optical work at hand. Since trade has been opened with Europe, how-improving our quality and increasing the number of different glasses made. In spite of the fact that the war demand was cut off we have thus far been able to keep moderately busy. Since trade has been opened with Europe, however, their glass has been coming in at such low prices that I do not know how much we will be able to make, other than that which we use ourselves, if we do not get a proper protective duty. It would be a shame if an industry so successfully built up under such adverse circumstances, and so vital to the best interests of the country in general, should be allowed to languish because of no protection from the cheaper foreign labor. We hope to get this protection in the tariff bill now before Congress.

In its essential constituents optical glass is no different from any ordinary glass. All glasses are silicates of soda or potash combined with lime or lead. Baryta and magnesia are sometimes involved. The difference is largely in the physical and mechanical treatment of the glass in the making and the proper balancing of the constituents rather than in the constituents themselves. The careful selection of the clays entering into the pots is a vital consideration. Absolute purity of the chemicals used and sand free from iron are also absolutely necessary. The "batch" consisting of the sand and other ingredients entering into the glass is thoroughly mixed with wooden shovels in large wooden mixing vats. It is then taken to the furnace and little by little poured into the pot through a small door in the large door of the furnace. The pot in the furnace has been previously slowly brought to proper heat for the furnace in a pot arch. With most makers the pot is in the furnace at least 48 hours during the filling in of the batch and stirring of the glass. We are doing it very successfully in 24 hours. This has its advantages, not only in economy of fuel, but in less likelihood of contamination from the pot. The alumina and other impurities from the pot are likely to form striæ which are fatal to optical glass. The sooner the melting process is completed the better.

Importance of Stirring

During the latter part of the melting process the glass is thoroughly stirred, the stirring being more vigorous while the glass is hottest—in its most liquid state. The stirring is gradually slowed down as the glass cools until the glass has become so viscous that the stirrer can scarcely move. The stirrer is then brought to the side of the pot and the pot removed from the furnace to a heated pot arch to gradually cool during four or five days.

When cool, the pot of solid glass is taken from the arch, the walls of the pot broken away from the glass and the glass, which is usually in several large pieces and a larger number of smaller pieces, is taken to the inspection room for first inspection. Here, if desirable, the larger pieces are broken up to the proper size and each piece thoroughly inspected for imperfections, principally for striæ. The imperfect glass is broken away from the apparently perfect glass and is either thrown away or remelted, depending on its quality. From each pot a small sample is

(*Continued from page* 3356)

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In America's Foremost Theatres



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National Anti-Misframe League Forum

Properties of the Component Elements for Projection

Continuation of Motion Picture Projection with Mazda Lamps

by H. H. Madgsick and C. E. Egler, National Lamp Works of G. E. Co.

Prismatic Condenser

THE prismatic condensing lens is recommended* (see Editor's Note) for use with Mazda lamps. As designed for this service, it has a diameter of 4 7/16 inches and intercepts light from the source through a plane angle of 78 to 80 degrees. Used in conjunction with a No. 2, or large size, projection lens, it insures a maximum amount of light on the screen, uniformly distributed. It is designed for spacings of 2½ inches between the source and condenser and 6½ inches between the aperture and condenser, as shown in Fig. 17. Either lower screen illumination or less even light distribution results when the source-condenser distance is changed; the condenser-aperture spacing may, however, be varied ½ inch either way from the recommended spacing without seriously impairing the results. Moreover, the required spacings need not be altered for different throws or sizes of pictures. A distinct advantage of the prismatic condenser is that slight displacement of the mirrored reflector does not result in objectionable non-uniformity of screen illumination. The spacings are comparatively short, permitting compact design of the projector.

A limitation of the prismatic condenser is that it is not suitable for slide projection since the risers of the prisms deflect the light so much that dark rings appear in the beam near the condenser where the slide would have to be placed to be covered by the beam, although they are filled in by the crossing of the rays farther out in the beam. For this service either a separate projection lantern must be used, which is the best practice, or condensing lenses suitable for slide projection must be provided in addition to the prismatic condenser.

(We would be glad to discuss any of the above explanation that is not entirely clear to the readers. A great many of the projectionists have written this department from time to time requesting advice on incandescent lamp projection, both relative to the functions of the various elements and the proper method of using the equipment. As this subject will probably at some time or another be of interest to every projectionist, we advise the study of this series of articles.—Editor.)

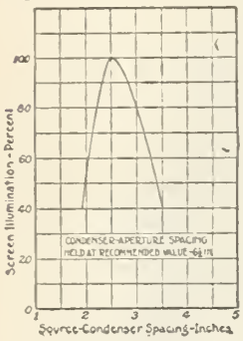


Fig. 18a—Variation of Screen Illumination with Source-Condenser Spacing, for Prismatic Condenser.

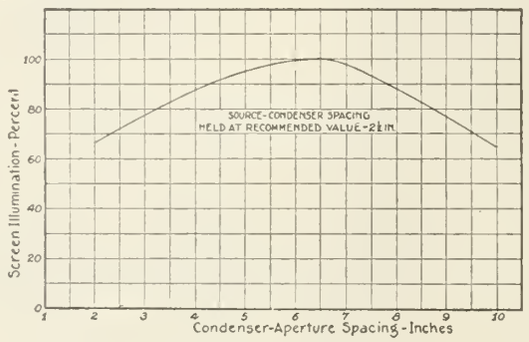


Fig. 18b—Variation of Screen Illumination with Condenser-Aperture Spacing, for Prismatic Condenser.

Data Obtained with 5½-Inch E. F. No. 2 Objective Lens; Variation is of Same Order for Other Sizes.

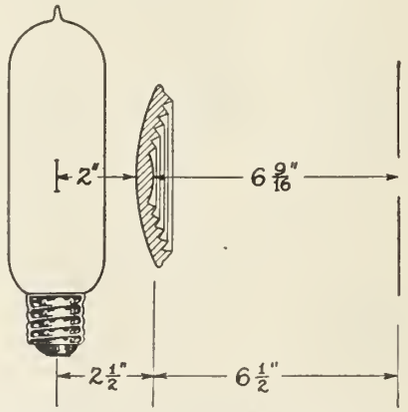


Fig. 17—Source-Condenser and Condenser-Aperture Spacings for the Prismatic Condenser

Dear Editor:

I have been a member for some time but have never written since I joined. Have just been sitting back and reading the good things that the other boys have been writing.

I like the looks of the diagram that Brother Hunter sent in but I should think it would be a little difficult to drill the holes through. Why not make that extension shutter shaft in one solid piece? That is the way I did it and it works better than the shaft that comes on the projectors, especially the Powers 6B.

I am sending you a sample of what I found at the end of six reels, each reel had just such work did to it. I think it is a dirty shame. Guess that some punch mark kings will never wake up unless the same thing happens to them that did to me a year or so ago. I was fined $5 for just such a trick. This happened to me by the Southern Enterprise Co. Oh, yes, I almost forgot, I want one of the new buttons. You will find the 25c. enclosed. Please send it as soon as possible and don't forget to send some labels.

Very truly yours,
C. A. Pritchett, No. 1662,
Majestic Theatre,
Cherokee, Okla.

Dear Editor:

Enclosed find my membership blank also price of N. A. M. L. button. I always read the News but turn first to the Forum. But from some cause or other I didn't understand all I wanted to about the League so I wrote for information.

As for punching holes, making bad patches, misframes, etc., in films, I am not quitting. I always try to put every film I get into first class condition as I realize it will be shown again. But some fellows think that they are the last ones to show a picture. I sure have received some bad ones that made me wonder who showed it before it came to me.

Not so long ago I got a film from the Pathe Exchange and honest I worked four hours trying to get all the misframes out of two reels. There were three or four for every two feet at the worst and little better at the best. But I can honestly say that every film I use leaves in first class condition minus the misframes and any other bad places.

Some time I will send in my idea of a signal for a change over.

Here's hoping that every fellow sees the need of co-operation with the moving picture industry and points the league.

Truly,
E. H. McGee,
Pastime Theatre,
Belton, S. C.

Dear Sir:

I see by the Motion Picture News that you have got the bronze button ready. Since I joined I have found some very bad films but have tried to put them in the best of condition. I have two Powers 6A-S—just got a new one the other day.

Inclosed find 25c. in stamps for a button. Also send me some more labels for I ran short.

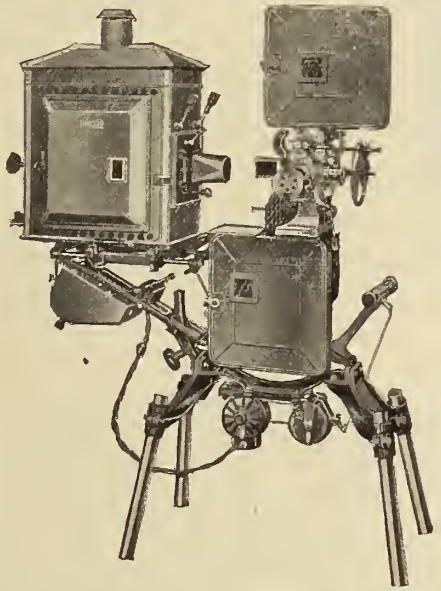
Very truly yours,
John A. Georgeson, No. 1207,
Orton Theatre,
Madison, Wis.

** Editor's Note—The use of plano convex versus prismatic types of condensing lens for incandescent lamp projection has been the subject for much controversy. All authorities are not in agreement on this subject. Many claims are made for each type of condenser.*

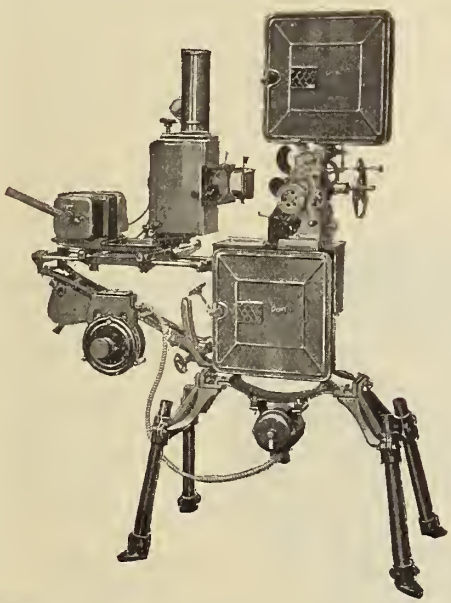
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Striking Method Used for the Exploitation of "Saturday Night"

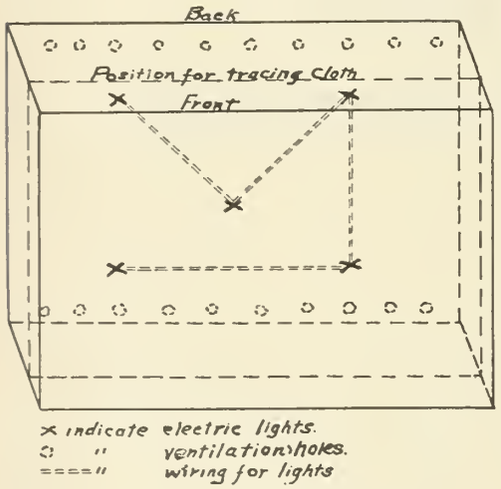
A RATHER novel and striking method of exploiting "Saturday Night" was conceived by Manager William H. Ostenberg, Jr., of the Orpheum Theatre, Scottsbluff, Nebr.

The sky-line of Coney Island buildings, suggested by the Paramount 24-sheet, was made by punching holes into strips of wall-board painted black. A steel leather perforator was used.

Each building thus indicated was backed with a different colored tissue paper. The box was used on top of the marquee and inside the lobby.

The accompanying photograph of the exhibit will serve as a suggestion for exhibitors for following this idea.

The line sketch shows a simple method for the construction of this display. Select a light suitable box (preferably wood) of the size required. This box should be at least 14 inches deep so that the incandescent lamps may be



Suggestion for construction of "Coney Island" display for "Saturday Night"

placed behind the board containing the punched outline.

It will be noticed in the photograph of the display used by Mr. Ostenberg that the words "Saturday Night" are unevenly illuminated, due to the electric lights directly behind the letters "S", "R", "N" and "T". To eliminate this unevenness stretch a piece of tracing cloth



Minature Coney Island for exploiting "Saturday Night." The display can be built at very little expense, the construction being extremely simple. This idea was used by Wm. Ostenberg, Orpheum, Scottsbluff, Nebr.

(may be obtained at any store handling drafting supplies) about four inches behind the wall-board containing the outline of Coney Island.

Some means for ventialtion for the electric lamps enclosed in the box are necessary. Holes bored near the top and bottom of the back of the box should prevent excessive heating.

The size of lamps necessary to bring the outline out in bold relief depend a great deal upon the surrounding general illumination and also upon the size of the display. A little experimenting with different sized lamps will solve this problem.

To increase the efficiency of the lighting, paint the interior of the box white.

MAINE

Lewiston—A moving picture theatre costing about $100,000 will be built on lower Lisbon Street on the vacant lot adjoining the E. Jannelle & Co. site.

Theatre Building Activities

ILLINOIS

Benton—Work has been started on the wrecking of the old Hippodrome Theatre, preparatory to the erection of a new theatre, under the direction of Reid, Yeum & Hayse of the Benton Amuse. Co. Plans for theatre call for seating capacity of 1,700, drawn by Architect Stickmeier.

INDIANA

Decatur—The Morrison Building at Second Street and Liberty Way will be vacated and taken over by Jesse LeBrun who is going to remodel the building into a modern theatre for high-class vaudeville and pictures.

IOWA

Correctionville—Work on the excavation for a new theatre building was started by contractors Barton & Herrick of Cherokee. Building will be constructed of ornamental Adelfaced hollow tile, 24½ x 78 feet in dimension.

OHIO

Lancaster—George W. Kauffman announces his intention to build new business block and a motion picture theatre with office rooms on the site of the old Switzer shop on the South side of the Main Street adjacent to the first alley east of Maple.

NEW JERSEY

Freehold—An architect's tentative drawing of the proposed new theatre building and the business block which the Hightstown Realty Company have under consideration is being given attention.

Pleasantville—William Hafner, owner of the Liberty Theatre, is going to build a theatre on the land at the east corner of the Shore Road and the Pleasantville Blvd., consideration to be $30,000. Property has a frontage of 140 feet on the Shore Road and 157 feet on the Boulevard.

Trenton—Construction of a vaudeville and picture theatre on East State Street, representing an outlay of at least $750,000 will be started immediately by G. B. Ten Eyck of the Orpheum Theatre and John V. Boyd. Plans call for a seating capacity of 3,000, construction of steel and brick, fireproof, and elevator service throughout the building. Site may be State Street between Stockton and Willow.

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DELAY IS DANGEROUS

THE "Protectall" CO., 752 S. Wabash Ave., Chicago
Mail full particulars and description.

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Making Optical Glass

(Continued from page 3350)

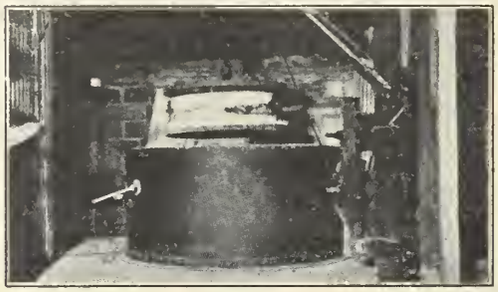
taken and sent to the Buffalo plant, where it is ground and polished as a 60 deg. prism. These prisms are examined by the spectrometer to determine the optical constants of each pot.



Taking the temperature of the furnace

A careful record of the same is kept. The good glass is taken to the grinding room, where all the sharp corners and edges are ground off before the glass is again heated preparatory to moulding it into slabs. Were these sharp edges allowed to remain they would heat more rapidly than the rest of the chunk of glass and the uneven expansion would cause small checks to run down into the volume of the chunk which might in remoulding show up as an imperfection in the center of the slab. The glass thus prepared is slowly brought up to a heat sufficient to make it plastic. It is then moulded into slabs of varying size, depending upon the size of the chunks. They are moulded to this form so that the opposite edges may be ground and polished for a more critical inspection. The polishing is done after the slabs have been carefully annealed by a slow cooling process for several days. The slabs are then carefully examined through the polished parallel edges for any striae which may have been overlooked in the first inspection and for any other flaws or imperfections. They are also examined polariscopically for any strain due to insufficient annealing. If strain appears it can be removed by reheating the glass and again carefully and gradually cooling it. The other imperfections are removed only by breaking the slab and breaking out the undesirable parts.

The glass is then ready for the market. Each shipment is accompanied by a record of the constants as determined when the pot was broken up. We can mould these slabs to any desired thickness or size. We mould them to different shapes such as prisms, and discs for lenses, some discs being moulded to approximately the curves of the finished lens. The smaller lenses are made from pieces broken or cut from the slabs after they are thoroughly inspected. Slabs of appropriate size are prepared for the larger lens blanks. Indeed, for the very large lens blanks for refracting telescopes the process begins with the cooling of the pot. We try to cool it so as to get one large mass of glass (an "onion") of sufficient volume

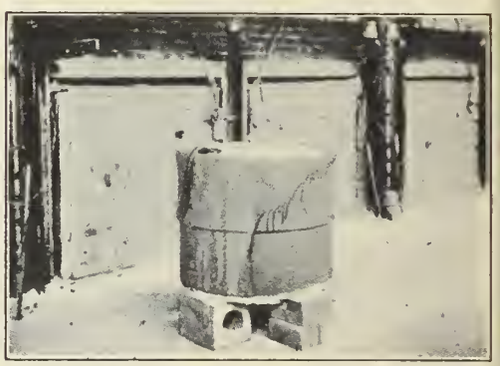


The disc going into the electric annealing furnace

to make the desired lens disc after all imperfections have been removed. This large mass, or "onion," is treated as before described to bring it to a rectangular mass with polished edges so that it may be thoroughly inspected. Imperfections are likely to show up. If they are located where they cannot be removed without sacrificing too much of the volume, the piece is abandoned so far as the large disc is concerned. If the imperfections are toward the edges they are removed and possibly the mass is again moulded to rectangular form for further inspection and removal of flaws. It is finally moulded to the form of a disc of the desired diameter and thickness. You will notice that I stated that this disc is for a refractor.

For a reflecting telescope the process is not so difficult, for here we deal with only the surface of the glass in the form of a mirror silvered on the concave surface. The quality of the glass in the mass is not important so long as an even surface is obtained.

Such discs are larger than the others and are poured directly into the mould from the pot. The mould, which is lined with fire brick, has a heavy cast iron top and bottom which are bolted together after the mass of glass has been poured into the mould. The mould containing the glass is then put into a large electric annealing furnace and held at a constant temperature—of about 450 deg. c.—for about fourteen days. By means of an automatic electric control, the temperature is then allowed to fall at the rate of .2 deg. C. per hour for four days, then .4 deg. C. per hour for a like time. The cooling rate is gradually increased as the glass cools until it is ready to be removed from the furnace. It can then be cooled somewhat faster until the disc is cool enough to come out. The whole cooling process requires six weeks for a large disc. We are just now completing the process on a disc 40 inches in diameter, the largest disc, by far, ever made in this country. Very few larger ones have ever been made.



A pot which has just been taken from the furnace—ready to go into the pot arch to cool

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Nine New Theatre Projects

NEW YORK

Binghamton—A new motion picture theatre is to be erected on lower Washington Street according to plans of O. S. Hathaway, owner of Stone Opera House and Binghamton Theatre. Theatre will extend through to Water Street and occupy the site of the Salvation Army Citadel, the Old Cafferty livery stables and the Lyric Theatre. Project to cost $300,000.

Cobleskill.—New theatre building is to be built at the corner of Park and S. Grand Streets.

New York City—One story brick theatre and stores to build on Burnside Ave., northwest corner of Harrison Ave., by the 173rd St. Realty Corp., 370 E. 149th Street. City to represent an outlay of $150,000. Ground is 196.70 x 133. Architects, Margon & Glaser.

New York City—Plans are being prepared by Senator Dunnigan, architect and Mr. DeRosa assistant, to erect a motion picture theatre; seating capacity 2,500, at the northeast corner of Burnside and Walton Aves. Plot purchased by Occidental Holding Corp. Nathan Wilson, President.

New York City—Famous Players-Lasky Corp. are to erect a theatre in the rear of the Putnam Building on 42nd St. on the west side of B'way. The building fronts 200 ft. on B'way and 100 on each of the side streets, while the plot in the rear running through from 43rd to 44th Street has a frontage of 107 feet on each of the side streets and a depth through the block of 200. Plans call for seating capacity of 4,000.

CALIFORNIA

Los Angeles—Arrangements are being made by Kettick to erect a theatre and office building, including some apartments, at the southeast corner of 24th Avenue and Washington Street, which will represent an outlay of $45,000. Plans for the structure are being prepared by Morrow & Baer. Building will be 100 x 100 feet, seating capacity 800.

San Pedro—New Theatre is being erected on 7th Street by the West Coast Theatres, Inc., to cost approximately $430,000. Ground is 220 x 157 feet. Chief engineer in charge, Rex B. Mesny, 1047 S. Alma Street. Milwaukee Building Company has contract for construction. Theatre to seat 1,600.

Government and Great Industries Co-operating to Secure Standardization

Standardization is a stringent need of this industry. In general, the advantages of standardization are not known. However, as an illustration of the importance of this subject, we are printing an announcement received from the Government on its activities along this line. It will be noted that all large and important industries are striving for standardization. Standardization means efficiency; lowering the cost of production and the general foundation for a healthy growth of an industry.

"At the request of Hon. Herbert C. Hoover, Secretary of Commerce, the American Engineering Standards Committee has designated Mr. A. A. Stevenson, the retiring Chairman of the Committee, as a special representative to work with the Department in the cooperation between the Department's Division of Simplified Practice and the American Engineering Standards Committee.

"The Division of Simplified Practice is a coordinating unit of the Department of Commerce assisting in those reductions of excessive variety and other simplifications which many industries are undertaking in order to decrease the cost of production and distribution of manufactured articles. The work of the Division was organized in the latter part of 1921 and is now actively under way.

"The American Engineering Standards Committee, which serves as a national clearing house for a broad field of engineering and industrial standardization, has offered Secretary Hoover the use of its machinery in carrying out the detailed work on technical projects initiated in the simplification program of the Department of Commerce. The Committee hopes to be of great value to Mr. Hoover in this simplification program of the Department. It was as a result of this hope that the designation of Mr. Stevenson as a representative came about.

"The American Engineering Standards Committee has been actively at work somewhat over two years, during which time it has brought about a large measure of industry-wide cooperation. In this work more than a hundred national organizations are participating through representatives officially designated by them. The formulation of the standard for each specific project is in the hands of a working committee made up of representatives officially designated by the various bodies concerned. Eighteen standards have received formal approval as nationally recognized standards, and work on more than sixty other projects is in various stages of development. The American Engineering Standards Committee is maintained jointly by twenty-nine national organizations, including five Departments of the Federal Government, nine national engineering societies, and fifteen national industrial associations.

"There are now similar national industrial standardizing bodies in thirteen foreign countries, all but one of which were formed during or since the war. Of these the British and the German Work is the most extensive, but active and important work is going forward in other countries.

"Mr. Stevenson, who is a Past President of the American Society for Testing Materials and has had a most extensive experience in standardization work, is Vice President in charge of manufacture, of Standard Steel Works Company, which is a subsidiary of the Baldwin Locomotive Works."

RHODE ISLAND

Jamestown—Aaron Richardson, Fred Armbrust and LeRoy F. Meredith building motion picture theatre on Narragansett Avenue next to the post office. Building fireproof, constructed of brick and concrete, seating capacity of about 500.

TENNESSEE

Highland Heights—Mr. A. C. Cherry is erecting an airdome picture show on the corner of National and Powell.

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FOR SALE—Ten magnificent electric lighting fixtures. Beautiful bronze finish, composition bowl, 32 inches in diameter. Hang from ceiling by chains. A. L. Hayes, Galva, Illinois.

ORGANIST of seven years' experience in high grade theatres desires position. Especially equipped for interpretation of dramatic action and intelligent improvisation. Best references and satisfaction assured. Box 175, Motion Picture News, New York City.

FOR SALE—We have just bought out the entire equipment of three moving picture theatres and offer for sale at exceptionally low prices: 1,800 Opera Chairs; 2 Simplex, 2 Powers and 2 Motiograph De Luxe Motor Drive Projectors; 1 Powers and 1 Motiograph Hand Drive Projectors; 1 Cosmograph Portable Projector; Rheostats, Wall and Ceiling Fans, Screens, Lobby Display Frames, Booths, Ticket Choppers, Ticket Boxes, Ticket Machines, Fire Proof Film Boxes, Motors, Acme and Enclosed Rewinds, Coin Changers, 18 Pyrene Fire Extinguishers, 12 Safandshur Fire Extinguishers, Electric Heaters, Ventilating Fans; Bell & Howell and Fort Wayne Compensarcs; Rubber and Leather Matting, Spotlights, Stereopticons, Film Shipping and Carrying Cases, Theatre Clocks, Disinfectors, etc. Movie Supply Company, 844 South Wabash Avenue, Chicago, Ill.

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Grauman Building Palace

The new Grauman Metropolitan Theatre, to be completed in mid-summer at a cost of three million dollars, will be one of the largest as well as most beautiful theatre in the world. Located at 6th and Hill streets in Los Angeles, it will seat 4,400. The ten concrete trusses which support the roof of the auditorium are the largest in the world, and are able, in a body, to support a train of seventy box cars. There will be three projection and review rooms in the theatre when completed. The seating capacity is to be distributed over a main floor and a balcony. There will be three entrances, one of which taps Broadway, the city's principal thoroughfare, a city square away. The passageway from this entrance will be more than a square long, will cover as a whole, a building of ordinary six-story capacity, and will be lined on either side of the entrance with a series of exclusive shops. A great mighty-voiced Wurlitzer organ is being installed, the pipes to cover the proscenium arch to a depth of fifteen feet. The orchestra pit, by a special electric-hydraulic system arranged for Mr. Grauman, will be raised or lowered, with all the musicians present, at a touch of a button, working after much the same fashion of an elevator, the ensemble passing out of sight when their selections have been played, thus saving time and confusion. Mr. Grauman is making extensive preparations for the interior decoration and furnishing of this house.

Southern Theatre Company of Cincinnati Is Formed

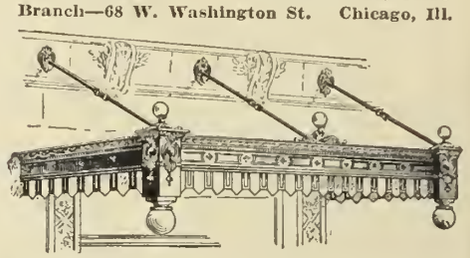
The Keith-Heidingsfeld-Libson-Harris interests have formed the Southern Theatre Company of Cincinnati, with a capital of $10,000, for the purpose of taking over the Southern Theatre, Columbus, Ohio, where these interests already own and control the Colonial Theatre. The Southern Theatre which adjoins the Southern Hotel building, formerly played first class theatrical attractions, but recently has been used as a motion picture house.—*BEUTEL.*

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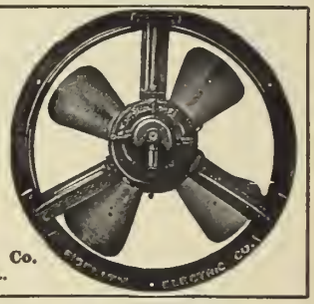
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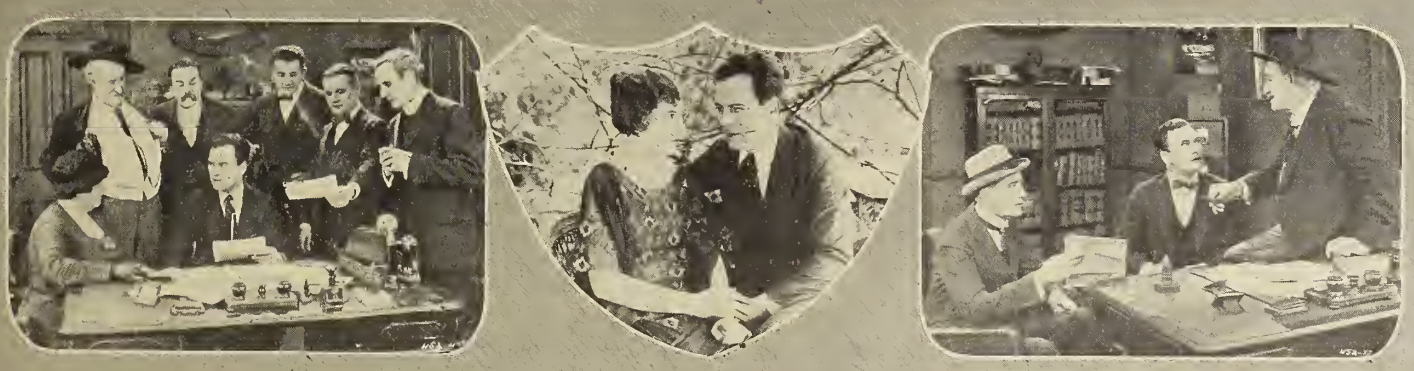
Scenes from "The Veiled Woman." Renco-Hodkinson Picture



"The Devil's Pawn," with Pola Negri. Paramount picture



Scenes from "Out of the Silent North," a Universal production starring Frank Mayo



Scenes from "Our Leading Citizen" with Thomas Meighan, a Paramount picture

Reviews of the Latest Features

Conducted by LAURENCE REID

"Domestic Relations"

First National—5192 Feet

(Reviewed by Laurence Reid)

WITH two stories the plots of which are highly flavored with the Theatre, domestic trials and tribulations, running parallel to each other, concentrated into a drama which never convinces, it can be said that Katherine MacDonald will not increase her popularity. There is nothing original in theme, characterization or incident, and the general impression in all likelihood will be that it is simply another story ground through the orthodox movie mill. You can see the ending from the introductory flash and the action is of the most conventional order. Stories of misunderstood wives and husbands' brutality toward them have lost their appeal through constant repetition on the screen.. Such a tale as "Domestic Relations" consequently becomes hackneyed.

Director Chet Withey has undoubtedly done as well as could be expected with such a hoary plot. He has fulfilled the demands of the scenario which calls for two identical situations. This parellel scheme is responsible for destroying the suspense. When you see a husband condemn his wife you know for a certainty that the other benedict will treat his spouse in a similar manner, the idea being that the second husband should put his own house in order before he raises the finger of accusation. This is the moral. There is the barrier of society which separates the two stories. Wife No. 1 is married to a laborer, while the other is wedded to a jurist. The learned judge sends the working man to jail for abusing his better half never realizing that he is acting with the same brutality toward his own wife—though his ill treatment is catalogued under the word "neglect." Coincidence brings the two women together and when the laboring man, freed from prison, returns with vengeance toward the judge, the latter's wife becomes reconciled in her desire to protect him.

That's all there is to it. No flashes of human touches are noticeable. It follows a beaten track and never leaves its groove. Every scene is cut and dried. As a result the acting appears stilted. Wm. P. Carleton creates a good impression as the jurist and the others are satisfactory with the exception of George Fisher who lives up to the theatrical conception of the artist. The subtitles do not add any merit to the production.

The Cast

Barbara Benton.....Katherine MacDonald
Judge James Benton.....William P. Carleton, Jr.
Joe Martin.....Frank Leigh
Mrs. Martin.....Barbara Le Mar
Sandy.....Gordon Mullen
Pierre.....George Fisher
Doctor Chester Brooks.....Lloyd Whitlock

Story and Scenario by Violet Clarke. Directed by Chet Withey. Distributed by First National.

The Story—Husband is brutal toward his wife through finding her in embrace of another man. Result is the jurist sends him to jail. The judge engages artist to paint wife's portrait and eventually discovers her in the artist's arms. She is ordered from the house. It develops that his position is in jeopardy and he asks the wife to return. She refuses. Eventually she meets the other wife whose husband, released from prison, seeks out the justice to shoot him. Thereupon the latter's wife hurries home to protect him. A reconciliation follows between both men and their wives.

Classification—Domestic drama involving two separate triangles.

Production Highlights—Good work by cast.

Exploitation Angles—The grace and beauty of star should be exploited here. A teaser campaign established around theme would stimulate curiosity to see picture.

Drawing Power—Will probably please neighborhood houses. Rather mediocre for week run or first run houses. Dwelling upon fact that judge condemns a man for an act of which he himself is guilty will likely draw patronage.

"South of Suva"

Paramount-Realart—Five Reels

(Reviewed by Charles Larkin)

THE South Sea Island craze is still with us. Anything dealing with that romantic country seems to be "The Thing." Here, then, is a picture which should not only be a good box office attraction but which will give our prologue proponents and paladins of presentation the opportunities of a life time to show their skill. Build the tropical atmosphere into your lobby, auditorium and stage and you'll find it good summer stuff—conveying the idea that all is cool inside.

Mary Miles Minter's beauty, Walter Long's interpretation of a degenerate planter, some attractive, exoctic backgrounds, some good bits of comedy contributed by Roy Atwell and a goodly quota of dramatic moments are the main ingredients of this production. Miss Minter dominates the entire picture with her personal attractiveness. Her acting could be better in some of the emotional situations and there are some directorial flaws, both of which however are not serious enough to detract from the entertaining qualities of a fairly good program picture. Walter Long had the hardest job in the production—in fact he makes real work out of it through overacting at times. John Bowers makes an acceptable hero. The grotesque part is contributed by the alleged "blacks" whom we'll wager never even heard of Suva. The natives strike a discordant note, especially some of their wigs.

The settings are adequate, but one doesn't like to see a town painted on canvas as a background for the harbor scene. Some of the exteriors are good. The dramatic moments are well worked up. There are several of them. The human sacrifice scenes look like a meeting of the K. K. K. sans the white robes. These are well done, however, and afford some tense situations. Miss Minter as the sacrifice is a delectable bit of feminity.

The big appeal of this one is that it's a bit different from the present run of film stories. Various shades of human emotion, passions flamed to white heat, romance and adventure have been stirred up into a diverting drama.

The Cast

Phyllis Latimer.....Marv Miles Minter
Pauline Leonard.....Winifred Bryson
Sydney Latimer.....Walter Long
John Webster.....John Bowers
Marmaduke Grubb.....Roy Atwell
Karl Swartz.....Fred Kelsey
Alfred Bowman.....Lawrence Steers

By Ewart Adamson. Directed by Frank Urson. Scenario by Fred Myton. Photographed by Allen Davey.

The Story—Phyllis Latimer, accompanied by Pauline Leonard are on their way to Suva in the Fiji Islands. Aboard ship Pauline decides to continue with a man with whom she has fallen in love and not join John Webster, her guardian in Suva. Phyllis is to join her husband Sydney Latimer, who left for Suva several years previous and immediately following their marriage. Reaching his plantation, Phyllis finds him drunk and degenerate. She agrees to help him, but will not be his wife until he reforms. Continuing his dissipations, Phyllis gives him up and flees to the home of Webster where she uses the letter of Pauline to pose as his ward. Webster is a successful planter. He incurs the jealousy of Latimer, who incites the natives against him. He also invades Webster's home when the latter is away and forcing his wife to reveal her identity to an assistant, he carries her away. Failing to break her spirit, he gives her as a sacrifice to the natives. She is saved by Webster. Latimer is killed during the rescue. Webster weds Phyllis, after the ward part of the story is cleared up.

Classification—A romantic tale of love and adventure in the South Sea Islands, pulsing with conflict, passion and dramatic situations.

Production Highlights—Miss Minter's beauty. Her attractive gowns will interest the women. The work of Walter Long as Latimer. The human sacrifice scenes. Roy Atwell's comedy. The South Sea settings. The dramatic situations supplied by the meetings between Latimer and Webster and Latimer and his wife.

Exploitation Angles—The star. The South Sea atmosphere. Turn your box office into a thatched cottage entrance. Fill the lobby with palms. Decorate the stage with jungle stuff. Might work the human sacrifice scenes into a good prologue. Book store displays. Miss Minter's South Sea attire photos might work good with a window display in the fashion store.

Drawing Power—Suitable for second class downtown first run houses, or last half of week attraction in first class houses. Good for neighborhood theatres and towns.

"Tracks"

Playgoers Pictures—Six Reels

(Reviewed by Charles Larkin)

AS westerns go, this one has few qualities that distinguish it as being off the beaten path. In the first place it is much too long for the story material at hand. This is especially true when almost in the first part of the first reel the whole key to the plot is given away by a tell-tale grimace of the villain. After that face, one will see the end of the picture and it's almost 6,000 feet away.

The story title is taken from the fact that whenever there is a raid on a rancher's cattle, mysterious cow tracks appear in the vicinity. These baffle the ranchers and the Texas rangers until one of the latter comes into the neighborhood and solves the mystery. The whole plot is a rather weak one.

The most appealing features of the picture are its outdoor settings and the real horse riding exhibited by the various characters, especially Bill Patton and Noble Johnson. Audiences are sure to smile at the easy manner in which Bill pulls a "bogged" horse out of mud up to its eyes. One pull and the horse is on its feet and there is no mire to be noticed.

There are some good storm scenes in the opening reels. There are dramatic situations here and there. One shows the villain pushing a wagon over a cliff. Another depicts the heroic ranger dashing into a group of rangers about to entertain an old man at a "rope party," cutting the man down, dashing away to a speeding auto and throwing him in it. The intrepid hero also holds off a whole mob of wild rangers from raiding the jail, until he is felled with a cobble stone hurled by the villain. There is another thriller when the villain stretches a rope across a mountain trail over which the hero is dashing and throws the latter over a steep cliff.

The comedy moments are supplied by J. Farrold McDonald. They are mostly sad. The photography is fair. The members of the cast are not well known, therefore exhibitors will have to play up the "thrillers" in the picture. The cow tracks were caused by "the bad man" who placed rubber molds of cow hoofs over his horse's feet. That's the key to the mystery.

The Cast

orman Draper.....Bill Patton
illip Carlson.....George Berrell
arcos Valverde.....Francois Dumas
icia.....Beatrice Burnham
eon Serrano.....Noble Johnson
ck Bess.....J. Farrold McDonald

y Mark Noble. Directed by Joseph Franz. cenario by L. V. Jefferson. Photographed by George Barney.

The Story—A Texas community is troubled v repeated raids on cattle. Cow tracks in the icinity of every raid lends mystery to the affair. n intrepid ranger, posing as a wandering cow-oy, comes to town, falls in love with the aughter of a ranchman and becomes suspicious f a neighboring landowner, especially when he nds him making love to the girl he has picked ut for himself. The ranger starts in to get is man. He eventually, after a number of rilling adventures, proves that the bad man overed his horse's hoofs with replicas of cows' eet, thus throwing pursuers off the trail. The nger wins the girl. The villain wins a cell.

Classification—An average western picture hich should please those who like thrills more han logic.

Production Highlights—The attractive western ettings. The fine riding by some of the lead-ng characters. The "rope party," and the escue. The opening storm scenes.

Exploitation Angles—Play up the thrills in his one as the members of the cast are not nown to any extent.

Drawing Power—If your audiences like vesterns book this one. Suitable for theatres hich cater to this element.

"Lights of the Desert"

Fox—Five Reels

(Reviewed by Charles Larkin)

DANDY light entertainment. A pleasing departure from the ordinary story about refugee from stage life in that it tells what appens after a stranded theatrical troupe ave left Colt City, Nevada, where their in-enue remains to consider an offer of mar-iage. It comes from a Colt City native, in ove with the actress, who advances the oney to take the rest of the unfortunate ompany back to San Francisco.

While there is nothing new about it, the tory holds the interest, cleverly skipping rom melodrama to terse humor, and inter-veaving heart throbs, all of which combine vell in making a general audience picture. here is good scenic value in addition to a vell balanced cast. Shirley Mason holds her wn as the star with admirable firmness, the pparel she wears in character being par-icularly becoming. The direction by Harry Beaumont is noticeably well done, and the inished production smoothly assembled. here is double love interest, so that it ends leasantly. A sure fire program picture, with lot to its credit.

The Cast

vonne Laraby.....Shirley Mason
lay Truxall.....Allan Forrest
ndrew Reed.....Edward Burns
lim Saunders.....James Mason
Iarie Curtis.....Andree Tourneur
Ia Curtis.....Josephine Crowell
usan Gallant.....Lillian Langdon

tory by Gladys E. Johnson. Scenario by Paul chofield. Directed by Harry Beaumont. Photograph by John Arnold.

The Story—Lamp lights of a desert town in Nevada flicker out, as a stranded theatrical roupe discover they are stranded. Their com-ined moneys will not take the company back o San Francisco. Along comes Reed, a native nd admirer of the ingenue who "stakes" the unch, but asks Yvonne to remain and become is wife. She remains to consider, but happens o pass a man in the hotel whom she had nown in balmier days. Truxall follows her to er room and offers her position as secretary. He has settled down to work. Reed's attentions o the actress incite the town gossips. Only ne broad minded woman will take her to board. Later the town bully excites labor troubles and ndangers Truxall's life. Yvonne discovers she annot marry Reed, because she is in love with Truxall. After due consideration, Reed is sat-sfied for he realizes that he is breaking the heart of gold of a country girl who is better suited to him. Ends with double wedding plans under way.

Classification—Comedy drama; western locale. Much action, double love interest. Rapid movement.

Production Highlights—Scene in dance hall, where girl is snubbed by native women. Fight scene between town bully and girl. Mob intent upon tar and feathers for hero, saved by quick thinking and timely warning.

Exploitation Angles—Feature rapid action, heart interest and attractive star.

Drawing Power—Will please in houses where western melodrama is popular, since this has a lighter vein and incorporates comedy. Ought to do well where Shirley Mason is in favor.

"The Veiled Woman"

Renco-Hodkinson—5300 Feet

(Reviewed by Laurence Reid)

A SLIP in the direction of this picture which causes it to sag toward the finish and leave a lot of things unexplained keeps it from entering the charmed circle. Even as it is the offering is certain to excite considerable interest due to its unusual theme and the moral established. Again the characterization is well defined and stands out, particularly that of the title character. In its favor is the fact that it gets away from the ordinary run of photoplays and presents a line of drama which is absorbing up to the scenes which build the climax.

At this point the director seems to have lost contact with his plot with the result that there are some conspicuous loopholes in the pattern. The introductory action is well detailed so that the spectator is in complete suspense. There is a note of mystery present which aids in arousing the interest, and when the weak ending arrives it does not offer any compensation. You feel disappointed that the leading character does not explain her reason for wearing a veil for twenty-five years. You are advised through the earlier scenes that her face is disfigured. Yet when she eventually exposes it there is not the slightest sign of blemish or scar. The woman's blighted romance takes up the best part of four reels, after which she becomes subordinated to another love interest strong in sentiment.

The heroine has saved her fiance's life during an explosion in his laboratory and when it is established that her beauty is destroyed he promptly gives up his claims and marries another. Twenty-five years elapse and she returns to the unoccupied house, still harboring a song of hate toward the physician whose son, now matured, has followed in his profession. The only "sweetness and light" in the veiled woman's life is the kindly philosophy extended by an aesthetic gardener. Meanwhile the counter romance develops between the doctor's son and a girl whose spinster aunt indulges in constant abuse. There are some irrelevant scenes introduced showing the medico about to experiment upon a dog, and some others are presented which have no place in advancing the story. In the end the doctor tries to make amends and failing to do so kills himself. It is then that the woman registers forgiveness.

The picture is adequately staged, and for the most part well acted, particularly by Lottie Williams, who, as the spinster, contributes a cameo portrayal. Edward Coxen overacts considerably as the poetic gardener. The subtitles are satisfactory up to the concluding reels when they become lengthy and flavored with flowery sentiment. The picture will appeal more to those of sensitive fibre.

The Cast

Evelina Grey.....Marguerite Snow
The Piper.....Edward Coxen
The Doctor.....Landers Stevens
Aunt Hitty.....Lottie Williams
The Doctor's Son.....Ralph McCullough
Araminta Lee.....Charlotte Pierce

By Myrtle Reed. Scenario by David Kirkland. Directed by Lloyd Ingraham. Photographed by Ross Fisher.

The Story—Woman has blighted romance following explosion in doctor's laboratory. She had saved his life and he, thinking her beauty marred, deserts her. She continues through life with face covered by veil.

Classification—Story of woman's blighted romance which is balanced by a counter romance. Carries song of hate.

Production Highlights—Mystery element at start of picture. Good work by Lottie Williams. Novel plot. The moral value.

Exploitation Angles—This is adapted from story "A Spinner in the Sun," by Myrtle Reed, and her name should be prominently displayed in all advertising. Featuring Marguerite Snow had saved his life and thinking her beauty help. A mystery angle can be emphasized in many ways. Having one of your ushers promenade the streets heavily veiled in some white material will make an effective ballyhoo.

Drawing Power—Rather heavy for the sentimentalists. However, picture is likely to draw well in most houses where they are not looking for rough and ready action. The picture needs exploitation.

"A Woman of No Importance"

Selznick-Select—Five Reels

(Reviewed by Laurence Reid)

A SCREEN adaptation of Oscar Wilde's celebrated play, "A Woman of No Importance," made in England by an English company and bought by Selznick for American distribution, looms up as satisfying entertainment since it tells a story with a moral, builds well through a sequence of interesting scenes and is competently acted. While much of Wilde's paradoxical satire is missing—satire which established him as a brilliant weaver of words—there is a flash of it here and there which balances the story and keeps it from becoming stressful with sentiment, even though it seems out of place.

No doubt there are many who will take exception to the plot. It is established upon a delicate theme, but is so skilfully handled that the majority will not find it morbid with sex. One fault it has—there are too many flowery subtitles. Occasionally a caption is flashed which has Wilde stamped upon it. And the party responsible for the epigrams has introduced them at the wrong moments. This course may have the result of making the spectator take it too lightly at times. The producers have wisely emphasized the drama, otherwise their offering would have become too talky. Wilde is best interpreted upon the stage, so his scintillating dialogue can be heard and appreciated.

There is no recourse to a happy ending. The conclusion shows that the woman pays and that society should not condemn a girl who has not loved wisely but too well. The idea is an ancient one as far as the screen is concerned and while it has not been refreshened with new treatment, nevertheless it invites attention through its logical development. Trimming some of the long, philosophical phrases found in the subtitles will heighten the interest and do away with the idea extended here and there that it becomes preachy. One sees a girl cast aside by her lover and rearing her son in ignorance of his mother's mistake and the fact that he is nameless. And when the youth eventually learns the truth you admire his manliness in his fidelity toward his mother. The woman suffers but her happiness is somewhat restored when she learns that the boy's sweetheart magnanimously forgives her.

Technically the picture is not up to American production standards. The lighting is often harsh, and the atmosphere is not always suggestive. Fay Compton, in the leading role, portrays the suffering woman with commendable feeling, although her make-up as a middle-aged woman is faulty. Insofar as the lapse of time is concerned, most of the company falter in applying the correct impression of advancing years. Milton Rosmer as the rotter is thoroughly in character—so much so that he dominates the picture. The

picture is best suited for sophisticated downtown audiences.

The Cast

George Harford.....Milton Rosmer
Sir Thomas Harford.....M. Gray Murray
Lady Cecilia.....Hetta Bartlett
Elsie Farquhar.....Gwen Carton
Rachel.....Fay Compton
Her Father.....Henry Vibart
Gerald Arbuthnot.....Ward McAllister
Lady Hunstanton.....Daisy Campbell
Hester Worsley.....Lillian Walker

Play by Oscar Wilde. Scenario not credited. Directed by Denison Clift. Released by Selznick.

The Story—English nobleman is forbidden to marry girl of inferior station whom he has ruined. Years later the girl gains an entrance into society and her son, Harford's child becomes a barrister. She succeeds in securing an influential position for the youth but is shocked to learn that he is to become secretary to his own father. It develops that the young man learns the true state of things and refuses to work for Harford. The mother, however, is happy because her son's sweetheart is magnamious enough to forgive the mistakes of his mother.

Classification—Story of illegitimacy revolving around ruination of girl by English lord. Some heart touches. Story, adaptation of Oscar Wilde's brilliant play.

Production Highlights—The good acting of Fay Compton and Milton Rosmer. Good direction. Society atmosphere. The moral established that children should not be condemned for the mistakes of their parents.

Exploitation Angles—With cultured audiences who are familiar with Wilde's plays, this will undoubtedly appeal. Exhibitors should make a play upon the theme and use the moral for snappy ads. Mentioning the cast won't put it over as the production is English in interpretation.

Drawing Power—Good for downtown houses which cater to transient trade. Rather delicate of theme for strict neighborhood houses.

"The Son of the Wolf"

R-C Pictures—Five Reels

(Reviewed by Laurence Reid)

A STORY by Jack London, framed against an Alaskan background, peopled with figures characteristic of the frozen North, charged with atmosphere which is always suggestive of the environment, and carrying a plot which, while obvious of design, manages to entertain through its conflict and love interest—that is "The Son of the Wolf," featuring a cast of stock players. The author has not been unduly inspired in his theme and if the director has followed the script closely then London has not added one fresh idea to the age-old situation—that of the barrier swept aside when the hero, a frontiersman, becomes a squaw man.

The title is a decorative one and will attract attention. And the local color and atmosphere will pass as thoroughly acceptable. While there isn't much suspense in evidence still the pathos of the Indian girl, spurned by her white lover whom she has given her heart, will arouse considerable interest because of the sympathetic appeal aroused over her plight. Edith Roberts can look genuinely dejected through her smile. She implores you with her eyes to be good to her. She is not a stoic—is Edith. So she consents to become the squaw of the lonely miner who has fitted up a cabin for sweet domesticity. There seems to be a gap after he wins her consent for immediately upon reaching Dawson he forgets the Indian girl and revels in the company of a honky-tonk dancer. Such fickleness is out of harmony with his character. But London breaks the barrier. And after some sequences are offered in which some jealous rivals attempt to disillusion the heroine and kill the hero, they are reconciled. She has played the white woman's game by taking up dancing. And to appease her people the young man showers them with gifts. The good priest helps in cementing the friendship and all is over.

Not a vital, virile drama of the North, but a simple, little romance dependent upon its heart appeal for success. The cast is in character with the exception of some of the Indians. Thomas Jefferson's mild mannered and professional expression cannot be disguised even when he dobs his face in colors and wears a ring in his nose. But the totem poles are good. So are the interiors. Call it an interesting program feature with the outstanding note the atmosphere.

The Cast

Scruff Mackenzie.....Wheeler Oakman
Chook-Ra.....Edith Roberts
Father Roubeau.....Sam Allen
Ben Harrington.....Ashley Cooper
Malemute Kid.....Fred Kohler
Chief Thling Tinner.....Thomas Jefferson
The Bear.....Fred Stanton
The Fox.....Arthur Jasmine
Shanan.....William Eagle Eye

By Jack London. Directed by Norman Dawn.

The Story—Frontiersman of Alaska, tiring of loneliness, picks an Indian girl for a bride. Goes to Dawson and becomes enamoured of a dance hall girl. Jealous rivals inform his fiancee and to win back his affection she takes up dancing. The hero follows her to the camp of her father and showers the Indians with gifts. Pacifying her people he takes the girl back to civilization and marries her.

Classification—Romance of Northwest revolving around squaw-man formula. Adaptation of story by Jack London.

Production Hightlights—Some physical action. The excellent locations. The romance suggesting pathos because of barrier between white race and the Indians. The adequate atmosphere.

Exploitation Angles—Here you have a popular author to exploit. Every screengoer is familiar with Jack London's name. So concentrate upon it in all your advertising. Make mention of the scenery. Tell that it is a romance of the outposts of civilization, revolving around a white man's love for an Indian girl. Your lobby can be made suggestive through utilizing proper atmospheric effects.

Drawing Power—This will go well in neighborhood houses and second class downtown houses. Especially good for dog days on account of the snow scenes.

"Nanook of the North"

Pathe—Six Reels

(Reviewed by Laurence Reid)

PUT all the snow pictures you have ever seen together and they appear insignificant compased to "Nanook of the North," which comes forth as one of the greatest contributions to the screen. What is puny fiction compared to this stark drama of the farthest reaches of the North—where the temperature is 35 degrees below zero—where the scheme of life expresses the strongest instinct—that of self preservation! You look upon an Eskimo family who dwell among vast spaces of ice and snow. A drama of human existence which is not only a scenic, but also an education in itself. You marvel at the will to live—of the barren, frozen wastes—you marvel at these people who must constantly search for salmon, walruses and seals for subsistence.

The photography is exceptional. Nanook and his tribe—his dogs—these are all clearly focused against backgrounds of compelling whiteness. He is a mighty hunter. Watch him fish for salmon by lying on his side and catching them with hooked spears. Follow him as he captures a walrus weighing two tons. It is a mighty tug of war as his family aid him in pulling the monster ashore. Your eyes are riveted to the screen as he creeps along the ice and catches a white fox. He has no weapon but a harpoon and a long, curved knife. And the knife is used for everything. Humor is abundant when he spears a seal and Nanook is unable to secure a purchase upon the slippery ice, and he tumbles about and turns somersaults in his battle to keep hold of the rope.

You marvel again at the immensity of the ice floes—the wide panorama of unbroken sky and snow. The dogs take them over the wastes for Nanook must live and he must find food. They eat their meat raw. And though the atmosphere is bitter cold, they wear nothing next to their skin except the hides of polar bears and walruses. Perhaps the most interesting shot in this picture of startling surprises is the family life in the igloos. The snow house is built in an hour. A door is cut through, a cake of ice is used for a window and Nanook and his tribe turn in for the night. A few robes under them and over them. In the morning his wife chews his boots to make them pliable. Think of that! She bathes the baby in primitive fashion—spitting on him. It is all elemental. Life is cruel and the will to conquer is foremost. The big huskies howl in a blizzard and finally sleep half-frozen outside the igloo. Next day the search for food is on.

Life never varies. They are a contented, happy lot—these Eskimos. You marvel at their endurance. You follow Nanook and his tribe with enthusiastic attention. You never think that a cameraman "shot" the picture, so tense is the interest in this stark drama. Eight hundred miles from civilization this vivid pattern is being enacted. You leave the theatre awed. You get an object lesson in stoic patience with life.

See it. Book it. Give your patrons a rare treat even if you don't make a dollar. It will live in the memory as something unique and distinctive.

The Cast

Nanook, the Bear
Nyla, The Smiling One
Allee
Cunayou
Comock
Huskies, walruses, seals, white foxes and salmon.

Produced by Robert J. Flaherty, F. R. G. S. Presented by Revillon Freres. Distributed by Pathe.

The Story—Nanook, an Eskimo, takes his wife and family with him in his quest for food. In summare they go down the river in search for salmon and walruses, while in winter they often approach starvation before they catch a seal. At night the entire family aids in building the ice igloo. They use their fur clothes for pillows and crawl under fur robes. In the morning the business of obtaining food is continued. Their search for it furnishes the motive for everything they do and necessitates their nomadic life.

Classification—More educational in its design than fiction. Treats of Eskimo life in the Arctic circle, the motif of the picture being the Eskimos' search for food. Their customs and habits are thoroughly detailed. A distinct novelty.

Production Highlights — The novelty of Eskimo life within the Arctic circle. Their constant search for food. Great snow stuff. The habits of the Eskimos faithfully depicted. The harpooning of the walrus, the excentional atmosphere. The spearing of the seal. Thrills.

Exploitation Angles—This distinct novelty should be exploited for its new appeal. It carries a faithful record of Eskimo life and should be advertised for its many novelties. It contains thrills. Mention them. Get out your ideas and use them. How about eskimo pie with your soda places? How about linking up with stores which feature fans, ice-cream, arctic rubbers, furs, skates, etc.? How about featuring the atmosphere of this picture when you play it on a warm day? Put over the atmosphere for your lobby.

Drawing Power—Will go big among discriminating patrons who appreciate real novelty. Treats of something entirely new. Big enough for week run.

"Our Leading Citizen"

Paramount—Five Reeels

(Reviewed by Laurence Reid)

AMERICA'S leading humorist, George Ade, is responsible for this one—his first screen play written with the silversheet in mind. Even were his name absent in the

leader one could not fail to recognize his brand of humor, which continually crops out in the captions, in the small town incident and in the plot and characterization. "Our Leading Citizen" is not unlike his "County Chairman" in its depiction of "back country" politics. He has crowded it full of charming incident, considerable local color and as fine a sample of homespun realism as has come forth in some time.

The figure of the lazy lawyer who would rather fish than argue a case—whose idea of life is to live it in sweet contentment after the manner of a grown-up barefoot boy is one who will win instant admiration. Success in the war does not turn his head. He receives the decorations and praises but his eyes are cast toward yonder bank where a "bite" has caught on the end of his fish-pole. The picture contains a host of such humorous scenes. What about the subtitle later which says "his former associates are happy—Dan is back." The shot reveals a couple of fish remarking upon Dan's long vacation from his favorite sport.

The story is not original. What is original is the novel treatment. And some of this credit goes to Waldemar Young who cooperated with Mr. Ade in the continuity. The former has united the scenes so that the action is always even and progressive. But the titles read like the author's own. His sweetheart employs him to look after her interests. And she urges him to run for Congress. The ensuing scenes are rich in human interest and humor. The conflict between the rival candidate dressed in the orthodox fashion and campaigning the countryside while the lawyer runs into debt through hiring a flivver—this is a touch which radiates the picture with a happy glow. The lazy fisherman who is constantly intruding and imploring the counselor to cast a mean line in the waters is a rich specimen. Guy Oliver makes this sketch stand out vividly. You will recognize him if you live in the country. Theodore Roberts is there too, in a political role—with plenty of cigars to chew and smoke. It is his plan to play politics along with the girl's brother so that the moneyed interests will be well represented.

Ade plays safe with his plot. The hero runs away but is brought back to answer the charges that he is a coward. The subsequent scene in the hall will invite a hearty chuckle. The author finishes his story with one of his morals. Thomas Meighan plays the lawyer in most appealing fashion. The entire cast is perfectly natural and splendidly directed. Conspicuous among them is Lucien Littlefield who contributes a great character sketch as a small town editor.

The Cast

Daniel Bentley, a lawyer.....Thomas Meighan
Katherine Fendle, his fiancee.....Lois Wilson
Oglesby Fendle, a capitalist.....William P. Carleton
Col. Sam de Mott, a politician.....Theodore Roberts
Cale Higginson, Dan's friend.....Guy Oliver
J. Sylvester Dubley, a law student....Laurance Wheat
Hon. Cyrus Blagdon, a Congressman.....James Neill
The Editor.....Lucien Littlefield
The Judge.....Charles Ogle
Boots Monego.....Thomas Kennedy
Mrs. Brazey.....Sylvia Ashton
Eudora Mawdle.....Ethel Wales

By George Ade. Scenario by George Ade and Waldemar Young. Directed by Alfred Green. Photographed by Guy Wilky and William Marshall. Produced by Famous Players.

The Story—Treats of a humdrum lawyer in a small town whose hobby is fishing—and honesty of purpose. He goes to the war and wins a reputation that, with the aid of the girl of his dreams, sends him to Congress. However he refuses to go because of certain corrupt politics demanded of him. He wins the election and weds the girl.

Classification—Human interest story in Ade's best manner. Homespun realities as they concern small town politics are revealed. Plenty of romantic appeal.

Production Highlights—The comedy-romance which carries homespun values. Some scenes which carry amusing moments. Excellent work of cast of all-star proportions.

Exploitation Angles—You might tell them that America's supreme humorist, George Ade, is responsible for the story which is in his characteristic style. Linking up with an effective prologue put over in the manner of a small town political campaign will provide the local color. Have your leading citizen make an address. Get the indorsement of your leading citizens in all branches of business. Play up the homespun humor.

Drawing Power—Meighan has a definite following. Tell them that Ade wrote the story. After which you should do a good business with all classes of patronage. Will draw well in most localities, big time or small time.

"The Great Alone"

American Releasing Corp.—Six Reels

(Reviewed by Lillian Gale)

THERE are pictures in plenty which have been photographed in the northlands. This one, however, may boast of some of the finest photographical reproduction of snow covered trails and violent storms in action, ever offered. Since the major story covers a period of only a few weeks, there is no melt, so prepare your audiences for five reels of snow and ice, dog trains and all the ice-bound trimmings. The balance of the footage cuts back to a football game under way, between Stanford University and the eleven of some other college. In any event, from it we learn that the half-breed hero, ably characterized by Monroe Salisbury, was a popular football player and left college only because his sense of justice rebelled and he longed for people who would look up to him, rather than slight him because of Indian blood.

The drama hinges upon the unexpected arrival of the factor's daughter who had been advised by her father to defer coming north in the midst of the frozen season.

Finding that it was she who had verbally defended him when at College, the half-breed braves the violent storm to save her life. Later, upon finding her father persecuted by a ruffian native, Silent Duval gives the intruder an hour to disappear. When he fails, the half-breed teaches him the law of the Yukon, where brute strength and passion mark the calibre of man.

There are times when the film drags noticeably. The story is not logical nor particularly well told, but the snowstorm and fight scene make it well worth seeing.

The Cast

Silent Duval, a half breed.....Monroe Salisbury
Nadine Picard, a native.....Lura Anson
Winston Sassoon.....Walter Law
Mary MacDonald.....Maria Law
Bradley Carstairs.....John Waggoner
MacDonald, the factor.....Richard Cummings

Story and direction by Jacques Jaccard. Photographed by Frank B. Good. Produced by Isadore Berstein, West Coast Film Corp.

The Story—Melodrama laid in the northland depicting life of half breed Indian, who forsook Stanford University to seek the north, where his half Indian blood was considered a distinction, not a detriment. When injured during a football game, the only sympathy he received was from a white girl. Having returned to the north upon business assignment, he learned the girl was daughter of the factor. And on New Year's Eve, Silent Duval learned that she was lost in the storm, on way to her father's cabin. Defying death he sought and saved her in gratitude for her kindness and eventually taught her father's persecutor what strength and endurance meant, when forced to fight to defend those concerned. In the end the half breed girl who had loved him with patient understanding found her reward and the brave man of the north, his happiness.

Classification—Intense melodrama, the plot calling upon the hero to be the kind of fighter who could hold his own against odds among strong men of the country. A series of death defying combats against the strength of driving blizzards and combined forces of men.

Production Highlights—One of the best fight scenes ever screened. One of the most realistic blizzards. The rush of a pack of hungry wolves robbed of their prey.

Exploitation Angles—Offer a picture that will cool them off in summer and rouse their enthusiasm in winter. Go the limit on guaranteeing the storm scenes and fight scenes as among the best.

Drawing Power—In territories where Monroe Salisbury is well known, offer him in a role that gives him opportunity to show off all his outstanding qualities.

"The Blonde Vampire"

Wid Gunning—5000 Feet

(Reviewed by Eugene Carlton)

THE title, "The Blonde Vampire," is just a trifle deceiving as to the actual plot of the production. There are no suicides by "love crazed" victims or a tragic ending to the "vamp" herself, if she might be called that. The picture brings forth with entertaining clearness nothing more or less than the old theory that water will seek its level. In this case it happens to be human beings instead of water and their preliminary "drifting" forms a plot of genuine interest. The "cave man" instinct in woman is brought out in a conservative and appealing manner, while a crook drama is shadowed in the background of the main plot, more as a means to an end than anything else.

Of course no society girl ever married a thug, at least, not as a climax to a film story, but when a beautiful blonde is insulted by a gangster, his brutality wins her admiration, and her true lover, a business man, is handed the "right royal razz," while the gangster promptly gives his underworld affinity the "air." But, as can be expected, there are deeds to be done in such a picture which serve as an "as you were" impetus to the characters. The acting of DeSacia Mooers is commendable, while the able directing of Wray Physioc is plainly evident as a great factor in the success of the production.

The Cast

Marcia Saville.....DeSacia Mooers
John Saville.....Joseph Smiley
Simon Downs.....Charles Craig
Alice.....Miriam Batsita
"Jimmy the Rat".....Robert Conville
Martin Kent.....Edwin August
"The Chief".....Frank Beamish
Lou.....Mildred Wayne
"The Snapper".....Alfred Barrett

Produced by Allan Rook. Directed by Wray Physioc.

The Story—Beautiful blonde daughter of mine owner is cold towards the attentions of a business man. Brutality of a gang leader awes her and creates a friendship between the two, the gangster rejecting his girl of the underworld. Business partner of blonde's father plots with crooks to kill father, but gangster goes to the rescue, and in a battle his girl of the underworld appears and saves his life, causing him to go back to her and convincing the blonde that her "best bet" is a man of her own class.

Classification—A combination of crook drama, love story and melodrama, containing sufficient amount of human interest.

Production Highlights—Rescue of the gangster by his rejected sweetheart and interior scenes depicting gay life.

Exploitation Angles—Play up fact that the star has been pronounced the most beautiful blonde in America. A blonde matinee or a brunette-blonde contest might not go bad.

Drawing Power—Best adapted to the larger first run houses. Probably would go over good in the higher class suburban houses, but not very promising for the small houses where they like the "wild and woolly."

"Jan of the Big Snows"

American Releasing Corp.—5000 Feet

(Reviewed by Eugene Carlton)

ICEBERGS, snow and love may not harmonize in sound, but the simple uniqueness with which the story of "Jan of the Big Snows" has been handled might lead one to believe that the frozen North is a mecca for true lovers. Aside from a few minor phases of the production, which depict the characteristic life of seventeen hardy trappers of

the North, the plot is composed chiefly of a love story. In fact, it might be called a "double barreled" love story, one of which is silent and honorable and the other that of a husband for his wife.

The moral code of the traders of an isolated northern village, the locale for which is laid in the Hudson Bay country, carries a genuine appeal that will score heavily with any audience. It is the violation of this moral code that forms the main network of the theme. When one of the trappers brought back with him from the United States a beautiful wife, the only woman of the settlement, a woman was idolized by the trappers, and when this woman was imposed upon by an outsider, during the absence of her husband, it is quite likely that action would enter the scene. It does. But as in many stories, there is vigorous watch kept on the unscrupulous outsider, and his every move is thwarted.

The production creates in the mind of the hardened movie fan the same contented ease that watching a man saw wood brings to the inner chambers of a chronic lazy man. It's work to make a picture such as this one, and the most unsophisticated member of an audience cannot help but realize it. It is among James Oliver Curwood's best.

The Cast

Jan Allaire.....Warner Richmond
Nancy Cummings.....Louise Prussing
Frederick Cummings.....William Peavey
Freddie.....Baby Eastman Haywood
Mukee.....Frank Robbins
Blanding.....Richard R. Neill

Produced and directed by Charles M. Seay. Story by James Oliver Curwood.

The Story—Member of trading post returns from United States with beautiful bride, who becomes the pride of the post. The code of the post is that any man who takes what belongs to another shall not live. An unscrupulous representative of a fur concern comes to post, forces his attentions on the bride, the only woman of the post, and is watched by the other members of the post, seventeen in all. The husband while out trapping meets death through accident, but his fate is kept from wife for a while. Wife is imposed upon by fur representative and latter is forced to leave the post. The hardiest member of the post, who never before has seen a woman, has become deeply in love with the bride, who has become a widow. He escorts her to a camp where she can get a boat for the United States, hoping all the while that she some day may return to the post.

Classification—Love drama, mixed with melodrama, plenty of suspense and a "kick" in the climax.

Production Highlights—Good work of cast, able directing and scene where young widow is escorted to boat. Also good locales.

Exploitation Angles—James Oliver Curwood's name bears playing up to full extent. The catch line, "A bond of honor among a band of rough men protected a lone woman from the tempter," can be used in press copy.

Drawing Power—Well adapted to either the first runs or the neighborhood houses where outdoor productions go well.

"Out of the Silent North"

Universal—Five Reels

(Reviewed by Lillian Gale)

WILL place best during summer months. For it is another of the numerous Canadian northland melodramas. Starring Frank Mayo, supported by a lively cast, most of the action taking place when the country is covered in snow and eaves of the cabins hang heavy with ice. There are some summer scenes, connecting the happenings of one winter with developments of the following one, during which clear waters and unbeaten foliage form picturesque backgrounds. But on the whole, it is a "snow picture," the leading character a fur trapper, Frank Mayo, and the ingenue lead, Barbara Bedford, daughter of the lone storekeeper of the settlement. Supporting cast adequate Photography A-1.

Happenings hinge upon coming of a polished Englishman in quest of gold claim left him by deceased father. He has only a hand drawn map to point the way and engages the trapper to assist him. And the trapper only forsakes his own work to help the Englishman because he believes the "girl" in love with him. There is a deal of suspense when the Canadian races over the snow covered trails by dog train and is obliged to take to his feet, when the dogs give out, reaching the land office just in time to file claim in favor of the Englishman and himself, when he discovers they have found gold on land other than the father handed down. There is some exciting hand to hand fighting when a man intent upon cheating the Englishman, accompanied by his henchmen, intrude upon the stake, defended by the trapper. Long shots showing the dog trains coming and going are interesting.

The Cast

Pierre Baptiste.....Frank Mayo
Marcotto Vallois.....Barbara Bedford
Andrea Vallois.....Lionel Belmore
Ashleigh Nefferton.....Frank Leigh
Reginald Stannard.....Harris Gordon

By Harry S. Drago and Joseph Noel. Scenario by Wallace Clifton. Directed by William Worthington. Photographed by Arch Reeves.

The Story—In the heart of the fur trapping district, northern Canada, was a settlement, a few cabins and one general store. The owner, father of a beautiful daughter. In quest of of a claim where gold was promised, came an Englishman, whose polish and poise impressed the girl of the north, misunderstood by her devoted admirer, the boss trapper. Unselfishly, however, he assists the Englishman and after months of hard work, they discover gold. The girl was in love with Pierre Baptiste, not the Englishman, which in due time was discovered and happiness in store for all.

Classification—Picture depicting life in the frozen north and depth of character found in a fur trapper. Some love interest. Long trails and hand to hand encounters.

Production Highlights—Scenes where gold is discovered. Race of trapper to land office to file claim on stake out his difficult journey by dog train over the snow covered trails, ending on foot. Fight in cabin on gold claim, one man outnumbered by villainous intruders.

Exploitation—Popularity of star. Scenic value. Heart interest melodrama.

Drawing Power—Will please best during summer, when picture will have a tendency to cool the program and relieve the audience of feeling the heat. Will suit in most any locality.

"Alias Phil Kennedy"

Wid Gunning—5000 Feet

(Reviewed by Eugene Carlton)

WHERE there is an alias attached to a name it is only a natural incentive that the word "crook" should form a simultaneous mental impression, but not so in "Alias Phil Kennedy." That perhaps is why the production should be ranked as among the best westerns now on the market. The plot comes dangerously close to being a duplication of other westerns, but escapes the repetition with honors to its credit. Strangely enough, motor cars play a more important part in the principal action than does the proverbial broncho, and the change is relieving to the average audience.

Officers, masquerading as crooks in order to catch crooks, is only too commonplace for western dramas, but the actual physical thrills required to make the picture brand it as one of merit. A love story, simple and pure, is woven into the theme with appreciable cleverness—just enough of it to be interesting and not enough to become monotonous. The hero, who is an officer posing as a counterfeiter in order to capture a counterfeiter, is forced to wait until the very last before he can lay claim to his sweetheart, but when his identity is revealed and the crooks captured, everything is as harmonious as Monday night at the "Junction Center Sewing Circle."

Bill Patton, portraying the leading character, proves beyond a doubt that western roles are second nature with him, while the acting, especially the facial expressions, of Dixie Lamont, is well deserving of much credit.

The Cast

Alias Phil Kennedy.....Bill Patton
Mariposa.....Dixie Lamont
Terrence Sweeney.....Charles Phillipi
Abner Green.....George Austin
Mason Albright.....Gus Saville

Produced by Long Beach Motion Picture Company. Directed by William Bertram.

The Story—Secret service man, posing as crook in order to capture counterfeiter, rescues girl from death in stream, but grandfather, recognizing the man as one whom he believes a crook, orders him not to try to see girl again. Crooks steal gold from mine of grandfather and are aided, apparently, by secret service man who desires to learn their secrets. Secret service man finally brings about capture of crooks, making a thrilling jump from cliff into automobile, driven by girl he loves, who is threatened by crook in car with her, in capturing the last of the crooks and recovering the grandfather's gold.

Classification—Western drama interwoven with a love story and containing several physical thrills.

Production Highlights—Leap into speeding motor car by the hero; scene in crooks den when capture is effected and rescue of heroine by hero in stream.

Exploitation Angles—Emphasize the fact that the picture is full of thrills. A masked man on horseback, bearing the sign, "I am 'Alias Phil Kennedy'," could ride through principal streets of the city.

Drawing Power—A certain money maker where patrons like plenty of western element in pictures. Not so good for the larger first runs where audiences are critical.

"The Timber Queen"

(Pathe Serial—Two-Reel Episodes)

IN the above named serial, of which the first six reels have been shown, there is action every foot of the way and if it holds out as good as it has started, it will prove good drawing value. There is fast and furious riding, picturesque western country, hand to hand encounters, the hero inevitably unfairly outnumbered but triumphant. Some of the best fire scenes obtainable are a part of episode two, and as yet, not a Chinaman. Indicating a serial slightly different, and this one is.

There is refreshing deviation from the usual plot founded upon life in the underworld, depicting Oriental cunning and exhibiting dangerous looking knives. This story takes up the adventures of a wholesome young woman who lives in the heart of the timberlands. She has evidently been east to school, since her apparel is smart and she affects a poise fitting a Duchess. In the role of Ruth Reading, the heroine, Ruth Roland is delightful, her usual charm much in evidence. The supporting cast, so far, is most promising. It incorporates serial material of an interesting and decidedly more logical trend than often identified with these "continued next week" entertainments, which is explained in that Bertram Millhauser, an expert in his line, prepared the continuity.

Each episode leaves Ruth in such a dangerous predicament that even the skeptic will be interested in knowing how she escaped, only to see her get into another. But each episode leaves the curiosity at the boiling point. So far, so good. Timberland melodrama.

CAST.

Ruth Reading.....Ruth Roland
Don Mackay.....Bruce Gordon
James Cluxton.....Val Paul
Bull Joyce.....Leo Willis
Vance.....Frank Lackteen

Story by Val Cleveland. Adapted for screen by Bertram Millhauser. Directed by Fred Jackman. Produced by Ruth Roland Productions.—*LILLIAN GALE.*

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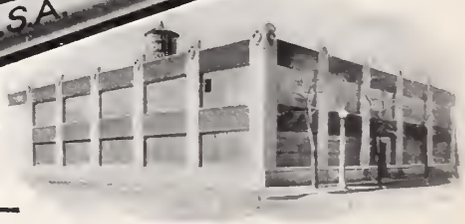


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